

ON-LOCATION FILM-INDUCED TOURISM:
SUCCESS AND SUSTAINABILITY

by

NICOLE BEATE HOFFMANN

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Supervisor: Prof. Karen L. Harris

On-Location Film-Induced Tourism: Success and Sustainability

Nicole B. Hoffmann

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List of Abbreviations

ATTAM	Association of Tours for TV and Movies
BCE	Before Common Era
BTA	British Tourist Authority
CFC	Cape Film Commission
CSR	Corporate Social Responsibility
CTFS	Cape Town Film Studios
DAC	Department of Arts and Culture
DFO	Durban Film Office
DMOs	Destination Marketing Organizations
DTI	Department of Trade and Industry
ECFO	Eastern Cape Film Office
FIT	Film-induced tourism
GDP	Gross Domestic Product
GFC	Gauteng Film Commission
GOT	<i>Game of Thrones</i>
HCT	Heritage and cultural tourism
IDC	Industrial Development Corporation
IMDb	Internet Movie Database
LOTR	<i>The Lord of the Rings</i>
LT	Literary tourism
NFVF	National Film and Video Foundation
OFFIT	Off-location film-induced tourism
OLFIT	On-location film-induced tourism
PR	Public Relations
RDP	Reconstruction and Development Programme
SA	South Africa
SARS	South African Revenue Service
TALC	Tourism Area Life Cycle
TAT	Tourism Authority of Thailand
TH	<i>The Hobbit</i>

TNZ	Tourism New Zealand
TV	Television
UAE	United Arab Emirates
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
US or USA	United States of America
WHS	UNESCO World Heritage Site
YA	Young Adult

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Abstract

This Masters dissertation considers the tourism niche of film-induced tourism (FIT) within the broader realm of heritage and cultural tourism (HCT). It sets out to identify the scope of different types of FIT, focusing specifically on “on-location film-induced tourism” (OLFIT). The genesis of FIT in the related niche of literary tourism is explored, thereby explaining the history and development of FIT. Furthermore, this dissertation sets out to identify key elements that are recognised as necessary for the functioning of OLFIT as well as those factors that determine the success and sustainability of OLFIT endeavours. Both the elements and factors necessary for OLFIT’s success and sustainability are elucidated with the use of international case studies, including *The Lord of the Rings* and *The Hobbit* trilogies which are regarded as best-practice. A flow diagram-model has been devised to illustrate the interconnectivity of these elements and factors and can be applied to other situations. This is followed by an examination of the film and tourism industry in South Africa, thereby evaluating the potential of the country as an OLFIT destination.

Key Words: Tourism, heritage and cultural tourism (HCT), film-induced tourism (FIT), on-location film-induced tourism (OLFIT), literary tourism (LT), success and sustainability, *The Lord of the Rings*, *The Hobbit*, South African film

Chapter 1: Introduction

1.1. Aim

Film-induced tourism (FIT)¹ is a relatively new field of study that has recently emerged under the larger umbrella of heritage and cultural tourism (HCT). Globally, the latter is currently one of the fastest growing fields and macro-niches in the tourism domain.² As a subsection of the FIT micro-niche, on-location film-induced tourism (OLFIT)³ is also becoming a fast growing and popular phenomenon. Therefore, this Master's dissertation sets out to analyze the success and sustainability of OLFIT.

By way of introduction, it is necessary to analyze the definitions of various key concepts and more specifically, the phenomenon of FIT itself. Different types of film-induced tourism will be identified to determine the scope of this tourism niche. This will be followed by a review of the existing literature to determine to what extent factors were identified relating to the success and sustainability of OLFIT (Chapter 2). The history and development of FIT will be analyzed in Chapter 3. Interestingly, film-induced tourism seems to closely resemble literary tourism in both its definition and development, thus the close relationship between the two fields of study will be discussed. International case studies will be used to illustrate the elements necessary for OLFIT to occur (Chapter 4) and to determine the factors that contribute to the success and sustainability of OLFIT (Chapter 5). Thereafter, the South African situation will be analyzed (Chapter 6) to identify the potential of South Africa as a successful and sustainable on-location film-induced tourism destination. This will be done by means of considering the existing developments in the tourism and the film industry in the country. The final chapter will draw some conclusions.

¹For the purposes of this study the acronym FIT will be used to mean "Film-Induced Tourism". It is not the "Fully (or Free) Independent Traveller".

²G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 316.

³In view of the fact that this term is used repeatedly in this study and to avoid unnecessary lengthy repetition, the acronym OLFIT will be used to refer to "On-Location Film-Induced Tourism" throughout the dissertation.

1.2. Definitions

To engage in a study about on-location film-induced tourism (OLFIT), it is essential to first explain several core concepts which are relevant to this research. The first notion that needs to be discussed is that of “heritage”, which traditionally has been defined as something that was passed down from one generation to another.⁴ As such, this concept is closely related to the notion of the “past” and “history”. The past constitutes everything that has happened until present. Taking this further, history is the “attempt to make sense of and explain these past events”.⁵ In relation to this, heritage can thus also be defined as “the current usage of the past through interpreting or representing it tangibly through the construction of heritage sites, the commemoration of events and places and the placement of images in media or intangibly through performance”.⁶ By interpreting and representing the past, it can become commercialized and commoditized. This has led to the emergence of a flourishing heritage industry, an industry closely related to tourism.⁷ The concept of heritage can be divided into two components, namely “cultural” and “natural” heritage. Both fields of this heritage industry are of importance to tourism, as they form part of the attractions that people travel to.

However, the concept of “culture” in itself is not an easily defined notion and merits elucidation. For the purposes of this dissertation, it can be classified as the way of living of a group of people. As such, it encompasses all aspects of their lifestyle such as their language, ideologies, religion, traditions, ethnicity and arts and crafts.⁸ Cultural resources, such as those mentioned above, have great potential to attract tourism to a destination.⁹

Another concept that needs to be defined for the purposes of this study is that of “tourism”. Similar to culture, it is a very complex notion, in fact a two-dimensional

⁴ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 82.

⁵ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 1.

⁶ N.B. Hoffmann, ‘Locating’ or ‘dislocating’ heritage and cultural tourism within the humanities, *TD The Journal for Transdisciplinary Research in Southern Africa* 9(2), 2013-12, p. 342.

⁷ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 1.

⁸ E. Inskeep, *Tourism Planning: An Integrated and Sustainable Development Approach*, (Van Nostrand Reinhold, New York, 1991), pp. 76-85.

⁹ E. Inskeep, *Tourism Planning: An Integrated and Sustainable Development Approach*, (Van Nostrand Reinhold, New York, 1991), pp. 76-85.

concept. According to Richard Sharpley, the definition of tourism has two components: On the one hand, it traces “the movement and activities of people participating in tourism” and as such it can be classified as a “social phenomenon” that can be studied in the humanities.¹⁰ Therefore, tourism can be described as an “activity”. This is clearly visible in the conceptual definition of tourism by Greg Richards, which states that tourism is “the temporary short-term movement of people to destinations outside the places where they normally live and work, and activities during their stay at these destinations; it includes movement for all purposes, as well as day visits and excursions”.¹¹ On the other hand, tourism also encompasses “the organizations and businesses that enable such movement and activities” to take place, thus it is also an “economic phenomenon” that is studied as part of disciplines in the economic business and management sector.¹² This means that tourism can also be defined as an industry due to its quantifiable economic impact.¹³ Therefore, tourism can be described as either an activity within the domain of the humanities or a business industry within the economics sector.

As was indicated in the definition by Richards, the people participating in tourism as an activity are known as tourists.¹⁴ According to the United Nations World Tourism Organization (UNWTO), tourists remain at their chosen destination for at least 24 hours. In this regard, it is essential to elucidate the difference between tourists and excursionists. In contrast to tourists, excursionists are people “who travel for less than 24 hours”, in other words, they usually visit an attraction without the intention of staying overnight.¹⁵ In this regard, excursionists are also known as visitors. However, for the purposes of this study the terms tourists, travellers, excursionists and visitors will be used interchangeably. Generally speaking, there are two broad categories of tourists: the leisure tourist or the business tourist. The latter mainly refers to the MICE industry, i.e. travel for the reason of meetings, incentives,

¹⁰ R. Sharpley, *The Study of Tourism: Past Trends and Future Directions*, (Routledge, Oxon, 2011), p. 26.

¹¹ G. Richards (ed.), *Cultural Tourism in Europe*, (CABI, Wallingford, 1996), p. 20.

¹² R. Sharpley, *The Study of Tourism: Past Trends and Future Directions*, (Routledge, Oxon, 2011), p. 26.; N.B. Hoffmann, ‘Locating’ or ‘dislocating’ heritage and cultural tourism within the humanities, *TD The Journal for Transdisciplinary Research in Southern Africa* 9(2), 2013-12, pp. 341, 342.

¹³ B.A. Lubbe, *Tourism Management in Southern Africa*, (Pearson Education, Cape Town, 2003), p. 3.

¹⁴ G. Richards (ed.), *Cultural Tourism in Europe*, (CABI, Wallingford, 1996), p. 20.

¹⁵ G. Richards (ed.), *Cultural Tourism in Europe*, (CABI, Wallingford, 1996), p. 20.

conferences and exhibitions, while the former, who travel for leisure, make up the most common reason for mass tourism to occur.¹⁶

As could already be seen with the distinction between the business and leisure tourist, there are different types of tourism available. With tourism having become “one of the fastest growing economic sectors in the world”, there is an increasing competitiveness between destinations.¹⁷ In order to remain successful, more and more places have begun to diversify their product offerings through subdivisions in the field. To address this, and in contrast to mass tourism, niche tourism has emerged as a more sophisticated, diversified and sustainable means of travelling “in a globalising world of increasing sameness”.¹⁸ Such special-interest tourism provides for meaningful opportunities to develop and it facilitates, amongst others, a market for educated and high-spending tourists, whose needs can be met by an industry catering specifically for their individual interests.¹⁹

The concept of “niche” tourism as such is contested seeing that it is a term that was borrowed from other disciplines. In fact, tourism borrowed the notion of a niche from the field of marketing, which in turn appropriated this idea from ecology. Within the context of ecological studies, a niche is defined as “an optimum location, which an organism can exploit in terms of resources in the presence of its competitors”.²⁰ This definition also makes the concept ideally suitable for the business and marketing sector. Only in this case, a niche would refer to the place a product is located in the market and a potential and probable audience for its consumption. Such products may even be specially tailored to suit the needs of a very specific target market.²¹ In the light of this, it is not surprising that the notion of a niche is used in the tourism

¹⁶ MICEpoint, ‘What stands MICE

for?’, <http://micepoint.com/AboutUs/WhatisMICE/tabid/85/Default.aspx>, s.a. Access: 2012-05-06.

¹⁷ World Tourism Organization UNWTO, ‘Why Tourism?’, <http://www2.unwto.org/en/content/why-tourism>, s.a. Access: 2012-05-06.

¹⁸ M. Novelli (ed.), *Niche Tourism: Contemporary issues, trends and cases*, (Elsevier Butterworth-Heinemann, Oxford, 2005), p. 1.

¹⁹ M. Novelli (ed.), *Niche Tourism: Contemporary issues, trends and cases*, (Elsevier Butterworth-Heinemann, Oxford, 2005), p. 1.

²⁰ M. Novelli (ed.), *Niche Tourism: Contemporary issues, trends and cases*, (Elsevier Butterworth-Heinemann, Oxford, 2005), p. 4.; See also N.B. Hoffmann, ‘Locating’ or ‘dislocating’ heritage and cultural tourism within the humanities, *TD The Journal for Transdisciplinary Research in Southern Africa* 9(2), 2013-12, pp. 343-344.

²¹ M. Novelli (ed.), *Niche Tourism: Contemporary issues, trends and cases*, (Elsevier Butterworth-Heinemann, Oxford, 2005), p. 5.

context, where special-interest markets result in order to consume a custom-made service, product and/or experience.

As a result, the concept of niche tourism is very broad, covering a wide spectrum of special-interest areas, which can be subdivided as macro- and micro-niches. A macro-niche necessitates tourism product offerings to serve large segments of the market, while it includes several smaller, much more specific micro-niches. Thus, heritage and cultural tourism (HCT) can be classified as a macro-niche. In the past, researchers have often described heritage tourism and cultural tourism as separate, but related fields of study. Heritage tourism is a form of travel based on historical resources and places. It focuses on tangible heritage, meaning historical attractions such as structures and objects, as well as on intangible heritage including living culture and traditions.²² Cultural tourism “focuses on cultural attractions, activities and practices as major motivating factors for travel”, indicating that tangible and intangible cultural heritage resources are also the main motivation for travel.²³ Indeed, there is a significant amount of overlap, cohesion and commonality between these phenomena. Thus, they can be considered as one and the same macro-niche, focusing on cultural heritage as an attraction for tourism.²⁴

Macro-niches can easily be subdivided into special-interest fields, which are known as micro-niches such as literary tourism or film-induced tourism. Usually, these are very difficult to segment further as they only cater for a very precise, often also small, market.²⁵ “Literary tourism” (LT) is an example of a popular micro-niche within the larger umbrella of HCT. According to Yvonne Smith, it can be defined as a form of “niche tourism based on sites and events that are associated with writers and their works”.²⁶ It can be denoted as a literary pilgrimage to places or landscapes

²²D.J. Timothy, *Cultural Heritage and Tourism: An Introduction*, (Channel View Publications, Bristol, 2011), pp. 3-4.; M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 93.

²³ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 30.; D.J. Timothy, *Cultural Heritage and Tourism: An Introduction*, (Channel View Publications, Bristol, 2011), pp. 4-5.

²⁴ D.J. Timothy, *Cultural Heritage and Tourism: An Introduction*, (Channel View Publications, Bristol, 2011), pp. 4-6.

²⁵ M. Novelli (ed.), *Niche Tourism: Contemporary issues, trends and cases*, (Elsevier Butterworth-Heinemann, Oxford, 2005), p. 5-6.

²⁶ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 1.

portrayed in literary works, as well as to locations where the authors of these artistic creations lived and created those works. Ultimately, elements of nostalgia attract a readership to physically visit a place. This niche therefore caters for a rather specific market of literary enthusiasts and is tailor-made to suit their needs. Therefore, literature as a social medium induces visitation to specific sites by means of the image created of a place through its portrayal in literary works or the need of audiences to connect to the author in some or other way.²⁷

A micro-niche closely related to that of literary tourism also concerns itself with a popular social medium. This special-interest niche is the focus of this dissertation, namely “film-induced tourism” (FIT).²⁸ To better comprehend the characteristics of this complex tourism field, it is important to devise a comprehensive definition. Many researchers refer to the term “movie-induced tourism”. However, this specific expression has been severely criticized as it refers to travel and tourist activities to sites only related to successful cinema productions, and does not include television and other productions. Instead, the term of “film-induced tourism” is used in this dissertation as it is specifically concerned with on-location tourism at places related to movies, television, videos, DVDs and Blu-Ray, as well as even IMAX documentaries and film productions distributed (or pirated) across the Internet. Film-induced tourism is, however, much more complex than expressed above.

Film-induced tourism is essentially when “people are seeking sights/sites seen on the ‘silver screen’” (and elsewhere), resulting in an “increase in visitor numbers to locations that have been featured in films or television programmes”.²⁹ Therefore, after watching the film, potential tourists feel induced to travel to the actual or fictional location where the film is set or where filming occurred.³⁰ Stefan Roesch explains this phenomenon 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

²⁷ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. xiii-xiv.

²⁸ This close connection between literary and film-induced tourism will be evaluated in chapter 3 in greater detail.

²⁹ G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 316.

³⁰ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 61.

production”.³¹ Visitors experience an attraction or pull towards the featured destination as a result of the storyline of the film, the scenery and local culture portrayed or even sometimes the actors featuring in the movie.³² The terms “film-induced tourism” (FIT) and simply the shorter term “film tourism” refer to the same industry and for the purposes of this study will be used interchangeably.

The above definition of film-induced tourism has also received significant criticism. It does not always mean that the tourists travelling to the destinations actively seek out the places where filming occurred. Instead, they may merely have been influenced in their travel decision to choose a certain destination. Therefore, a distinction must be made between film tourists and film location tourists, whereby the latter travel with the specific intention of visiting the “precise locations used for on-location shooting”.³³ In this regard, it also becomes necessary to denote the meaning of “film location”, namely a physical setting or a place “other than the studio where a film is in part or completely shot”.³⁴ For purposes of shooting on-site, it frequently occurs that buildings or parts of natural terrains are changed, added to existing structures or added in their entirety at those locations. Nevertheless, a film made in such a constructed set on-location will still be considered to have been “shot on location”.³⁵ Therefore, it becomes necessary to distinguish between “on-location” film-induced (actual physical site of filming in the environment) tourism and “off-location” film-induced tourism (artificial locations created in a film studio).

According to Roger W. Riley and Carlton S. Van Doren, movies can be equated with hallmark events.³⁶ Typically, feature films screened in cinemas are signified as public events, contrary to television productions, which are watched in private

³¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 6.

³² N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 61.

³³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 7.

³⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 7.

³⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 7.

³⁶ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, p. 269.

homes.³⁷ Thus, film-induced tourism results from the hype created around and involved with such hallmark events. J. R. Brent Ritchie defines hallmark events as “[major] one-time or recurring events of limited duration developed to primarily enhance the awareness, appeal and profitability of a destination in the short and/or long term. These events rely for their success on uniqueness, status, or timely significance to create interest and attract attention”.³⁸ Films as hallmark events can be viewed in cinema for a limited duration of time. Similarly, television series and movies are shown once-off. Sometimes, television shows are repeated. However, the fact remains that they are only available for a short time-period. By means of video, DVDs or Blu-Ray (as well as film media distributed on the Internet and pirated illegally), these hallmark events and the experiences or impressions associated with films are enabled to recur. The spatial and temporal separation viewers experience in films, seeing that “[films are] rarely consumed at the destination” it was filmed, allows the medium to become a promotional vehicle for different places or even time periods if a film is set in the past, thereby generating nostalgia.³⁹ On the other hand, physical copies of films can also act as souvenirs that tie in with the visitation of a film location, allowing tourists to relive the experiences gained on-site.

As is apparent from the above definitions, film-induced tourism is a complex, multifaceted endeavour. Even though it is classified as a micro-niche, which means that it is very difficult to further divide it into subcategories, tourism academics distinguish between different types of FIT. Table 1 below illustrates the complexity of film-induced tourism by identifying the diversity of travel within this micro-niche. The six subheadings, as evident in the shaded areas in Table 1 (on-location, commercial, mistaken identities, off-location, one-off events and armchair travel), refer to the different types of film-induced tourism as identified by Sue Beeton.⁴⁰ Each of these types comprises various forms of film-induced travel. Reference is made to the more specific characteristics of and variations within these types of film-induced tourism, as well as by supplying practical examples for purposes of illustration.

³⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 6.

³⁸ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, p. 268.

³⁹ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 9.

⁴⁰ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 10-11.

Table 1: Types and Characteristics of Film-Induced Tourism

Type	Characteristic	Example
On-Location		
Film tourism as primary motivator	Film destination as attraction in own right – strong enough to motivate visitation	New Zealand (various <i>The Lord of the Rings</i> : 2001-2003 and <i>The Hobbit</i> : 2012-2014 sites); Hartbeespoort Dam (SA) (<i>Pretville</i> (2012) film set at Hartiwood Productions)
Film tourism as part of a holiday	Visiting film destinations or studios as an activity within a bigger holiday	The <i>Heartbeat</i> Experience at Goathland (Yorkshire; UK)
Film tourism pilgrimage	Visiting film destinations to pay respect to the films – likely re-enactments	<i>The Lord of the Rings</i> (2001-2003) and <i>The Hobbit</i> (2012-2014) sites (New Zealand)
Celebrity film tourism	Homes of celebrities & destinations that have taken on celebrity status	Hollywood Walk of Fame (Hollywood Boulevard, Los Angeles, USA)
Nostalgic and biographical film tourism	Visiting film destinations that characterize another era or the life of a person	<i>Downton Abbey</i> (2010-present) (set in the 1912 – 1920s) (Highclere Castle, UK); <i>Becoming Jane</i> (2007); <i>Lincoln</i> (2012)
Commercial (A Type of On-Location FIT)		
Constructed film attraction	An attraction created after the filming simply to attract tourists	The <i>Heartbeat</i> Experience (Whitby, Yorkshire, UK)
Film tours	Tours developed to a range of film destinations	On Location Tours (New York, USA); Red Carpet Tours (Auckland, New Zealand)
Guided tours (specific sites)	Tours of particular locations, frequently on private property	<i>Hobbiton</i> , <i>Middle-earth</i> (Matamata, New Zealand); <i>Trollshaw Forest</i> , <i>Straddle Farm</i> and cave where Gandalf bestowed the sword Sting on Bilbo, <i>Middle-earth</i> (Denize Bluffs, Mangaotaki Valley at Piopio, New Zealand); <i>Wild at Heart</i> film sets and film locations (Glen Afric Country Lodge, Broederstroom, North West Province, South Africa)
Mistaken Identities/Doubles/Stand-In Locations (A Type of On-Location FIT)		
Film tourism to places where the filming occurred, but not where the storyline is set	Films that are recorded in one destination and made to give the impression of being another for financial reasons– issues of authenticity and displacement arise	<i>The Last Samurai</i> (2003) filmed in Taranaki, New Zealand, but set in the Mount Fujiyama area, Japan
Film tourism to places where the film is set but not filmed	Films that have increased curiosity in a specific destination where the story is based/set, but not where it was in reality filmed – issues of authenticity and displacement arise	<i>Braveheart</i> (1995) – Scotland (filmed in Ireland); <i>Cold Mountain</i> (2003) – Cold Mountain, North Carolina, USA (filmed in the Rasnov region, Romania)

Off-Location		
Film studio tours	Industrial tours of functioning film studios where the authentic filming process can be seen	Leavesden Studios (Harry Potter tour at the Warner Bros. Studio London, UK); Bavaria Filmstadt (Munich, Germany)
Film studio theme parks	Commonly adjacent to a studio - purposely built for tourism with filming or production happening	Universal Studios (USA); Filmpark Babelsberg (Potsdam, Germany)
One-Off Events		
Film premieres	Mainly those outside the normal setting (Hollywood)	<i>The Lord of the Rings: The Return of the King</i> (2003) (Wellington, New Zealand)
Film festivals/awards	Several cities host film festivals or award ceremonies that attract film fans	Academy Awards/Oscars (Los Angeles, USA); Cannes (France);
Armchair Travel		
Television travel series	The successor to travel guidebooks	<i>Long Way Round</i> (2004); <i>Long Way Down</i> (2007);
Gastronomy television series	Some cooking series or shows take the viewer to many destinations	<i>Master Chef Australia</i> (2009-present); <i>Jamie's Great Escape – Italy</i> (2005)
Documentaries	Some informative television or IMAX documentary productions feature scenic or intriguing places/heritage sites	<i>National Geographic</i>
Tourism advertisements	Short promotional films or advertisements shown in cinema or on TV	<i>Sho't Left Campaign</i> (South Africa, 2007)

(Table adapted from S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 10-11.; and N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 77.)

In general, it is believed that the popular media has a profound influence on society.⁴¹ Consequently, the media impacts on the tourism industry by creating awareness and reinforcing the imagery with which a destination is represented. As seen above, both literature and film are such mediums. Tourism organizations such as the British Tourism Authority (BTA) have actively made use of literature to promote specific regions. An example is “Brontë Country” and “Shakespeare’s Country” in England or “Yeats Country” in Ireland, where interested audiences have the opportunity to follow in the footsteps of great literary figures. In this regard, the term “country” refers to “the self-contained nature of fictional settings, but it also refers to the spatial and temporal geographies of the writer”.⁴² Therefore, by referring to a “country” reflects territories that exceed administrative or political boundaries to include points of reference relevant to a specific author and his or her works. Tourism authorities have realized the potential of linking authors to regions and have used this to promote visitation.

Numerous international examples have also been noted of film as a medium inducing tourism to a destination. Destination marketing organizations (DMOs) have realized the potential of movies (big screen or silver screen) and television films or series (small screen) to promote the aesthetics, nostalgia and heritage of regions, thereby employing films as destination marketing tools. This is evident in the way in which New Zealand is being marketed as “*Middle-earth*” based on the movie trilogies *The Lord of the Rings* and *The Hobbit*, as part of the “100% Pure New Zealand” government tourism campaign.⁴³ Then there are also the movie trails which have come into existence by means of the creation of so-called “Movie Maps”, which are also accessible over the Internet.⁴⁴ Varieties of films, television series and popular franchises have achieved classical, award-winning or cult status and have been noted as “must-sees”. This furthered interest in the places in which filming occurred and consequently increased tourist visitation to those respective regions.⁴⁵ As a

⁴¹ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 4, 6.

⁴² M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 20.

⁴³ 100% Pure New Zealand, ‘Take a journey through Middle-earth’, <http://www.newzealand.com/int/feature/middle-earth/>, 2012. Access: 2013-02-15.

⁴⁴ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 7.; S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 34.

⁴⁵ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 8.

result, prominent sites in the United Kingdom (UK), Northern America, Australia and New Zealand, as well as some other regions, have developed as attractions, which bear proof of the mutually beneficial interrelationship between film and the tourism industry.

In this regard, as it is the aim of this dissertation to determine the success and sustainability of on-location film-induced tourism (OLFIT) within a South African context, these terms also necessitate elucidation. “Success” is when a “person or thing [...] has achieved a good result”, which means that the goals, aims or intentions of a venture were reached.⁴⁶ Thus, in the context of this study film-induced tourism will only be successful if tourists actually engage in the activity of travelling to film locations. Therefore, it is necessary to identify the elements that have to be in place in order for FIT to occur and be evaluated. The term “sustainability” is usually and essentially defined as “the use of natural products and energy in a way that does not harm the environment”.⁴⁷ It also refers to endurance or the ability to keep going continuously or for an extended period of time.⁴⁸ Undoubtedly, the environmental sustainability aspect also plays an important role in tourism as a whole. The concept of “sustainable tourism” also requires clarification within this context. It has traditionally been defined as “forms of tourism which meet the need of tourists, the tourism industry and host communities today without compromising the ability of future generations to meet their own needs”.⁴⁹ Especially due to the fact that tourism is known as “one of the fastest growing industries in the world”, many academics fear the “negative effects related to this continuous growth”.⁵⁰ Therefore, environmental sustainability is of concern to the tourism industry. However, there is also another form of sustainability, namely that of economic sustainability, where a venture “can continue or be continued for a long

⁴⁶ S. Wehmeier (ed.), *Oxford Advanced Learner's Dictionary of Current English*, (Oxford University Press, Oxford, 2001), p. 1197.

⁴⁷ S. Wehmeier (ed.), *Oxford Advanced Learner's Dictionary of Current English*, (Oxford University Press, Oxford, 2001), p. 1209.

⁴⁸ R.E. Allen (ed.), *The Concise Oxford Dictionary of Current English*, (Oxford University Press, Oxford, 1991), p. 1229.

⁴⁹ J. Swarbrooke, *Sustainable Tourism Management*, (CABI Publishing, Wallingford, 1999), p. 13.

⁵⁰ R. Schroeder and O. Hahn, Media and Sustainable Tourism, in I. Jenkins and R. Schröder (eds.), *Sustainability in Tourism: A Multidisciplinary Approach*, (Springer Gabler, Wiesbaden, 2013), p. 180.

time”.⁵¹ For the purposes of this study, the latter definition of longevity is applicable and factors need to be identified that affect the lifespan of screened places as tourist attractions.

However, there is still only limited academic research on this emerging field.⁵² Furthermore, film-induced tourism involves aspects from a variety of disciplines and economic domains. Due to this interdisciplinary nature, as well as being a multifaceted special-interest niche, the processes involved have largely eluded comprehensive academic study. As observed by Beeton, it remains an “untapped and little-understood field of tourism research”, which is even more so the case with on-location film-induced tourism.⁵³ It is thus the aim of this study to identify whether or not on-location film-induced tourism is a successful and sustainable venture, and to consider South Africa as a case study within the context of this micro-niche of tourism.

1.3. Theory and Methodology

In order to achieve the aim of this study, it is necessary to discuss the relevant theories within the context of tourism as an interdisciplinary field of study. As such, resources from diverse fields will be used to contribute to the study. Amongst others, sociologist John Urry’s concept of “the tourist gaze” plays a significant role in the context of this dissertation. The concept of “the gaze”, which was coined by Jaques Lacan and Michel Foucault in the 1960s, is hereby applied to tourism.⁵⁴ With regard to film-induced tourism, the imagery of a destination, as generated through the film medium, is a central issue since “film [constructs] a gaze for an individual to observe” and consume.⁵⁵ As a result, when people seek to visit the screened locations, it means that the images of the destination, as portrayed to an audience in a film, have the potential to induce tourism to a destination. In essence, this film-

⁵¹ S. Wehmeier (ed.), *Oxford Advanced Learner’s Dictionary of Current English*, (Oxford University Press, Oxford, 2001), p. 1209.

⁵² S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 3.

⁵³ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 17.

⁵⁴⁵⁴ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 174.; J. Urry, *The Tourist Gaze*, (SAGE Publications Ltd, London, 2002), pp. 1-3.

⁵⁵ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 88.

induced “gaze” is then transposed onto the actual place or space that the tourist has been induced to visit.

Furthermore, the notion of the Tourism Area Life Cycle (TALC), which is a theoretical model developed by Richard W. Butler in March 1980, will be employed in this study. Butler maintains that tourism destinations and attractions change and evolve, which means that they are dynamic and pass through six life stages.⁵⁶ More than two decades later Sam Cole pointed out that the TALC still remains as the “most-widely cited conceptual framework for comprehending the dynamics of tourist destinations”.⁵⁷ Indeed, as a theoretical model it can also be employed to better understand and analyze the lifespan of a film location as a tourist attraction. Therefore, employing the Tourism Area Life Cycle as a method of analysis to this study is of utmost importance as it can contribute to the assessment of the success and sustainability of film-induced tourism in a particular destination.

Case studies will be employed in the later chapters of this dissertation (especially in Chapters four to six) as a means to discuss the theoretical implications concerning OLFIT and to illustrate and support the points made and the conclusions drawn. In order to understand this methodology, it is necessary to define the concept of a “case study” within this specific context. It has been defined as “a description of actual situations in an organization, destination, or sector”, which introduces specific issues and reflects real-life situations.⁵⁸ The case study as a pervasive methodological tool has often been employed extensively in the academic sphere for tourism research and teaching.⁵⁹ The case study as an approach to research has been criticized in the academic domain for reflecting the researcher’s bias in its selection, presentation and analysis and by influencing the reader to apply it to a situation that suits his/her purposes. Nevertheless, this bias can be eliminated by combining a number of research methods when analyzing and applying them to a

⁵⁶ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, pp. 5-12.

⁵⁷ S. Cole, Beyond the Resort Life Cycle: The Micro-Dynamics of Destination Tourism, *The Journal of Regional Analysis & Policy: Special Section: Tourism and Regional Science* 37(3), 2007, p. 266.

⁵⁸ S. Horner and J. Swarbrooke, *International Cases in Tourism Management*, (Elsevier Butterworth-Heinemann, Oxford, 2004), p. 3.

⁵⁹ S. Beeton, The Case Study in Tourism Research: a Multi-method Case Study Approach, in B. W. Ritchie, P. Burns and C. Palmer (eds.), *Tourism Research Methods: Integrating Theory with Practice*, (CABI Publishing, Wallingford, 2005), p. 37.

single case, thereby neutralizing and uniting the results of a study.⁶⁰ Another limitation of using case studies is that “[due] to the richness of data and complexity of analysis” they tend to be lengthy reports, which may dissuade readers.⁶¹ Therefore, boundaries need to be clearly defined when using the case study method, so that the researcher has a clear focus. A third limitation is that case studies often depict “singular instances that may provide misleading evidence when generalized”, thus these limitations must be acknowledged by researchers to generate awareness with the audience.⁶² Despite these reservations, case studies remain a sound and well-utilised method of research and are very valuable investigative and teaching tools that provide real-life examples of situational issues. Furthermore, it has also been claimed that they allow audiences to “gain an appreciation of issues in other countries and regions of the world without the need to travel to these places”.⁶³ Heritage and cultural tourism as a social science effectively lends itself to the use of case studies, especially because of the holistic nature of case study research. Case studies are grounded in actuality by investigating contemporary phenomena, while at the same time being an empirical form of inquiry. Therefore, Beeton argues that in order for case studies to be exemplary, they must not only document a case, but also provide insightful information to illuminate the results.⁶⁴ Therefore, case studies as a discerning form of analysis are ideally suited within the context of this dissertation.

This study is therefore essentially a literature study making use of a range of secondary sources including books, theses, papers, journal articles, newspapers, websites and other internet sites. In addition, it also includes numerous site visits to film locations by the author, personal correspondence and interviews which were

⁶⁰ S. Beeton, The Case Study in Tourism Research: a Multi-method Case Study Approach, in B. W. Ritchie, P. Burns and C. Palmer (eds.), *Tourism Research Methods: Integrating Theory with Practice*, (CABI Publishing, Wallingford, 2005), pp. 39-40.

⁶¹ S. Beeton, The Case Study in Tourism Research: a Multi-method Case Study Approach, in B. W. Ritchie, P. Burns and C. Palmer (eds.), *Tourism Research Methods: Integrating Theory with Practice*, (CABI Publishing, Wallingford, 2005), p. 40.

⁶² S. Beeton, The Case Study in Tourism Research: a Multi-method Case Study Approach, in B. W. Ritchie, P. Burns and C. Palmer (eds.), *Tourism Research Methods: Integrating Theory with Practice*, (CABI Publishing, Wallingford, 2005), p. 40.

⁶³ S. Horner and J. Swarbrooke, *International Cases in Tourism Management*, (Elsevier Butterworth-Heinemann, Oxford, 2004), p. 3.

⁶⁴ S. Beeton, The Case Study in Tourism Research: a Multi-method Case Study Approach, in B. W. Ritchie, P. Burns and C. Palmer (eds.), *Tourism Research Methods: Integrating Theory with Practice*, (CABI Publishing, Wallingford, 2005), pp. 40-42.

carried out with individuals in their professional capacity within the film and tourism industry. Permission to conduct these interviews was carried out in compliance with the ethics requirements of the Faculty of Humanities at the University of Pretoria. This included a research proposal that was approved by the Research and Ethics Committee as well as the use of a letter of introduction and informed consent.

Chapter 2: Literary Review

This chapter considers the range of research that has been completed within the micro-niche of film-induced tourism (FIT). The first section will look at what has been written on the aspects of FIT. This will be followed by looking at examples of a number of prominent on-location film-induced tourism (OLFIT) case studies that seem to have been a focal point in past research. Thereafter, the aspects of success and sustainability of FIT and OLFIT that academics have considered will be elucidated, with the last section of this literary review identifying pertinent research gaps.

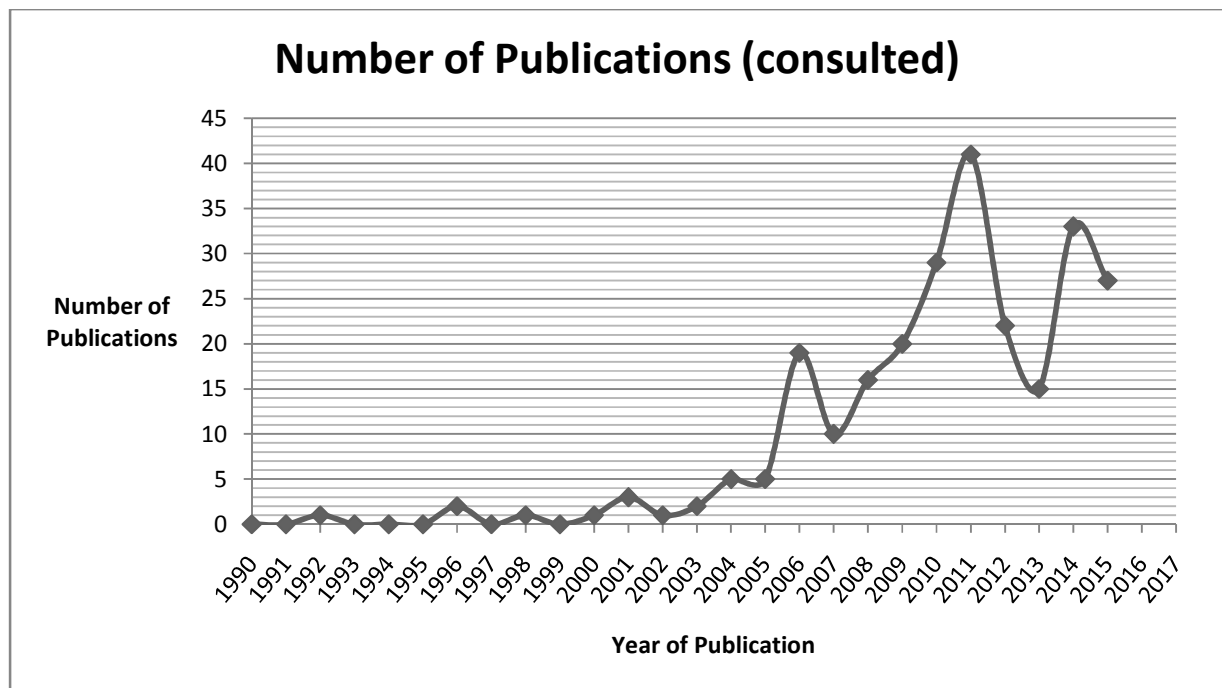
2.1. Film-Induced Tourism

Various aspects of film-induced tourism (FIT) have been researched by tourism academics in the past. Evidently, there remains much potential for further enquiry as this is a fairly recent phenomenon. Nevertheless, it seems as though the volume of publications on different facets of FIT has increased dramatically over the past decade. According to Beeton, this may be due to the increase in the “number of undergraduate and postgraduate students taking an interest in this field”, as well as the growing number of established academics, tourism organizations, local communities and film producers.⁴⁶ Many questions and research problems have been identified over the years that need to be addressed.⁴⁷ This means that the demand for research about FIT has become evident, which then coincided with an increase in the number of publications on the topic. Such publications include references to FIT mentioned in e-papers, journal articles, books, theses, dissertations, research essays, conference proceedings, presentations and reports. The graph below reflects on the increase and fluctuations in the number of scholarly publications identified on the topic since the first articles appeared in the early 1990s. It mainly includes the theoretical sources that were consulted for this dissertation.

⁴⁶ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 243-244.

⁴⁷ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 243-244.

Figure 1: The Volume of Academic Publications on FIT⁴⁸



Philip Long and Mike Robinson identify tourism as a key element of popular culture, which “is fed, and feeds from, the media which both circulates and produces culture”.⁴⁹ In relation to this, film has “taken over from literature as the most influential form of popular media”.⁵⁰ Therefore, film-induced tourism as a form of media tourism has been identified as a spin-off effect of film productions. Many authors, including Roesch, Beeton, S. Hudson, Y. Wang and S.M. Gil, have promoted this notion in their research, so that it has become a commonly accepted fact that film-induced tourism is indeed an

⁴⁸It should be noted that at the time this dissertation was written, hardly any publications were yet available for the year 2015. However, subsequent to the initial submission of this dissertation for examination on 03 February 2015, additional publications have appeared. For some of these publications only the titles and abstracts of the articles are available on the Internet and not yet the full documents. This includes the seventeen journal articles from the Special Issue: Film-Induced Tourism of the academic journal *AlmaTourism: Journal of Tourism, Culture and Territorial Development* 6(4), 2015. These are therefore flagged for future research. See Annexure A for the detailed analysis of this figure.
⁴⁹P. Long and M. Robinson, *Tourism, Popular Culture and the Media*, in T. Jamal and M. Robinson (eds.), *The SAGE Handbook of Tourism Studies*, (SAGE Publications Ltd, London, 2009), p. 109.
⁵⁰S. Beeton, *From the Screen to the Field: The Influence of Film on Tourism and Recreation*, *Tourism Recreation Research* 33(1), 2008, p. 39.

emerging phenomenon that deserves in-depth analysis.⁵¹ Since the proliferation of academic titles on the topic has increased dramatically, as is evident in the table above, it is impossible to provide an exhaustive literature study of all the sources. Only the most significant studies and those of specific relevance to the focus of this dissertation will be discussed.

At first, tourism academics were concerned with identifying a name for this emerging phenomenon. FIT was identified as a part of the broader umbrella of media tourism and was related to literary tourism, photographs and other sources of information.⁵² In 1992, Roger W. Riley and Carlton S. Van Doren identified motion picture films as big enough “push” and “pull” factors to induce travel to a destination in their own right.⁵³ While they merely refer to cinematic productions, this aspect was supplemented by television films in the article by N. Tooke and M. Baker.⁵⁴ In a later paper, Roger Riley, Dwayne Baker and Carlton van Doren coined the term “movie induced tourism”.⁵⁵ Henceforth, this phenomenon was referred to as movie-induced tourism, until in 2001, when Beeton determined that not only cinema and television movies were relevant to the subject, but also television series and other television productions. Thereafter, the tourism niche became known as “film-induced tourism” in an effort to be all-encompassing.⁵⁶ Since very little had been published about FIT until then, various authors have attempted to rectify this research gap by means of defining the scope and meaning of film-induced tourism and by identifying its place within the broader scope of literary tourism (LT) and heritage and cultural tourism (HCT).

⁵¹S. Hudson, Y. Wang and S.M. Gil, The Influence of a Film on Destination Image and the Desire to Travel: a Cross-Cultural Comparison, *International Journal of Tourism Research* 13(2), 2011, pp. 177-179.; S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 10.; S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 22-23, 243-245.

⁵²R.W. Butler, The influence of the media in shaping international tourist patterns, *Tourism Recreation Research* 15(2), 1990, pp. 46-53.

⁵³R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, pp. 267-274.

⁵⁴N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, p. 87.

⁵⁵R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, pp. 919-935.

⁵⁶S. Beeton, Smiling for the camera: The influence of film audiences on a budget tourism destination, *Tourism, Culture & Communication* 3(1), 2001, pp. 15-25.

In this regard, it should be noted that some authors choose to turn back to the broader, more encompassing notion of “media tourism” since they were frustrated by the variations in which film-related tourism was labeled.⁵⁷ Furthermore, they felt that the close correlation between literary and film-induced tourism should not be ignored, as these niches often seem to go hand-in-hand. However, for the purposes of this study, merely the film aspect of “media tourism” will be focused upon. More discussion on this will follow in the next chapter.

In her 2005 seminal book *Film-Induced Tourism*, Beeton clearly identifies film-induced tourism as a distinct field of study. She provides a detailed analysis and identifies the forms of FIT as on-location, commercial, mistaken identities, off-location, one-off events and armchair travels.⁵⁸ Most of the subsequent research by other authors on the subject has retained these subdivisions of the film-induced tourism micro-niche. Some have merely provided more examples of case studies, adding to the characteristics that were identified for the diverse categories or slightly altering the naming of the sub-subdivisions in the tables.⁵⁹ Moreover, in another key publication of 2009, *The Experiences of Film Location Tourists*, the author Roesch mainly focuses on on-location film-induced tourism, since this directly concerns the film locations as touristic places and the travellers or excursionists that visit the sites. He identifies different manifestations and forms of on-location film-induced tourism such as organized location tours, visiting existing locations that feature on-screen in film productions, locations that become tourist attractions after appearing in movies or television series (sets left behind after filming was completed).⁶⁰

⁵⁷S. Reijnders, *Places of the Imagination: Media, Tourism, Culture*, (Ashgate Publishing Limited, Surrey, 2011), pp. 4-5.

⁵⁸S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 9-11, 12-16.

⁵⁹N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), pp. 24-26.; N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 77.; M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), pp. 71-72.; Also see Table 1 in Chapter 1 of this dissertation on pp. 9-10.

⁶⁰S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 10.

With regard to the significant works of Beeton and Roesch, it should be noted that both provide good overviews of film-induced tourism in general. Nevertheless, they are also central to more specific issues that will be discussed later in this chapter and in the dissertation as a whole. As a result, this groundbreaking research will be used extensively throughout the entire dissertation as they are very important sources in all regards.

After determining these general aspects on film-induced tourism, it is necessary to point out more specific factors. According to Glen Croy and Sine Heitmann, there are predominantly four themes that have emerged in the study of film-induced tourism. These are firstly “the role of film in the tourist experience”; secondly “the role of film in destination promotion”; thirdly “the impacts of film tourism”; and lastly “the representations of people, cultures and places as related to tourism”.⁶¹ In addition to the four FIT categories mentioned by Croy and Heitmann, there are a number of issues and further aspects of FIT that were singled out by other authors in the past, which means that they also need to be discussed. Thus, within this literature review, the four broader themes of film-induced tourism, as identified by Croy and Heitmann, will be arranged in a slightly different manner, making up five categories instead of four, to point to more of the complexities of this tourism niche and to accommodate the additional themes identified by other authors. Firstly, the different types and characteristics of film-induced tourism will be analyzed, along with the profiles of film-induced tourists. Another aspect that will be considered is the history and development of the niche of FIT, which has only been researched by a few authors. The next subsection will deal with films exhibiting push and pull factors in inducing travel and acting as hallmark events since they have similar characteristics. This will be followed by discussing research on the related issues of destination promotion through film, authenticity and commoditization of FIT. Lastly, the positive or negative impacts of films on a tourist destination and of FIT have been noted by a number of authors and the existing research needs to be analyzed. Since all of these aspects may be of concern

⁶¹G. Croy and S. Heitmann, *Tourism and Film*, in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), pp. 190-200.

to the success and sustainability of FIT, it is important to consider past research on these matters.

2.1.1. Types of FIT and Film Location Tourists

Graham Busby and Julia Klug, as well as Beeton and Roesch, have all identified different forms and characteristics of film location travel, based on the reasons and motivations of film location tourists. Thereby, the authors have seen it fit to distinguish between on-location and off-location film-induced tourism.⁶² This distinction becomes especially important within the context of this dissertation, since it focuses on on-location film-induced tourism.⁶³

Roesch expands on this by providing and describing case study examples. However, in this case, the actual tourists that perform OLFIT become the focal point of the discussion.⁶⁴ Different types of film location tourists are identified by Niki Macionis, who also introduces a “new conceptual approach to understanding the potential and actual motivations of the film-induced tourist”.⁶⁵ Macionis identifies different types of film-induced tourists, depending on their increasing motivation to actively seek out film locations. Yuqi Wang analyzes the profile of FIT tourists by examining their demographics, travel profile and decision making processes. This author determines that tourists have hardly any awareness of FIT and thus movies and movie-related promotions do not seem to be a major stimulus for their travel decision, nor does this form point out the post-visit image of the destination. Furthermore, Wang does not note

⁶² G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 318.; S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 10-11.; S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 10-12.

⁶³ See Table 1 on pp. 9-10 in Chapter 1 of this dissertation.

⁶⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 10-12.

⁶⁵ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 86.

any discrepancies between the desired/pre-visit image and the actual image experienced on-location.⁶⁶

However, only two years after Wang's publication, in 2009, Roesch again analyzes the profile of film location tourists by determining their motivations, potential experiences and expectations and other elements relating to before they actually visit the site, coming to a largely different conclusion. He identifies the actual experiences of film location tourists, noting the "gaze" with which they perceive the filmed environments. As a result, he identifies spatial and temporal discrepancies between the fictional stories perceived in the film, thereby the pre-trip expectations of the film location tourists, as compared to the real world experienced on-location. Physical location encounters including re-enactments of film scenes at the film locations, site markers, film-related items, miniatures/figurines and the consumption of souvenirs are discussed. Social encounters and interactions on-location are also analyzed in some detail. After identifying these factors, Roesch brings everything together by identifying specific characteristics of film location tourists and notes the benefits that they draw from experiencing and visiting the screened sites.⁶⁷

2.1.2. History and Development of FIT

As mentioned, until the early 2000s, some authors have indicated that relatively little research had been performed on the topic of film-induced tourism.⁶⁸ This initial gap in the research has been addressed and has currently evolved into one of the fastest growing fields in the tourism industry.⁶⁹ This change is apparent in the significant

⁶⁶ Y. Wang, *Assessing the Role of Films in Shaping Tourists' Perception toward Destination Image: Concerning UK Movie Locations*, (MSc dissertation, University of Nottingham, 2007), pp. 53-71.

⁶⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 101-194, 200-202, 212-216.

⁶⁸ N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, p. 87.; G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001, p. 316.

⁶⁹ S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli's Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 256.; W. Rewtrakunphaiboon, 'Film-Induced Tourism: Inventing a Vacation to a Location', http://www.bu.ac.th/knowledgecenter/epaper/jan_june2009/pdf/Walaiporn.pdf, 2009. Access:

increase in the volume of research on FIT during the past decade (see Figure 1 and Annexure A). Though, even before the increase in publications became evident, some authors, such as Martin Evans, had already considered FIT as having come of age and that the current times are a “golden age” of film-induced tourism.⁷⁰ However, with only limited information available on the topic until recently, there is even less information available on the history and development of the phenomenon *per se*. It appears that the one of the first researchers to mention this topic is Butler in his 1990 article “The influence of the media in shaping international tourist patterns” in the journal *Tourism Recreation Research*.⁷¹ He is quoted by Tooke and M. Baker in their 1996 article. They elucidate that filmic audiences tour to screened locations, with existing sites receiving additional attention and new sites developing as tourist attractions as a direct result of their image being portrayed on film.⁷² While the above sources mention film as a media form inducing tourism, similar to literature and painted images, Roesch identifies specific feature films as the cause of tourism influx to film locations. Indeed, he traces the commencement of FIT back to the feature films of the early 1930s such as *The Mutiny on the Bounty* (1935).⁷³ Sarah Staub also comments on the development of “filmic tours”, and concurs that the history of film-induced tourism is a comparatively young one.⁷⁴

2009-11-13.

⁷⁰M. Evans, ‘The Golden Age of Film Tourism’,

<http://www.insights.org.uk/articleitem.aspx?title=The+Golden+Age+of+Film+Tourism>, 2004-01. Access: 2011-12-13.

⁷¹R.W. Butler, The influence of the media in shaping international tourist patterns, *Tourism Recreation Research* 15(2), 1990, pp. 46-53.

⁷²N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, pp. 88, 89.

⁷³S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 8-10.

⁷⁴S. Staub, ‘Harry Potter und der Filmtourismus’, http://www.uni-trier.de/fileadmin/fb6/prof/FUT/Studium/Veranstaltungen/SS2009/HS_Touristische_Fiktionen/09_HarryPotter_Staub.pdf, 2009. Access: 2009-11-14.

2.1.3. Push and Pull Factors and Hallmark Events

In an effort to better comprehend the complexities of this emerging tourism niche, Hudson and Ritchie present a graphic model of the various elements of film tourism.⁷⁵ In this model it is evident that a multitude of factors act upon or are generated through FIT. These include films being recognized as a means of “tourism promotion” or advertising. Riley and Van Doren also identify traditional tourism advertising as a challenge, therefore other means of attracting tourists were becoming necessary and motion pictures seem to have bridged this gap. Since films exhibit push and pull factors towards a destination, they induce tourism. Films are regarded as ideal “pull” factors through being filmed at identifiable locations, thereby attracting tourism to destinations. They are screened and, therefore, situated in “push” locations, the tourist generating areas, thus inducing people to travel.⁷⁶ Macionis expands this theory by specifically distinguishing pull factors as “Place, Performance and Personality” and referring to push factors as “internal drivers” that cause people to feel drawn towards film locations.⁷⁷

Furthermore, Riley and Van Doren have identified films as “hallmark events”, as they largely display similar characteristics.⁷⁸ Tooke and M. Baker agree with this and identify various criteria, which characterize films as hallmark events. Movies and television programmes are thus ideally suited as promotional materials.⁷⁹ Therefore, films as hallmark events are able to draw tourists to a destination. However, even though motion pictures exhibit similar characteristics to hallmark events they have some benefits that go beyond this when luring travellers to a destination.⁸⁰ Undoubtedly, motion pictures can very well be used as a vehicle for tourism promotion and it is clear

⁷⁵ S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli's Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, pp. 256-268.

⁷⁶ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, pp. 270-274.

⁷⁷ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 88-96.

⁷⁸ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, p. 267-269.

⁷⁹ N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, p. 88.

⁸⁰ R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, p. 922.

that film companies, merchandisers and tourism operators have grasped the spin-off effects of movies and television films.⁸¹

2.1.4. Destination Promotion, Authenticity and Commoditization

In 2005 and 2009, Beeton and Amir Shani, Youcheng Wang, Simon Hudson and Sergio Moreno Gil analyzed the concept of a destination image and the effect of media on tourism.⁸² At about the same time Peter Bolan and Lindsay Williams also considered this aspect, stating that images play significant roles in service promotion as consumers can be very sensitive towards the depiction of images. Thus, images are immensely influential in shaping human perception and films can have a profound impact by enticing audiences to visit certain locations through the imagery portrayed, thereby influencing their travel decisions.⁸³ In accordance with this, Peter Schofield claims that by means of film the image of a place is reconstructed. Thus, the “formerly mundane [...] suddenly acquires interest, status and ambience because of its role as a film location and/or its association with the famous”.⁸⁴ Thereby, a city is able to reposition itself by embracing alternative urban heritage that is popular and entertaining since it offers a “new and somewhat refreshing perspective on [...] urban heritage”.⁸⁵ The argument is furthered by Aritaya Siriengkul, who states that while it is not the primary purpose of films to promote tourism to a destination, they are able to enhance the profitability, appeal and awareness of the location to filmic audiences. He therefore concludes that movies have the potential to increase visitation to the screened sites as they are able to present a positive destination image.⁸⁶

⁸¹ R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, p. 932.

⁸² S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 6-9, 20-27.; A. Shani, Y. Wang, S. Hudson and S.M. Gil, Impacts of a historical film on the destination image of South America, *Journal of Vacation Marketing* 15(3), 2009, pp. 229-242.

⁸³ P. Bolan and L. Williams, The role of image in service promotion: focusing on the influence of film on consumer choice within tourism, *International Journal of Consumer Studies* 32(4), 2008, p. 382.

⁸⁴ P. Schofield, Cinematographic images of a city: Alternative heritage tourism in Manchester, *Tourism Management* 17(5), 1996, p. 336.

⁸⁵ P. Schofield, Cinematographic images of a city: Alternative heritage tourism in Manchester, *Tourism Management* 17(5), 1996, p. 339.

⁸⁶ A. Siriengkul, 'Movie Effects on the Image of Thailand among Foreign Student Travelers', <http://www.bu.ac.th/knowledgecenter/epaper/jan-june2005/artitaya.pdf>, 2005. Access: 2009-11-13.

This idea is supported by Wang, who claims that “how” a place is viewed is primarily determined by means of what Urry called the “tourist gaze”. He suggests that tourists actively search for the filmed locations by means of this tourist gaze, as motion pictures display images of places that induce people to travel to the screened locations.⁸⁷ Thus, heritage sites acquire “specific meaning only because a person or event featured in literature or the media is associated with them”.⁸⁸ In essence then the identity, construction and promotion of a place can be considerably influenced by media.

In their 2010 book *Cinema and Landscape*, the editors Graeme Harper and Jonathan Rayner analyze the relationship between cinema and landscape and the images that are thereby created. According to them, while a variety of physical landscapes exist, it is through human interpretation that different notions such as aesthetics are generated. Similarly, landscapes may be constructed or reproduced in the imagination and media such as film. Clearly, they argue, film frames landscape imagery.⁸⁹ Specific film genres are also identified with recognizable landscapes, similar to the way films become stereotypical of recognizable places as in the case of *Crocodile Dundee* and Australia. Certain film genres “take place” in specified landscapes and become reflective of that geographic place, for example fairy tales are usually associated with medieval European landscapes. This imagery also informs “landscape stereotypes in modern fantasy films”.⁹⁰ These days, science fiction and fantasy films embody modern fairy tales, whereby science fiction often makes use of urban settings, which are equated with futurism, but also dystopia.⁹¹

The interrelationship between film and geographic landscapes has also been noted by other scholars, who have identified filmic geography as a new subfield under the

⁸⁷ Y. Wang, *Assessing the Role of Films in Shaping Tourists' Perception toward Destination Image: Concerning UK Movie Locations*, (MSc dissertation, University of Nottingham, 2007), p. 2.; R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, pp. 919-920.

⁸⁸ G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 321.

⁸⁹ G. Harper and J. Rayner (eds.), *Cinema and Landscape*, (Intellect, Bristol, 2010), pp. 15-21.

⁹⁰ G. Harper and J. Rayner (eds.), *Cinema and Landscape*, (Intellect, Bristol, 2010), p. 284.

⁹¹ G. Harper and J. Rayner (eds.), *Cinema and Landscape*, (Intellect, Bristol, 2010), pp. 283-284.

broader umbrella of geography.⁹² In their subsequent 2013 book, *Film Landscapes*, Harper and Rayner continue their exploration of the relationship between film and landscape, stating that film landscapes are constructed representations, which audiences can experience and interact with. Films inform popular beliefs and express cultural history, political intent and identity through the personal and collective interpretation of landscapes.⁹³ Landscapes are constructed in film through the expression of individual intentions, by embodying cultural and political concerns and exploring national symbols and imagery.⁹⁴ Thus, filmed images shape our perception and audiences are influenced by the way in which landscapes are depicted in film. Therefore, it is no wonder that films induce travel to the film locations.

Clearly, the “destination image” and the “tourist gaze” play an important role in the promotion of destinations for tourism. In 2009 Stefan Zimmermann and Tony Reeves furthered the argument that films have become integral to popular culture and everyday routines, as they allow audiences to enter the realm of the “imaginary”. Film locations have emerged as places where the imaginary can materialize. Due to the imagery derived from films, travel to the screened locations is induced.⁹⁵ According to Beeton, films therefore play a profound role in portraying the destination image and by developing tourism imagery. Such imagery as seen in film, in combination with the fictional story portrayed, generates “media fiction”, which induces travel. Thus, films are useful for the promotion of a destination image and can function as effective destination marketing tools.⁹⁶ Macionis adds that movies are often produced at identifiable heritage sites, thus feature films have the potential to increase the popularity

⁹²A. Escher, The Geography of Cinema – A Cinematic World, *Erdkunde: Archive for Scientific Geography* 60 (4), 2006-10/12, pp. 307-314.; C. Lukinbeal and S. Zimmermann, Film Geography: A New Subfield, *Erdkunde: Archive for Scientific Geography* 60 (4), 2006-10/12, pp. 315-325.; S.C. Aitken and D.P. Dixon, Imagining Geographies of Film, *Erdkunde: Archive for Scientific Geography* 60 (4), 2006-10/12, pp. 326-336.

⁹³G. Harper and J. Rayner (eds.), *Film Landscapes: Cinema, Environment and Visual Culture*, (Cambridge Scholars Publishing, Newcastle upon Tyne, 2013), pp. 1-59.

⁹⁴G. Harper and J. Rayner (eds.), *Film Landscapes: Cinema, Environment and Visual Culture*, (Cambridge Scholars Publishing, Newcastle upon Tyne, 2013), pp. 60-105.

⁹⁵S. Zimmermann and T. Reeves, Film Tourism – Locations Are the New Stars, in R. Conrady and M. Buck (eds.), *Trends and Issues in Global Tourism 2009*, (Springer-Verlag, Berlin, 2009), pp. 155-157.

⁹⁶S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 26-27.

of sites.⁹⁷ Hudson and Brent Ritchie identified film as the ultimate means of placing a product on the market, whereby movies act as springboards to lure travellers to a destination. They propose a model for exploiting the promotional opportunities provided by the film medium.⁹⁸ In relation to this, Wang evaluates how films are purposefully used as marketing tools for tourism at film locations.⁹⁹ Stephanie Hemelryk Donald and John G. Gammack analyze the link between the marketed city and the film industry, claiming that marketers try to influence how people conceive cities, places and products through branding and the use of narratives and images. This is done by promoting or enhancing certain key features of a place so that a “more desirable sense of self/place may emerge”.¹⁰⁰

Thus, films as destination marketing tools not only have the potential to entrench a destination brand, but also to determine the identity of a place through specific images created through films. This notion is enhanced by Noelle O'Connor, Sheila Flanagan and David Gilbert who also investigate the use of audiovisual media for marketing. They perpetuate that due to the increased screening of films in cinemas and on television, the influence of destination images will also grow. Destination marketing through film will result in positive spin-offs, such as film-induced tourism.¹⁰¹ Furthermore, W. Rewtrakunphaiboon indicates that motion pictures can promote travel to a destination by means of collaborative campaigns. He refers to movie maps (or film tourism websites) as examples of successful destination marketing in Britain, the United States of America, New Zealand, Australia and Korea.¹⁰²

⁹⁷ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, pp. 86-97.

⁹⁸ S. Hudson and J.R. Brent Ritchie, Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives, *Journal of Travel Research* 44(4), 2006-05, pp. 387-396.

⁹⁹ Y. Wang, *Assessing the Role of Films in Shaping Tourists' Perception toward Destination Image: Concerning UK Movie Locations*, (MSc dissertation, University of Nottingham, 2007), p. 2.

¹⁰⁰ S. Hemelryk Donald and J.G. Gammack, *Tourism and the Branded City: Film and Identity on the Pacific Rim*, (Ashgate, Hampshire, 2007), p. 3.

¹⁰¹ N. O'Connor, S. Flanagan and D. Gilbert, The Integration of Film-induced Tourism and Destination Branding in Yorkshire, UK, *International Journal of Tourism Research* 10(5), 2008, pp. 423-437.

¹⁰² W. Rewtrakunphaiboon, 'Film-Induced Tourism: Inventing a Vacation to a Location', http://www.bu.ac.th/knowledgecenter/epaper/jan_june2009/pdf/Walaiporn.pdf, 2009.

Access: 2009-11-13.

Furthering this relationship between film and a tourism destination, Stijn Reijnders proposes a new model in 2011 to better explain why some media products induce travel and others do not. He thereby identifies media (or film-induced) tourism as a deliberate occurrence, as opposed to Macionis and Sparks, who have identified FIT as an incidental experience to screened places.¹⁰³ He proposes the concept of *lieux d'imagination* or places of imagination, which are “material reference points like objects or places, which for certain groups within society serve as material-symbolic references to a common imaginary world”.¹⁰⁴ Reijnders identifies media tourism (or in this case film-induced tourism) as part of a circular process. This is explained in his model where physical places inspire artists. Artists construct and transform imaginary places to represent ideas, experiences, memories and thoughts creatively. These imaginary places, as constructed by artists, become appropriated by fans, who travel to “go in search of physical references to imaginary places” and end up back at the physical locations with which the artists started.¹⁰⁵

Other perspectives on film-induced tourism that have prominently featured in academic tourism literature include the issues of hyper-reality and authenticity, with FIT being a manifestation of postmodern tourism. Schofield discusses the process of “decentring”, whereby the world is perceived and consumed by means of signs and images.¹⁰⁶ Related to this is the concept of “hyper-reality”, a stage where simulacra “constitute the world and the distinction between real and unreal is imperceptible or invalid”.¹⁰⁷ This led to new and alternative forms of tourism emerging. This “post-tourism” is largely influenced by television and cinema. Thereby, postmodern representations and fictional

¹⁰³N. Macionis and B. Sparks, Film-Induced Tourism: An Incidental Experience, *Tourism Review International* 13 (2), 2009, p. 93.

¹⁰⁴S. Reijnders, *Places of the Imagination: Media, Tourism, Culture*, (Ashgate Publishing Limited, Surrey, 2011), p. 14.

¹⁰⁵S. Reijnders, *Places of the Imagination: Media, Tourism, Culture*, (Ashgate Publishing Limited, Surrey, 2011), pp. 17-20.

¹⁰⁶P. Schofield, Cinematographic images of a city: Alternative heritage tourism in Manchester, *Tourism Management* 17(5), 1996, p. 333.

¹⁰⁷P. Schofield, Cinematographic images of a city: Alternative heritage tourism in Manchester, *Tourism Management* 17(5), 1996, p. 334.

stories are woven into real places and historical events.¹⁰⁸ Furthermore, Leshu Torchin states that it seems impossible to reconcile “authenticity” and “artifice”. This means that the boundary between the real and the unreal becomes blurred. Moreover, in a postmodern world, tourists actually seem to seek simulacra. By means of what Torchin calls the “second gaze”, tourists become interested in the presentation of attractions, suggesting that “authenticity and simulacra coexist and interact”, causing spatial incongruity.¹⁰⁹

Due to this incongruity between the real and the fictional, G. Busby and J. Klug also identify issues of authenticity. When a novel or script, upon which a film is based, refers to a specific setting, but is in fact filmed elsewhere confusion and even dissatisfaction may result.¹¹⁰ This means that the authenticity of the film location is questioned, therefore it is important to analyze the relationship between the virtual and actual landscape. In addition, Erik Sellgren analyzes perspectives of authenticity at different levels: he examines the credibility of other sources of information, the authenticity of pre-visit destination images that were derived by viewing a film and the authenticity presented at the actual film locations by means of case studies.¹¹¹

The commodification and consumption of place and touristic space is another important issue that has featured in the literature with regard to film-induced tourism. Roesch has mentioned film locations as touristic places and the commoditization and consumption thereof in his seminal work *The Experiences of Film Location Tourists*.¹¹²

Furthermore, a related perspective on film-induced tourism is the aspect of image construction in connection with consumption and commodification. In his 2007 book

¹⁰⁸P. Schofield, Cinematographic images of a city: Alternative heritage tourism in Manchester, *Tourism Management* 17(5), 1996, pp. 334-335.

¹⁰⁹L. Torchin, Location, location, location: The destination of the Manhattan TV Tour, *Tourist Studies* 2(3), 2002, p. 251.

¹¹⁰G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 328.

¹¹¹E. Sellgren, *Film-induced tourism: The effect films have on destination image formation, motivation and travel behaviour*, (LAP Lambert Academic Publishing, Saarbrücken, 2011), pp. 56-68.

¹¹²S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 57-68.

The Cinematic Tourist: Explorations in globalization, culture and resistance, Rodanthe Tzanelli evaluates the interrelationship between media (specifically film) and tourism. By means of Urry's renowned tourist gaze, he identifies how cinematic tourists interact with the depicted landscapes. Tzanelli indicates that the way in which images of a place are presented in film allow potential tourists to consume that location and to build up certain expectations. The host regions then stage or physically represent these images for the consumption of the visitors.¹¹³ Therefore, places become mythical constructs or simulations, which are commoditized for tourism purposes and consumed by tourists. Therefore, the commodification of places to represent a filmic image also causes issues of authenticity to arise.¹¹⁴

2.1.5. Positive and Negative Impacts

As is evident from the above, films exhibit vast potential in increasing visitors to a site, however, this may impact either positively or negatively on the local economy and environment.¹¹⁵ In some cases, the impact of movies or television series on a location is identifiable, especially in clearly defined rural areas, small settlements or sparsely populated areas. However, in cities or very well-known heritage sites the effect of a film on a location is difficult to measure since tourists may visit the sites for a number of reasons.¹¹⁶

Despite the successes experienced at various movie locations, Riley, D. Baker and Van Doren have recognized several problems and negative consequences of film-induced tourism.¹¹⁷ M. Smith, N. MacLeod and M. Hart Robertson state that some destinations are utterly overwhelmed by a sudden tourist boom and several negative impacts on

¹¹³R. Tzanelli, *The Cinematic Tourist: Explorations in globalization, culture and resistance*, (Routledge, Oxon, 2007), p. 15.

¹¹⁴R. Tzanelli, *The Cinematic Tourist: Explorations in globalization, culture and resistance*, (Routledge, Oxon, 2007), pp. 141-149.

¹¹⁵ N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, pp. 87-94.

¹¹⁶ G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 325.

¹¹⁷ R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, pp. 931-933.

corresponding heritage sites, which featured as film locations in the movies, occur.¹¹⁸ At first mostly the negative aspects of FIT were noted. Later, tourism academics such as Beeton and G. Croy and S. Heitmann, to name but a few, have started to present a more balanced representation of these aspects, considering both benefits and drawbacks of film on a tourist destination and of FIT.¹¹⁹

2.2. On-Location Film-Induced Tourism

This section deals with specific research and issues about film-induced tourism identified on-location. The above-mentioned aspects of film-induced tourism are also discussed with regard to a vast number of case studies in tourism literature. However, only some prominent case studies, as analyzed by tourism academics, will be discussed below to reflect on the complexities of OLFIT. These include case studies that reflect rather “negative” issues concerning OLFIT such as *The Beach*, *Heartbeat*, *Sea Change* and *Ballamory*. Thereafter, the research on other prominently mentioned case studies that were “positive” or partly positive such as *Captain Corelli’s Mandolin*, *The Da Vinci Code* and *The Sound of Music* will be examined. This is followed by a section on popular television series that have induced tourism to the film locations. Lastly, OLFIT with a geographical focus on long-haul destinations such as New Zealand, Australia and also South Africa will be considered.

2.2.1. OLFIT Case Studies about “Negative” Issues

A number of authors have identified “negative” effects in connection with filming projects or OLFIT at film locations. One such example is the movie *The Beach*. Smith, MacLeod and Hart Robertson state that the filming of the movie had a devastating impact on the local environment, with the beach that was used as a film location being

¹¹⁸ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), pp. 71-75.

¹¹⁹ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 29-32.; G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 196.

“bulldozed and widened to accommodate the needs of the production team”.¹²⁰ In addition, the film generated such awareness of the beautiful scenic landscapes of Thailand, that it induced backpacker tourism to the region on an unprecedented scale. Such backpackers seemed to comprise mainly of student tourists who wanted to have a similarly adventurous and romantic experience as the actors in the movie.¹²¹ However, Sirianguk also examines the effect of the movie *The Beach* on travel to Thailand and draws a slightly different conclusion. The author analyzes the destination image that student travellers had of Thailand after the release of the film. The steady increase in visitor numbers might also have coincided with the “Amazing Thailand” campaign, which was simultaneously launched by the Tourism Authority of Thailand (TAT) at the time. Thus, Sirianguk concludes that the motion picture was not exclusively responsible in inducing travel to Thailand.¹²² Related to this is the research by Lisa Law, Tim Bunnell and Chin-Ee Ong. They determine the derogatory way in which travellers and tourism in Thailand are depicted in the movie *The Beach* and juxtapose this with the tourism generated by the film. Furthermore, they analyze how landscapes are modified to satisfy the pre-visit tourist “gaze” of audiences at the destination.¹²³

Beeton examines the negative impacts of FIT that forced some rural towns to reposition themselves as day visitor attractions. This occurred in the case of Goathland, which is portrayed as the fictional town of Aidensfield in the Yorkshire television series *Heartbeat*. A similar situation also happened at of Barwon Heads in Victoria, Australia, which is the film location of the fictional town of Pearl Bay that features in the successful television series *Sea Change*. In both cases Beeton points out that high visitor numbers caused the disenfranchisement of the budget holiday-maker to the benefit of high-yielding markets.¹²⁴ Tom Mordue’s study of *Heartbeat* is related to this, as he identifies

¹²⁰ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

¹²¹ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

¹²² A. Sirianguk, ‘Movie Effects on the Image of Thailand among Foreign Student Travelers’, <http://www.bu.ac.th/knowledgecenter/epaper/jan-june2005/artitaya.pdf>, 2005. Access: 2009-11-13.

¹²³ L. Law, T. Bunnell and C.-E. Ong, *The Beach*, the gaze and film tourism, *Tourist Studies* 7(2), 2007, p. 141.

¹²⁴ S. Beeton, Smiling for the camera: The influence of film audiences on a budget tourism destination, *Tourism, Culture & Communication* 3(1), 2001, pp. 21-24.

a pervasive resident/tourist dichotomy.¹²⁵ After the television series achieved immense popularity, one of the consequences was that tourists started flooding the town and local residents felt overwhelmed by the sheer number of day-trippers. Tourism marketing conflated the “imagined” place from the television series with the “real” places in town, thereby staging Goathland as the fictional Aidensfield. This false representation and commoditization of place became a point of contention for local residents. However, most locals were actually “exurban” middle-class groups, who had moved out of the city to retire in the countryside. Thus, there was actually little difference between the “resident tourists” and the tourists. Apart from congestion, the actual issue seemed rather political in nature as the locals perceived themselves as superior, insinuating a cultural difference between themselves and the visitors. They scrutinized the tourists and distinguished between the welcome, appreciating “traditional tourists” and the vulgar, herding “*Heartbeat* tourists”.¹²⁶ By entrenching this dualism, and by rejecting urbanization and tourism, the locals were actually staging their own authenticity. To find a solution to this escalating clash, various management strategies were discussed such as physical changes to the town and interpretation to better regulate the attitudes and behavior of the tourists.¹²⁷

In relation to this, the authors O’Connor, Flanagan and Gilbert note that stakeholder perspectives play a significant role in the success of any form of tourism. With regard to the case of Yorkshire, where several successful films were made, strategic conversations were held with stakeholders. By means of these discussions, several positive and negative impacts on Yorkshire were noted.¹²⁸ The authors realized that there was a significant research gap in the collaboration of stakeholders with destination marketing activities. It was considered that these aspects need to be examined in

¹²⁵T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, p. 234.

¹²⁶T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, pp. 244-245.

¹²⁷T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, pp. 248-249.

¹²⁸N. O’Connor, S. Flanagan and D. Gilbert, Stakeholders’ Perspectives of the Impacts of Film- and Television-Induced Tourism in Yorkshire, *Tourism Review International* 13(2), 2009, p. 121.

greater detail to ensure the success of film-induced tourism in Yorkshire.¹²⁹ After strategic conversations occurred to ensure collaboration between local authorities and key stakeholders, destination brand development could occur.¹³⁰ Furthermore, the authors O'Connor, Flanagan and Gilbert consolidate their previous research in their book *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*. They examine film-induced tourism to Yorkshire as a case study and devise a Film Marketing Action Plan (FMAP) as a way of building a destination brand through movies and television films.¹³¹

In a networking session on Corporate Social Responsibility (CSR), Beeton analyzes the case of Goathland to better comprehend the effects of film-induced tourism on a small community.¹³² Beeton continues this discussion in her 2008 paper by claiming that small communities often struggle to avert rural decline and thus increased tourism to a region might seem as an attractive option. When major opportunities are then presented by film productions in the area, as this may cause positive economic effects. However, in the case of Goathland, the film companies left the community to deal with the aftermath on their own, which had negative consequences. Instead, they should “have a vested interest in maintaining a positive relationship with the location communities, particularly if they wish to continue filming there”.¹³³ Thus, film companies need to consider their corporate social responsibilities.

Another case study with negative consequences similar to *Heartbeat* and *Sea Change* is the pre-school children’s television series *Balamory*, which was filmed in the small

¹²⁹N. O'Connor, S. Flanagan and D. Gilbert, The Capitalizing of the Film-Induced Tourism Phenomenon through Stakeholder Collaboration in Yorkshire, UK, *e-Review of Tourism Research* (eRTR) 8(1), 2010, p. 1.

¹³⁰N. O'Connor, S. Flanagan and D. Gilbert, The use of film in re-imagining a tourism destination: a case study of Yorkshire, UK, *Journal of Vacation Marketing* 16(1), 2010, p. 61.

¹³¹N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), pp. 7-12, 13-22, 229-246.

¹³²S. Beeton, The Good, the Bad and the Ugly: CSR, Film and Tourism. Two Cases of Filming in a Small Community, at the BEST Education Network Think Tank VI, *Corporate Social Responsibility for Tourism*, 2006.

¹³³S. Beeton, Location, location, location: Film Corporations’ Social Responsibilities, *Journal of Travel & Tourism Marketing* 24(2-3), 2008, p. 107.

town of Tobermory on the Isle of Mull, Scotland. Joanne Connell identified a definite increase in tourism demand to the region, but there were also negative spatial and temporal impacts that could be identified.¹³⁴ Connell continues this discussion in another article that was also published in 2005. Hereby, film-induced tourism to the Isle of Mull is identified as a “new phenomenon”, which raises concern for the isle’s reputation as a green destination. Some locals perceive film-induced tourism as an unwanted activity that potentially could displace the established tourist markets of Mull. The effect on local businesses is also considered. In this regard, Connell considers how film-induced tourism could be managed so that it becomes a sustainable source of revenue for locals.¹³⁵ In another paper, Joanne Connell and Denny Meyer return to the study of *Balamory*. They analyze the degree to which screen tourists are attracted to the Isle of Mull, before exploring the visitor experiences on-location and identify the visitor propensity for a return visit: “the lower the influence of *Balamory* for the visit, the higher the level of adult satisfaction, and that a return visit was more likely if visitors were satisfied”.¹³⁶ Smith, MacLeod and Hart Robertson examine another aspect, stating that the fishing port was completely overwhelmed by the influx of hordes of special-interest tourists. Due to overcrowding, the local facilities were insufficient to cater for the large numbers of tourists.¹³⁷

2.2.2. Other Prominent Case Studies in Tourism Literature

Kerry O’Neill, Steve Butts and Graham Busby determine the impact of popular media on destinations by means of the case study of *Captain Corelli’s Mandolin*. As a direct result of the screening of the movie in cinema, a massive tourist influx occurred to the Greek island of Cephallonia. The authors analyze the impact of the increased visitor numbers on the local community and the tourism industry of the island. While the

¹³⁴J. Connell, Toddlers, tourism and Tobermory: Destination marketing issues and television-induced tourism, *Tourism Management* 26(5), 2005, p. 763.

¹³⁵J. Connell, ‘What’s the Story in *Balamory*?’: The Impacts of a Children’s TV Programme on Small Tourism Enterprises on the Isle of Mull, Scotland, *Journal of Sustainable Tourism* 13(3), 2005, p. 228.

¹³⁶J. Connell and D. Meyer, Balamory revisited: An evaluation of the screen tourism destination-tourist nexus, *Tourism Management* 30(2), 2009, p. 194.

¹³⁷M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

residents generally displayed positive attitudes towards tourists, the local authorities still failed to capitalize on this opportunity. The island largely “retained its individuality and [did not become] ‘Corellified’, something which may appeal to the non-media-induced tourist, but disappointing to those inspired to visit the island by the film or book”.¹³⁸ Thus, OLFIT declined after a few years. This dualism has also featured in another publication by Busby and O’Neill. Indeed, both the film *Captain Corelli’s Mandolin* and the novel on which the film is based have caused increased awareness of Cephallonia. However, the novel and the film only influenced the destination choice of a minority of the visitors that were consulted. In fact, the tourists visiting the island as a result of the book desired it to be unchanged. In contrast, the film-induced tourists wanted to view the film locations.¹³⁹

Hudson and Brent Ritchie also employ the motion picture *Captain Corelli’s Mandolin* as a case study to explore the impact of film-induced tourism on the Greek island of Cephallonia. The authors note that the film positively affected the island. During the period of filming from May to September 2000, production crews and people who watched the filming made use of the local infrastructure, exhausting the occupancy of local accommodation. Publicity shots of the film stars Nicolas Cage and Penelope Cruz were used to market the film before its release in 2001. However, the movie itself was not a major success. After the wrap-up of filming, the entire set was disassembled, leaving behind hardly any identifiable features apart from one door with the Italian inscription for “Keep Out Explosives”. Nevertheless, tourism visitation initially increased after the release of the movie in cinemas.¹⁴⁰ Hardly any promotion occurred on behalf of the local destination marketing organizations (DMOs). Yet, tourist numbers continued to rise for two years after the screening of the movie. Thus, the authors deduce that “film tourism is not always directly related to a film’s success” and that there

¹³⁸K. O’Neill, S. Butts and G. Busby, The Corellification of Cephallonian Tourism, *Anatolia: An International Journal of Tourism and Hospitality Research* 16(2), 2005, pp. 207-208.

¹³⁹G. Busby and K. O’Neill, Cephallonia and Captain Corelli’s Mandolin: The Influence of Literature and Film on British Visitors, *Acta Touristica* 18(1), 2006, p. 30.

¹⁴⁰ S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli’s Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, pp. 262-263.

may be some “enduring aspects of film tourism”.¹⁴¹ However, after 2004 tourist numbers declined, suggesting that the influence of the film on tourism in Cephallonia was no longer strong. They conclude that local authorities should have been more proactive grasping the opportunities presented by the film. Instead, this “short-term outlook has prevented film tourism from being sustainable”.¹⁴² Nevertheless, there was a definite “short-term positive economic impact for the island”.¹⁴³ Notably, this is one of the first times that the sustainability of on-location film-induced tourism was mentioned in tourism literature.

Another case study that has often featured in academic literature is *The Da Vinci Code*. Christine Heinz is one such author and provides an overview of the different film locations featured in *The Da Vinci Code* and points to the travel and tour packages that emerged for *The Da Vinci Code*-tourism.¹⁴⁴ Maria Månsson takes this further and assesses *The Da Vinci Code* in terms of the fact that “media, tourism and space” converge and thus it becomes important to analyze authenticity. It seems as though tourists’ perceptions of the authenticity of a place are influenced both by academic sources and fictional media, which in turn influences their behavior and experiences on-location. By employing this case study, Månsson analyzes how authenticity and tourist behavior is negotiated at the Rosslyn Chapel, a real site that features prominently in the fictional story.¹⁴⁵ David Martin-Jones uses *The Da Vinci Code* as a case study to affirm film-induced tourism as a form of HCT. Various tourism campaigns have promoted the movie’s film locations as tourist attractions, including the Rosslyn Chapel near Edinburgh in Scotland. Scotland in itself has a rich history and heritage as is evident by the many tourist attractions available in the destination. The movie generated much

¹⁴¹S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli’s Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 265.

¹⁴²S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli’s Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 266.

¹⁴³S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli’s Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 266.

¹⁴⁴C. Heinz, ‘Auf den Spuren des Da Vinci Codes’, http://www.uni-trier.de/fileadmin/fb6/prof/FUT/Studium/Veranstaltungen/SS2009/HS_Touristische_Fiktionen/07_Da_Vinci_Code_Heinz.pdf, 2009-05-10. Access: 2009-11-14.

¹⁴⁵M. Månsson, Negotiating Authenticity at Rosslyn Chapel, in B.T. Knudsen and A.M. Waade, *Re-Investing Authenticity: Tourism, Place and Emotions*, (Channel View Publications, Bristol, 2010), pp. 169-180.

international appeal and it prominently depicts the Rosslyn Chapel as a historical attraction of Scotland. This caused a “sense of return and belonging” to be evoked with Scottish diaspora and heritage tourists alike, thereby inducing tourist visitation to the attraction.¹⁴⁶

Another interesting case study is the movie *The Sound of Music*, which was mainly filmed in Salzburg, Austria. The authors, Holly Hyunjung Im and Kaye Chon, investigate how the destination image caused tourists to be lured to the sites where movies were filmed by employing the 1965 Hollywood classic *The Sound of Music*. They evaluate the influence of this film on a range of travel decisions.¹⁴⁷ Gundolf Graml uses this movie to analyze another aspect of the filmic destination image, namely how people construct their national identity based on the presentation of their nation to an international public. Essentially, tourism is linked to performances and representations of national identity. By means of *The Sound of Music*, the author traces the continuous reinvention of national identity of Austria. In addition, the author also considers issues of authenticity in this context.¹⁴⁸

2.2.3. Popular Television Series

Various television series have in the past induced tourism to the screened locations. Some of the most well-known examples include *Friends* and *Sex and the City*, which were filmed in New York. A number of tours are offered to the film locations of these series, one of which is the Manhattan TV Tour. Torchin studied this and states that it is one of the few film location tours that points out discrepancies between the real and the fictional. The tourist guides provide information, cultural and historical facts and interesting anecdotes of different sites that were used as film locations for these

¹⁴⁶D. Martin-Jones, Film tourism as heritage tourism: Scotland, diaspora and *The Da Vinci Code* (2006), *New Review of Film and Television Studies* 12(2), 2014, p. 156.

¹⁴⁷H.H. Im and K. Chon, An Exploratory Study of Movie-Induced tourism: A Case of the Movie *The Sound of Music* and Its Locations in Salzburg, Austria, *Journal of Travel & Tourism Marketing* 24(2-3), 2008, pp. 229-238.

¹⁴⁸G. Graml, (Re)mapping the nation: Sound of Music tourism and national identity in Austria, ca 2000 CE, *Tourist Studies* 4(1), 2004, p. 137.

television series such as *Friends* and *Sex and the City*, as well as for various other movies. The guides point out “displays of discrepancy ‘bloopers’” to “call attention to the gaps between virtual worlds and the world before us on tour”.¹⁴⁹ In so doing, incongruities and imbalances between the real and the fictional world are revealed.

Recently, a number of other television series have also emerged as immensely popular. J. Hellemans evaluates the film locations of the television series *Game of Thrones* in Northern Ireland. There are also other places where filming for this series occurred, but these are not discussed in the dissertation. Furthermore, the film locations of *Downton Abbey* at Highclere Castle and in Oxfordshire and the filming locations of *Breaking Bad* in Albuquerque in New Mexico are also assessed. Products and services in relation to the film locations are identified, as well as promotional campaigns for the respective tourist destinations in connection with the television series. The author also identified the positive economic impact of the television series through the generation of employment and finances.¹⁵⁰ Another positive spin-off effect was that the film locations became recognized as tourist attractions, with the arrival of vast numbers of tourists.

Another paper focusing on the convergence of television series and tourism is that by Rodanthe Tzanelli and Majid Yar. The authors examine the OLFIT that resulted from the internationally popular and award-winning crime drama *Breaking Bad*. They examine the travel experience of fans of the television series and determine the commoditization and consumption of the sites in and around Albuquerque that featured as film locations on film.¹⁵¹ Therefore, it is now abundantly clear that not only movies but also television series can act as promotional tools.¹⁵²

¹⁴⁹L. Torchin, Location, location, location: The destination of the Manhattan TV Tour, *Tourist Studies* 2(3), 2002, p. 254.

¹⁵⁰J. Hellemans, *Film Induced Tourism: Television Series*, (Masters Dissertation, Universidad de Murcia, 2013/2014), pp. 28-64.

¹⁵¹R. Tzanelli and M. Yar, *Breaking Bad*, Making Good: Notes on a Televisual Tourist Industry, *Mobilities* (published online:<http://0-www.tandfonline.com/innopac.up.ac.za/doi/abs/10.1080/17450101.2014.929256#.VLmfixi4ghNi>), 2014-07-10, pp. 1-2, 14-15.

¹⁵²J. Hellemans, *Film Induced Tourism: Television Series*, (Masters Dissertation, Universidad de Murcia, 2013/2014), pp. 2, 65-66.

2.2.4. OLFIT Case Studies in Long-Haul Destinations

A number of long-haul tourism destinations have emerged as places where OLFIT occurs including New Zealand, Australia and South Africa. In New Zealand a new and distinct tourist industry arose following the international success of *The Lord of the Rings* movie trilogy. Rodanthe Tzanelli analyzes the resulting relationship between the film and tourism industries in the country. He argues that the OLFIT generated by means of the movies impacts on the authenticity of the film locations, as it reflects a simulated fantasy in a real place. This is evident by means of the use of films for the commercialization of the sites for tourism.¹⁵³

Another perspective is presented by Deborah Jones and Karen Smith, who analyze *The Lord of the Rings* film trilogy in relation to the national tourism campaign that forged the connection of New Zealand as *Middle-earth*. Therefore, the films have influenced image creation and the generation of national identity in the country. This, however, produces discourse with regard to the perceived authenticity of national identity and creative fabrication.¹⁵⁴

Anne Buchmann, Kevin Moore and David Fisher analyzed different notions of authenticity within a postmodern context, especially with regard to the niche of film-induced tourism to provide a better understanding of the experiences of tourists in general. While tourists appear to be increasingly content with “reproductions of a reality”, authenticity remains an important concept with regard to the visitor satisfaction on-location. This discourse was also evident at the film locations of *The Lord of the Rings*.¹⁵⁵

Buchmann and Warwick Frost analyze how the image creation through film influenced New Zealand by means of the “100% Pure New Zealand” marketing campaign on the

¹⁵³R. Tzanelli, Constructing the ‘cinematic tourist’: The ‘sign industry’ of *The Lord of the Rings*, *Tourist Studies* 4(1), 2004, p. 21.

¹⁵⁴D. Jones and K. Smith, Middle-earth Meets New Zealand: Authenticity and Location in the Making of *The Lord of the Rings*, *Journal of Management Studies* 42(5), 2005-06, p. 923.

¹⁵⁵ A. Buchmann, K. Moore and David Fisher, Experiencing Film Tourism: Authenticity & Fellowship, *Annals of Tourism Research* 37(1), 2010, pp. 229-248.

national tourism website. The authors analyze the case of *The Lord of the Rings*, assessing issues such as authenticity and hyper-reality and the creation of a national identity for the country, where New Zealand is identified as *Middle-earth*. This was based on national tourism branding that has utilized the films for marketing purposes.¹⁵⁶ Similarly in his paper, Glen Croy determines how Tourism New Zealand (TNZ) utilized the opportunities that the movies presented and devised promotional materials based on the organic images created through *The Lord of the Rings* movie trilogy. He also considers the marketing campaign “100% Pure New Zealand”. Croy concludes that the tourism authorities managed to draw an explicit link between the images depicted in the movies and the actual landscapes of New Zealand, thereby modifying the destination image of the country.¹⁵⁷

Moving from destination image to the “actual gaze” and experiences of film location tourists, Daniela Carl, Sara Kindon and Karen Smith state that in the case of *The Lord of the Rings*, the movies have exposed iconic landscapes to travellers. In fact, New Zealand has become known as the “Home of *Middle-earth*”. The authors analyze the motivations, expectations and experiences of tourists who travel to the filmed locations to consume these images. They conclude that “the more perfect the representation of hyper-reality in the tours, the higher the satisfaction and the more enhanced the tourist experience” becomes.¹⁵⁸ This includes re-enactments of scenes at the film locations. Carl, Kindon and Smith identify film-induced tourism as “a form of escape via simulation, spectacle and sensations created by the interplay of film representations and ‘real’ landscapes”.¹⁵⁹ Audiences tend to identify the actual landscapes where filming occurred with the fictional story and icons of the movie, creating a hyper-real image of the destination. If the preconceived images do not match the tourists’ actual

¹⁵⁶ A. Buchmann and W. Frost, Wizards everywhere? Film tourism and the imagining of national identity in New Zealand”, in E. Frew and L. White (eds.), *Tourism and National Identities: An international perspective*, (Routledge, Oxon, 2011), pp. 52-64.

¹⁵⁷ G. Croy, *The Lord of the Rings, New Zealand, and Tourism: Image Building with Film*, Monash University Department of Management Working Paper Series, 2004, p. 1.

¹⁵⁸ D. Carl, S. Kindon and K. Smith, Tourists’ Experiences of Film Locations: New Zealand as ‘*Middle-Earth*’, *Tourism Geographies* 9(1), 2007-02, p. 49.

¹⁵⁹ D. Carl, S. Kindon and K. Smith, Tourists’ Experiences of Film Locations: New Zealand as ‘*Middle Earth*’, *Tourism Geographies* 9(1), 2007-02, p. 51.

experiences, they may be dissatisfied. However, the authenticity of the heritage sites hereby becomes questionable. The authors selected New Zealand as a case study, which has been identified as *Middle-Earth* in popular culture. After assessing the experiences of visitors to the sites, two types of film-induced tourists were identified. Those participating in short tours did not treat *The Lord of the Rings* as their main travel motivation, but merely as an addition to their overall New Zealand journey. Travellers engaging in multi-day *The Lord of the Rings* trips usually travelled to New Zealand with the main objective to visit the sites where filming took place.¹⁶⁰

In contrast to the previous authors, Buchmann refers to the Upper Rangitata Valley at Canterbury in New Zealand to compare two cases of media tourism. On the one hand, there is the literary tourism case of “Erewhon”, as described in the 1872 book by Samuel Butler. For many years tourists travelled to the valley in search of the scenery described in the books and to visit the homestead of the author. However, on the other hand, the region now also attracts film-induced tourism to the film location of “Edoras” of *The Lord of the Rings* movies. Despite the actual set having been disassembled, tourists still feel compelled to visit the site. It almost seems as though the traditional literary tourism site now feels challenged by the newer film-tourism site. Nevertheless, in both cases, tourists travel to the sites to experience these mythical constructs in a real setting, which challenges the notion that tourists seek authentic location encounters.¹⁶¹

In another study of film locations in New Zealand, Alfio Leotta determines how the film *The Piano* induced tourism. He analyzes how spectators identify with the protagonist and the location, the imagery created by and depicted in the film and the “process through which Karekare beach, the most famous location of the film, has become a popular New Zealand icon”.¹⁶² In his later book *Touring the Screen: Tourism and New*

¹⁶⁰ D. Carl, S. Kindon and K. Smith, Tourists’ Experiences of Film Locations: New Zealand as ‘*Middle Earth*’, *Tourism Geographies* 9(1), 2007-02, pp. 49-63.

¹⁶¹ A. Buchmann, From Erewhon to Edoras: Tourism and Myths in New Zealand, *Tourism Culture & Communication* 6(3), 2006, p. 181.

¹⁶² A. Leotta, Framing the beach: a tourist reading of *The Piano*, *Studies in Australasian Cinema* 3(3), 2009, p. 229.

Zealand Film Geographies, the author furthers his discussion by examining the relationship between the way in which New Zealand is depicted in cinema and how tourism imagery is constructed to promote travel in and to the country. Recently, New Zealand has both been represented “as an imaginary fantasyland and as a ‘real’ place” of outstanding natural beauty due to its association with various international blockbusters.¹⁶³ These representations have been exploited by local DMOs over the past two decades in order to create a successful destination brand. Leotta also focuses on successful films in New Zealand’s rich film history that have had a strong impact on marketing strategies. Besides *The Piano* these case studies include amongst others *Whale Rider*, *The Last Samurai* and *The Lord of the Rings* film trilogy, as well as an examination of the “100% Pure New Zealand” campaign.¹⁶⁴

Evidently, a multitude of films have promoted New Zealand as an OLFIT destination. However, it is the decision by Peter Jackson to film both *The Lord of the Rings* and *The Hobbit* movie trilogies in the country that firmly located it on the international film tourism map. The unprecedented zeal of the film location tourists to visit the sites identified New Zealand as a place of filmic and fantasy pilgrimage, due to the sublime imagery of the depicted landscapes. This, R.B.H. Goh argues in an article focusing on *The Lord of the Rings* and New Zealand, gave the country a major boost to its tourism industry.¹⁶⁵

Another long-haul geographical region that has prominently featured in film is Australia. In 2010 Frost published his article “Life Changing Experiences: Film and Tourists in the Australian Outback”. The author states that popular feature films such as *Crocodile Dundee*, *Mad Max II* and *Australia* have the potential to induce tourism to Australia given their geographical focus. The author identifies 22 films, which feature the Australian Outback and collectively present an “image” of the destination. Frost identifies what the Outback is and the imagery that was created about it as a hostile,

¹⁶³ A. Leotta, *Touring the Screen: Tourism and New Zealand Film Geographies*, (Intellect Ltd, Bristol, 2011), p. 1.

¹⁶⁴ A. Leotta, *Touring the Screen: Tourism and New Zealand Film Geographies*, (Intellect Ltd, Bristol, 2011), pp. v-vii, 1-10, 195-204.

¹⁶⁵ R.B.H. Goh, *The Lord of the Rings* and New Zealand: fantasy pilgrimages, imaginative transnationalism and the semiotics of the (Ir)Real, *Social Semiotics* 24(3), 2014, p. 263.

dangerous, yet attractive environment.¹⁶⁶ He maintains that in most cases the voyage of the protagonists in the films becomes a life-changing experience, thereby implying that a physical journey to the Outback might also become a catalyst for change in the lives of tourists and a somewhat spiritual experience. Interestingly, the films have attracted tourism even though largely anonymous settings were employed during filming.¹⁶⁷ This may cause researchers to question the effect of an identifiable destination image in attracting tourism.

Another notable study on Australia was done by Steve Pan and Nelson Tsang and is the comparison of two movies, namely *Crocodile Dundee* and *Australia*, and the OLFIT they induced. *Crocodile Dundee* is known to have immediately induced tourism to its film locations very soon after its release on silver screen. In comparison, *Australia* was “copromoted by Tourism Australia to help revive the dwindling tourist arrivals”.¹⁶⁸ However, the movie did not induce the same degree of international tourism to Australia as expected. This caused the authors to search for factors that differed between the films and that might explain this discrepancy. They realized that the duration of scenery and landscape shots and proportion thereof in *Crocodile Dundee* was more than in *Australia*. While this might have been influential, they nevertheless stated that “landscape in the movie per se can only play a supporting, not a leading, role” and that other aspects such as the storyline also need to be considered.¹⁶⁹ Thus more research about success factors inducing OLFIT is necessary.

South Africa is another long-haul destination, but has a comparatively young film industry, and hence is still very new to OLFIT. Thus, relatively little has been written about OLFIT in the country at this stage. One of the few academic sources is my own Honours research report, where I investigated films as significant for place promotion in

¹⁶⁶ W. Frost, Life Changing Experiences: Film and Tourists in the Australian Outback, *Annals of Tourism Research* 37(3), 2010, p. 713.

¹⁶⁷ W. Frost, Life Changing Experiences: Film and Tourists in the Australian Outback, *Annals of Tourism Research* 37(3), 2010, pp. 707-729.

¹⁶⁸ S. Pan and N. Tsang, Inducible or Not – A Telltale from Two Movies, *Journal of Travel & Tourism Marketing*, 31(3), 2014, p. 397.

¹⁶⁹ S. Pan and N. Tsang, Inducible or Not – A Telltale from Two Movies, *Journal of Travel & Tourism Marketing*, 31(3), 2014, pp. 407-408.

a tourism context. It was argued that since films have the potential to act as effective destination marketing tools, a variety of films shot on location in South Africa, most notably *Tsotsi*, *District 9* and *The Gods Must Be Crazy*, were selected and analyzed. My study concluded that the South African film industry and its potential for film-induced tourism, with films acting as destination marketing tools, was significant.¹⁷⁰ Apart from this research report, relatively little was written about OLFIT in South Africa at an academic level. There have been a few printed and online newspaper articles featuring the growing film industry in the country and several particular film productions that have the potential to put South Africa on the OLFIT map, such as in the *Time* magazine and *Financial Mail*.¹⁷¹ In addition, information was published on the websites of local film commissions and news forums. This included popular commentary about developments in the South African film industry and the release and box office success of local and international productions that were shot on-location in South Africa.¹⁷²

2.3. Aspects of Success and Sustainability

The one concern of this study is on-location film-induced tourism, as is evident with regard to the research on case studies as noted above. However, another central point is the success and sustainability of OLFIT. It is evident that not many authors have analyzed these aspects as of yet. Nevertheless, some information is available on the topic. K. Tomala and F. Faber agree in their 2011 study that films promote the image of a destination and therefore may cause increased visitor numbers to a region. The authors claim that while it is clear that films generate increased visitation to film

¹⁷⁰ N. B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (BHCS Honours Research Essay, University of Pretoria, 2009), pp. 62-63.

¹⁷¹ 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, *Time* 177(15), 2011-04-18, p. 43.; L. Claasen, SA's Film Industry: Aiming for the big time, *Financial Mail (FM)* 217(1), 2012-07-06, p. 32-33.; Channel 24, 'Welcome to Joziwood', <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

¹⁷² SouthAfrica.info, 'South Africa's film industry', <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.; Cape Film Commission, 'Filming in Cape Town', <http://www.capefilmcommission.co.za/about.asp>, 2012. Access: 2014-12-30.; Durban Film Office, 'About Us', <http://www.durbanfilmoffice.com/About-us>, 2014. Access: 2014-12-30.; Eastern Cape Film Office, 'About Us', <http://www.ecfo.co.za/about.php>, 2014. Access: 2014-12-30.; Gauteng Film Commission, 'Who We Are', <http://www.gautengfilm.org.za/who-we-are>, 2014. Access: 2014-12-30.

locations (success), it is often unclear how long this effect will last (sustainability).¹⁷³ Lu Ke and Wei Li-Ying claim in their conference paper, “Study on Screen Tourism Marketing”, that it is necessary to comprehend why films induce travel to destinations. This is essential in order to maintain a level of attractiveness at the sites and to ensure the sustainability of the endeavour.¹⁷⁴

Riley, D. Baker and Van Doren have determined unequivocally that films have the capacity to induce travel to the screened locations. They identified a range of attractive qualities that audiences associate with the movie and/or the location. The authors claim that when a part of a film is seen as exceptionally captivating or extraordinary, it becomes an icon that is associated with the film location. Such movie icons connote the “movie’s symbolic content, a single event, a favorite performer, a location’s physical features [that make that place identifiable], or a theme”.¹⁷⁵ Any tangible evidence of such an icon, associated with the filmed location, becomes a site of pilgrimage or one that attracts the visitation of film location tourists. The authors then identified four criteria that made films promoters of a destination.¹⁷⁶ These criteria are box office success; movie icons that are directly associated with a film location; the availability of visitation data for analysis; and whether or not the respective site had collected visitation data prior to the release of the movie for purposes of comparison.¹⁷⁷ What Riley, D. Baker and Van Doren refer to as “attractive qualities” has also been called “success factors” or “preconditions for success” by other authors.

Hudson and Brent Ritchie present a model identifying some factors that have the potential to influence FIT. The authors refer to these as film-specific factors, success

¹⁷³K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie?, in A. Papathanassis (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), pp. 152-154.

¹⁷⁴L. Ke and W. Li-Ying, Study on Screen Tourism Marketing, *International Conference on Business Management and Electronic Information (BMEI)*, Guangzhou, 2011, pp. 527-529.

¹⁷⁵ R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, p. 924.

¹⁷⁶ R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, pp. 925-926.

¹⁷⁷ R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, pp. 925-926.

factors and destination attributes that cause FIT.¹⁷⁸ In another article, the authors maintain that “the success of a film can generally be used as a predictor of film tourism”.¹⁷⁹ Nevertheless, as indicated earlier the success of OLFIT is not always directly related to the critical and box office success of a film.¹⁸⁰ However, local DMOs should be proactive to grasp the opportunities presented by a film production for tourism to ensure long-lasting benefits and not merely short-term economic success as in the case of *Captain Corelli's Mandolin* and the Greek island of Cephalonia.¹⁸¹ Another success factor, which was identified previously, is that of identifiable film locations. This is questioned by Frost. Interestingly, it seems as though films have managed to continue to attract tourists to Australia even though largely anonymous settings were employed during filming of various Outback movies.¹⁸²

Despite the more negative conclusions about success factors by Hudson and Brent Ritchie and Frost, other authors such as O'Connor, Flanagan and Gilbert continue to investigate success factors in terms of sustainability. These include a strong destination image, which is seen as significant. The authors are adamant that the use of audiovisual media for marketing becomes increasingly important as the exhibition of films in cinemas or on television grows, thus the influence of destination images will also increase. Their influence on inducing tourism to a location cannot be denied.¹⁸³ In his book *The Experiences of Film Location Tourists*, Roesch includes a brief overview of the sustainability of film tourism, which is of great relevance for this study. Hereby, Roesch identifies a number of preconditions, which are necessary for on-location film-induced tourism to occur.¹⁸⁴ Other authors have also referred to success factors that

¹⁷⁸S. Hudson and J.R. Brent Ritchie, Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives, *Journal of Travel Research* 44(4), 2006, pp. 388-390

¹⁷⁹S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli's Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 257.

¹⁸⁰S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli's Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 265.

¹⁸¹S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli's Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, pp. 265-266.

¹⁸²W. Frost, Life Changing Experiences: Film and Tourists in the Australian Outback, *Annals of Tourism Research* 37(3), 2010, pp. 707-729.

¹⁸³N. O'Connor, S. Flanagan and D. Gilbert, The Integration of Film-induced Tourism and Destination Branding in Yorkshire, UK, *International Journal of Tourism Research* 10(5), 2008, pp. 423-437.

¹⁸⁴S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009),

films must exhibit in order to have the potential to attract tourism. C. Young, C. McGuinn and J. Sweeney propose a model whereby they outline success factors or enhancement tools that are essential for the potential development of film related heritage sites.¹⁸⁵ Similarly, Heinz identifies success factors with regard to the on-location example of *The Da Vinci Code*.¹⁸⁶

On the other hand, R.C. Provenzano claims that there is still some doubt about the value and reliability of film-induced tourism. Researchers question whether or not it is a niche that can produce long-lasting travel to a destination. By means of the case study of Brescello, where a series of five films is set, which had been filmed in the 1950s, the author determines that the movies still produce tourist visitation. According to him, if it were not for the films, the town would not have become a tourist destination in first place.¹⁸⁷ However, in order for successful and sustainable OLFIT to occur at any film-related place, local authorities and tour operators must be prepared to supply for and manage the demand for the visitation of film locations that results due to the success factors that induce tourism. They must be able to satisfy potential visitors and to create a successful and sustainable competitive advantage for that destination.¹⁸⁸

In this regard, Tomala and Faber state that any life span of an attraction is finite, thus after the initial “boost” experienced at film locations, visitor numbers will eventually stagnate and then probably decrease.¹⁸⁹ Siriangukul also affirms that films must be very successful to achieve the visitation of film locations, but also argues that movies lose

p. v-vii.

¹⁸⁵C. Young, C. McGuinn and J. Sweeney, ‘A model to develop film-induced tourism in Ireland’, http://www.academia.edu/628916/A_model_to_develop_film-induced_tourism_in_Ireland, 2009. Access: 2014-02-25.

¹⁸⁶ C. Heinz, ‘Auf den Spuren des Da Vinci Codes’, http://www.uni-trier.de/fileadmin/fb6/prof/FUT/Studium/Veranstaltungen/SS2009/HS_Touristische_Fiktionen/07_Da_Vinci_Code_Heinz.pdf, 2009-05-10. Access: 2009-11-14.

¹⁸⁷R.C. Provenzano, From Filmic Heritage to Long-Lasting Induced Tourism: The Singular Italian Case of the Once Unknown and Anonymous Brescello, *Tourism Review International* 15(3), 2011, p. 269.

¹⁸⁸K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie?, in A. Papathanassis (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), pp. 152-154.

¹⁸⁹K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie?, in A. Papathanassis (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), p. 154.

their impact over time. Thus, film-induced tourism might not be sustainable, even if motion pictures are able to present a positive destination image and can benefit domestic tourism in a country.¹⁹⁰ In Connell's article about film-induced tourism on the Scottish Isle of Mull, she also questions the sustainability of the phenomenon, claiming that the "limited life-span of film- and television-induced tourism" has been recognized.¹⁹¹ This is due to varying issues and impacts that arise, such as the displacement of traditional tourist markets and concerns about the continuity of the current green image that is ascribed to the island. Another concern affecting the sustainability of OLFIT is whether or not it can become a reliable source of revenue to support the local community.¹⁹² Sine Heitmann questions the sustainability of the film-induced tourism niche. She identified a gap in the research of the planning of film tourism and its interrelationships with stakeholders, as well as of knowledge that determines the viability of FIT for tourism planning and development.¹⁹³

Busby and Klug note that the seven phase tourism area life cycle (TALC), as identified by Richard Butler, is significant in determining the lifespan of film locations as tourism destinations. They state that "[clearly], all products have a finite lifespan and will require 'protective reaction' if they are to be rejuvenated".¹⁹⁴ They argue that there may, however, be a way of extending this lifespan by re-releasing films for sale or on television.¹⁹⁵ Furthermore, local authorities should be proactive when it comes to the stagnation stage, in order to find ways to maintain or sustain popular awareness of the site. This study is one of the first using the "Tourism Area Life Cycle" to judge the life cycle of a film location and to actively ensure the sustainability of a film location as a

¹⁹⁰A. Siringkul, 'Movie Effects on the Image of Thailand among Foreign Student Travelers', <http://www.bu.ac.th/knowledgecenter/epaper/jan-june2005/artitaya.pdf>, 2005. Access: 2009-11-13.

¹⁹¹J. Connell, 'What's the Story in *Balamory?*': The Impacts of a Children's TV Programme on Small Tourism Enterprises on the Isle of Mull, Scotland, *Journal of Sustainable Tourism* 13(3), 2005, p. 228.

¹⁹²J. Connell, 'What's the Story in *Balamory?*': The Impacts of a Children's TV Programme on Small Tourism Enterprises on the Isle of Mull, Scotland, *Journal of Sustainable Tourism* 13(3), 2005, p. 228.

¹⁹³S. Heitmann, Film Tourism Planning and Development – Questioning the Role of Stakeholders and Sustainability, *Tourism and Hospitality Planning & Development* 7(1), 2010-02, p. 31.

¹⁹⁴G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, p. 328.

¹⁹⁵K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie?, in A. Papatthanasiss (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), p. 154.

tourist attraction. Furthermore, the authors determine that the impacts of movie-induced tourism often also are indicators of their success and sustainability as tourist attractions. Therefore, it is important to measure and monitor these impacts and to ensure that movies produce positive economic consequences for local residents through proper management and planning. The authors further state that the impacts of tourism are more readily accepted when the locations are already acclimated or hardened by existing tourism.¹⁹⁶

Another factor affecting the sustainability of OLFIT is an understanding of the types of tourists who visit film locations. This is a factor that Benjamin identifies in her 2011 Masters dissertation, where she employs the case of the town Mount Airy in North Carolina, which was portrayed as the fictional “Mayberry” in *The Andy Griffith Show*. The town also hosts the Mayberry Days Festival and the author analyzes the attributes of the tourists visiting the festival to determine its sustainability for long-term travel in the future.¹⁹⁷ Together with authors P.P. Schneider and D. H. Alderman, Benjamin returns to the case study of Mount Airy a year later. The authors again examine the festival, which has become widely known for attracting fans of the television show. They determine a profile and motivations of the tourists that visit the festival and analyze how this may affect the longevity of the film tourism event.¹⁹⁸

The entire 2011 edition of the journal *Worldwide Hospitality and Tourism Themes* 3(2) concerns itself with the issues of the film-induced tourism phenomenon.¹⁹⁹ One of the

¹⁹⁶ G. Busby and J. Klug, Movie-induced tourism: The challenge of measurement and other issues, *Journal of Vacation Marketing* 7(4), 2001-06-05, pp. 316-332.

¹⁹⁷ S.K. Benjamin, *Lost in Mayberry/Mount Airy: Importance of Tourist Profiles in Sustainable Tourism Planning*, (MS Dissertation, East Carolina University, 2011), pp. 1-2.

¹⁹⁸ S. Benjamin, P.P. Schneider and D.H. Alderman, Film Tourism Event Longevity: Lost in Mayberry, *Tourism Review International* 16 (2), 2012, p. 139.

¹⁹⁹ N. O'Connor, Overview: How can the film-induced tourism phenomenon be sustainably managed?, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 87-90.; R. Butler, It's only make believe: the implications of fictional and authentic locations in film, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 91-101.; P. Bolan, S. Boy and J. Bell, “We’ve seen it in the movies, let’s see if it’s true”, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 102-116.; O. Ricci, Celebrity-spotting: a new dynamic in Italian tourism, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 117-126.; S. Wearing, A. Buchmann and C. Jobberns, Free Willy: the whale-watching legacy, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 127-140.; S. Kim and N. O'Connor, A cross-cultural study of screen-tourists’ profiles, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 141-158.; G.W.

main concerns raised is the sustainable management of OLFIT. O'Connor states that it is necessary to determine why the film-induced tourism sector is growing and to identify issues that will affect its future development.²⁰⁰ In this regard, W. Glen Croy states that "film-induced tourism only provides a sustainable economic contribution to destinations in exceptional circumstances".²⁰¹ Macionis and O'Connor argue for the development of an action plan that would maximize the benefits of film-induced tourism at the film locations, thereby ensuring its success and sustainability.²⁰²

After analyzing the existing research on the success and sustainability, it is evident that authors have determined a number of success factors that induce tourism to a film location. However, these preconditions for the film locations to become successful tourist attractions do not necessarily guarantee the sustainability of film locations as tourist attractions.

2.4. Research Gaps Identified

While several case studies present OLFIT and its diverse manifestations as successful tourism endeavours, it seems that to date only very little research has concerned itself with the question whether or not film-induced tourism is indeed a sustainable field of tourism. Hardly any research has explicitly focused on this aspect of tourism, especially with regard to on-location film-induced tourism. Therefore, there are not many precedents that this dissertation can rely on for reference. Factors thus need to be identified that are not only essential for the success of OLFIT, but that also affect its sustainability.

Croy, Film tourism: sustained economic contributions to destinations, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 159-164.; S. Hudson, Working together to leverage film tourism: collaboration between the film and tourism industries, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 165-172.; N. Macionis and N. O'Connor, Conclusion: How can the film-induced tourism phenomenon be sustainably managed?, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, pp. 173-178.

²⁰⁰N. O'Connor, Overview: How can the film-induced tourism phenomenon be sustainably managed?, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, p. 87.

²⁰¹G.W. Croy, Film tourism: sustained economic contributions to destinations, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, p. 159.

²⁰²N. Macionis and N. O'Connor, Conclusion: How can the film-induced tourism phenomenon be sustainably managed?, *Worldwide Hospitality and Tourism Themes* 3(2), 2011, p. 173.

It has been stated that the interest of tourists to visit the film locations might decline at some stage, resulting in the stagnation phase of the Tourism Area Life Cycle (TALC). For OLFIT to occur at all, and for rejuvenation and continued success to happen when stagnation is imminent, depends on various success factors which motivate travel to the respective places where the filming has occurred, as well as on the initiatives and measures taken by local authorities and DMOs.

In the light of the developing body of literature in this field, this dissertation is an attempt to add to the theoretical understanding of OLFIT. It will endeavour to analyze the impacts on the local environment and communities in more detail to find a way of determining the success of OLFIT. Furthermore, the Tourism Area Life Cycle and ways of attracting and rejuvenating OLFIT will be considered. Various definitive success factors that act as preconditions for tourism to occur at film locations will be identified. For this purpose, the action plan as mentioned by Macionis and O'Connor will also be examined. These criteria could allow tourism entrepreneurs and operators to judge the continued sustainability of OLFIT. Once the success and sustainability of this emerging phenomenon has been assessed, the information can be applied to South Africa to identify the country's potential as a successful film tourism destination. This will lead to a critical evaluation of the viability and suitability of on-location film-induced tourism as an option for tourism development in South Africa. Moreover, the timing of this research is relevant given the recent international successes, development and acknowledgement of the South African film industry and South Africa as a film location.²⁰³ These aspects will be considered in the remaining chapters of the dissertation.

²⁰³ For a detailed discussion please consult Chapter 4 in N. B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (BHCS Honours Research Essay, University of Pretoria, 2009), pp. 48-61.

Chapter 3: The History and Development of Film-Induced Tourism

This chapter presents an outline of the origin and development of FIT. It considers the genesis of film-induced tourism in the field of literary tourism and how this niche evolved. It then considers film as a social medium and how this relates to tourism. Lastly, it considers how film has evolved into various forms of collaboration.

3.1. From Book to Screen to Set

Literature as a “created cultural form” or cultural product is a way in which creative artists express themselves in writing.²⁰⁴ Therefore, novels, plays and poems can be defined as “pieces of writing that are valued as works of art” in their own right.²⁰⁵ Some writings become categorized as popular or classic and are read by a wider market. The authors of said literary works thus become renowned among this broader public. Invariably over time, audiences felt motivated to go beyond the mere reading and collecting of literature and were inspired to visit sites they could associate with the writers in order to pay homage to their creative genius.²⁰⁶ The resulting form of special-interest tourism is known as “literary tourism”. It includes visits and pilgrimages to the homes of famous writers, their graves, as well as places authors travelled to for purposes of inspiration.²⁰⁷ In addition, other purpose-built attractions or manifestations also form part of literary tourism. These include theme parks, museums, monuments, commemorative plaques, inspirational landscapes and literary trails as a means of satisfying the “demand [...] for physical evidence that can support what we know about and have learned from literary works and the careers of their authors”.²⁰⁸ Visitors who travel to these places to learn more about the life and works of an author have become

²⁰⁴ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. xiii.

²⁰⁵ S. Wehmeier (ed.), *Oxford Advanced Learner's Dictionary of Current English*, (Oxford University Press, Oxford, 2001), p. 692.

²⁰⁶ D.T. Herbert (ed.), *Heritage, Tourism and Society*, (Mansell Publishing Limited, London, 1995), p. 33.

²⁰⁷ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 9.; D.T. Herbert (ed.), *Heritage, Tourism and Society*, (Mansell Publishing Limited, London, 1995), p. 33.

²⁰⁸ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 4.

known as “literary pilgrims”.²⁰⁹ Often tourists also specifically travel to engage in creative writing workshops, literary festivals and commemorations, author’s performances or readings, book fairs or related activities during their leisure time or holidays.²¹⁰ This micro-niche of literary tourism clearly forms part of the greater umbrella of heritage and cultural tourism.

The special appeal of books seems to lie in the fact that it is an art form which allows anybody to identify with it. As M. Robinson and H.C. Andersen have indicated in their seminal research,

[...unlike] the visual arts and music, literature can potentially be engaged with at a personal level by anybody who can read and who understands the conventions used by the author in telling a story or arranging words to create aesthetic and semantic patterns.²¹¹

Thus the creator and his or her audience are much closer to each other than in any other form of art, with readers having instantaneous access to the works and the world of the authors. As a result, literary tourism has evolved into an increasingly popular form of tourism. This growing sector of the industry has been identified as “a magnet or a catalyst for the development of rural or urban tourism” as the literary pilgrims generate various economic opportunities which enable local stakeholders to capitalize on the benefits of tourism.²¹²

Literature, therefore, has great potential to induce travel to places related to literary authors and their works and literary tourism can be identified as the “phenomenon of tourists being drawn to places associated with books”.²¹³ Indeed, literary tourism is much more: it comprises several forms, which is something this tourism niche has in common with film-induced tourism. Firstly, tourists tend to be drawn to places that are

²⁰⁹ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 25.

²¹⁰ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), pp. 30-32.

²¹¹ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. xiv.

²¹² M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 25.

²¹³ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 19.

mentioned or depicted in books, poems and other literature. Hereby, they try to become more immersed in the story they read about by connecting with key plot elements and characters in their supposed setting. The visitation of real places featured in literature allows tourists to relate to their emotions when they read the book or poem, which explains why these places have such a strong appeal to audiences and may even become a form of personal pilgrimage.²¹⁴ Such places include 221B Baker Street, the fictional home of Sherlock Holmes in London, and have the potential to become key draw cards to a destination. In this case, there is even a commemorative statue of the fictional character of Sherlock Holmes on location. Other prominent examples are Platform 9¾ at King's Cross Station in London with regard to the *Harry Potter* series; Rosslyn Chapel south of Edinburgh as a key site featured in Dan Brown's *The Da Vinci Code*; the English seaside town of Whitby and Transylvania (now Romania) featured in Bram Stoker's *Dracula*; towns such as Forks in Washington State (USA) and Volterra in Tuscany (Italy) in connection with Stephenie Meyer's popular *Twilight Saga*; Anne Rice's New Orleans; and the Knysna Forest in South Africa with regard to Dalene Matthee's *Kringe in 'n Bos*.

Secondly, literary tourism comprises of places that are connected with the author or creative genius behind literary works. These attractions include graves, statues and plaques as found at Poets' Corner in Westminster Abbey and public monuments such as the Walter Scott Monument in Edinburgh.²¹⁵ Such burial places and monuments honour writers, their literary contributions and achievements and their lives. Furthermore, the houses authors lived in are popular destinations. Some authors are merely commemorated by plaques on the outside of such houses, since not all are open to the public. Others are house museums or literary shrines commemorating the lives of authors with tourist facilities such as gift shops and cafes available.²¹⁶ Well known examples of literary house museums would be the Brontë Parsonage Museum in

²¹⁴ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 27.

²¹⁵ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 22.

²¹⁶ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 2.

Haworth, Yorkshire or Jane Austen's home at Chawton in Hampshire, as well as Prince Edward Island (Canada), which is both the home of the author Lucy Maud Montgomery and her fictional character *Anne of Green Gables*.²¹⁷ In addition, the Goethe-Haus (Goethe House) in Frankfurt am Main is a popular literary shrine to the German "Universal-Genie" (universal genius) Johann Wolfgang von Goethe.²¹⁸ The home and birthplace of playwright William Shakespeare in the town of Stratford-upon-Avon in Warwickshire is similarly celebrated,²¹⁹ as is his workplace, an Elizabethan playhouse known as the Globe Theatre in Southwark, London. The current Shakespeare's Globe is a reconstruction of the original one from 1599, which was destroyed in a fire in 1613.²²⁰ An example of the house museum of a children's author is Beatrix Potter's Hill Top Farm, which is located in the village of Sawrey in the Lake District.²²¹ In addition to this, places have become popular attractions where authors would congregate to meet with other writers, to socialize, to discuss their work or to simply sit and write.²²² Alternatively, landscapes and places that inspired authors, such as those that they encountered in their travels, and that in some cases may have become the settings for poems, plays or novels, also fall into this category. Monuments (including plaques and statues), birthplaces, houses, graves and landscapes all are thus the physical markers of the birth, life and death of literary artists.²²³

Built attractions such as theme parks are also increasing in popularity and they comprise another form of literary tourism. Such attractions are mainly based on children's literature, with children also as the main target market. A popular example

²¹⁷ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), pp. 23-24.

²¹⁸ Location visit: Nicole Hoffmann, Frankfurter Goethe-Haus/Freies Deutsches Hochstift, Großer Hirschgraben 23-25, 60311 Frankfurt am Main, Germany. 2013-05-22.

²¹⁹ Financial Times, 'Beyond the Wall in Iceland's 'Games of Thrones' locations', <http://www.ft.com/cms/s/2/48e345f6-924d-11e3-9e43-00144feab7de.html#axzz3MXWY86IG>, 2014. Access: 2014-12-21.; Stratford-upon-Avon, 'Welcome to Stratford-upon-Avon', <http://www.stratford-upon-avon.co.uk/>, 2015. Access: 2015-01-18.

²²⁰ PlayShakespeare, 'Elizabethan Theatres', <https://www.playshakespeare.com/study/elizabethan-theatres>, 2005-2015. Access: 2015-01-18.

²²¹ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 29.

²²² J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), pp. 25-26.

²²³ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 43.

would be the Disney World theme parks featuring attractions that are based on amongst others *Winnie-the-Pooh*, *Mary Poppins* and *Alice in Wonderland*.²²⁴ A new and popular theme park attraction is the *Wizarding World of Harry Potter* in Orlando, Florida (USA). While Charles Dickens is not actually only a children's author, the Charles Dickens World in Chatham, Kent (UK) has been mainly marketed for children.²²⁵

A fourth form of interaction between tourists with books and authors is that of events. Author commemorations have been identified as an increasing trend in literary tourism. Often such commemorations take place on the anniversary of the author's birth or death or another significant date.²²⁶ According to Laing and Frost, such "[commemorative] events may include re-enactments, readings, conferences, dinners and other functions, community festivals, publication of new editions and the dedication of statues or plaques".²²⁷ Frequently, literary events or festivals are specifically staged to lure visitors to a literary site such as the Brontë Festival of Women's Writing at the Brontë Parsonage Museum in Haworth, which has become an annual event since 2010.²²⁸ Furthermore, other events such as book (and literary trade) fairs, author's signings, performances or stage productions, live readings or book tours at the publication of a new novel, book discussions, literary festivals, literary trails and tours and creative writing workshops and courses have gained increasing appeal and can be located under this category of literary tourism.²²⁹

In addition to the potential of literature to induce travel, a multitude of literary works have been proliferated in other media such as theatre or costume dramas and as film

²²⁴ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 30.

²²⁵ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 30.

²²⁶ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), pp. 108, 110.

²²⁷ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 31.

²²⁸ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 31.

²²⁹ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 9.

productions, thus bringing literature to life.²³⁰ In fact, literature and film are media that are very similar, interlinking and interchanging in many ways. Both are by definition works of art and craft, thereby intrinsically cultural. Another close correlation between them is that both books and films have the potential to take readers and viewers on a mental journey of escapism, to be inspirational thus allowing audiences to connect to the place where a story is set, written or filmed. Due to the human cultural elements involved in the creation of these media, audiences are able to identify at a personal level with both.

The close relationship between literature and film is further evident in the large number of books that have been transformed into film format. Prominent examples of this phenomenon vary from classic plays to modern-day novels as is evident in Annexure B. This table is by no means meant to be all-inclusive; it merely gives an idea of the extent of books transformed to film format. With books transformed into film, audiences that have imagined the scenery as described in literature are able to further delve into fiction by means of virtual images and impressions of a place that previously only existed in their imagination. Hereby, they start associating fictional stories with specific places. Thus, it is not surprising that the boundaries between fiction and reality increasingly become blurred and people start struggling to distinguish between reality and hyper-reality (staged or virtual), as occurs in a postmodern world. This brings one to the questions of authenticity, as raised in the previous chapter with regard to FIT.²³¹

Due to the similarity evident between the literary and film media, it is a logical consequence that tourists not only visit literary places, but also film locations and sites associated with different aspects of the film industry. In fact, film-induced tourism, which is a newly emerging field, is rapidly becoming more than simply an extension of literary tourism – it is a special-interest niche in its own right and a subdivision within heritage and cultural tourism.

²³⁰ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 25.

²³¹ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (Sage Publications Ltd., London, 2010), p. 74.; For authenticity see Chapter 2, pp. 26-27.

Table 2: A Comparison between the Micro-Niches of Literary Tourism (LT) and Film-Induced Tourism (FIT)²²⁵

Aspects Under Consideration	Literary Tourism	Film-Induced Tourism
History	Early forms since the Classical Era, definitely occurring in its present form since the early 16 th century Grand Tour	First film productions from 1896, definitely occurring since the early 1930s with movies such as <i>The Mutiny on the Bounty</i> (1935)
Media (armchair travel by reading or viewing)	Novels, plays, poems, e-books, graphic novels, biographies/autobiographies, travel writing, guide books	Cinema, television, IMAX, VHS/DVD/Blu-Ray, Internet
Aspects of interest	Places, events and activities associated with authors and their literary works	Places, events, activities and people associated with films and celebrities
Macro-niche	Heritage and Cultural Tourism	Heritage and Cultural Tourism
Type of tourism	Postmodern – boundaries between fiction and reality are blurred: fusion of real world of authors and literary works vs. imagined stories	Postmodern – boundaries between fiction and reality are blurred: actual place of filming vs. fictional story and setting portrayed in film
Places/people associated with niche tourism	Places mentioned/depicted in books, houses of writers or characters of books, graves of writers, literary landscapes of inspiration to authors, heritage sites, museums, monuments, commemorative plaques and statues	Film locations, scenery, heritage sites, film sets, celebrities or characters featured in films (fandom), stand-in locations
Purpose-built attractions	Theme parks	Film studios, theme parks, film production centers or workshops, constructed film attractions

²²⁵ This research was collated by the author – based on and adapted from work by M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002).; J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012).; Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012).; S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005).; S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009).; N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010).; M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010).; and N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009).

Events or activities associated with niche tourism	Book fairs, author's book signings/performances/readings, literary festivals, literary trails and tours, creative writing workshops and courses	Movie premieres, film festivals, film tours
Types of tourists	Literary pilgrims	Film pilgrims and fandom
Proliferation in other media	Theatre/stage productions, film, graphic novels, video/computer games	Literature, video/computer games

As is evident in the above table (Table 2), there definitely is a close correlation between literary tourism and film-induced tourism. The similarities between these media, and the variety of tourism attractions resulting from these, indicate that both act as a form of escapism for the tourist. As already indicated, reading and viewing audiences are taken on a mental, imaginary or fantastical and visual journey away from everyday life, while tourists actually travel to the destinations and attractions associated with these media. Although literary and film-induced tourism are therefore closely related tourism fields and share similarities and development, they remain special-interest niches in their own rights. It has further been indicated that film-induced tourism (FIT) to some extent developed out of literary tourism.²²⁶ A recent newspaper article even refers to film-induced tourism as a “modern iteration of the literary pilgrimage”.²²⁷

The first occurrences of literary tourism, or travel activities that closely resembled those of modern literary tourism, can be traced back to the classical era – most notably the ancient Greeks and Romans. These travels revolved around the works of classical authors such as amongst others Homer, Herodotus, Cicero, Horace and Virgil, many of whom already gained immense fame during their own lifetime. Admirers and scholars travelled to learn more of their teachings, to visit the places mentioned in their literary creations, such as the Seven Ancient Wonders of the World, or to honour and acknowledge the genius of the authors by travelling to the places where they were born, taught, lived and died. Nevertheless, these early travels were more of a precursor than actual literary tourism.²²⁸

The travel practice continued to evolve over time. Nowadays, it is widely accepted that literary tourism has its roots in the early sixteenth to the nineteenth century, a time

²²⁶ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, London, 2003), p. 25.

²²⁷ Financial Times, ‘Beyond the Wall in Iceland’s ‘Games of Thrones’ locations’, <http://www.ft.com/cms/s/2/48e345f6-924d-11e3-9e43-00144feab7de.html#axzz3MXWY86IG>, 2014. Access: 2014-12-21.

²²⁸ Y. Smith, *Literary Tourism as a Developing Genre: South Africa’s Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 59.

period in terms of the history of tourism that is broadly known as the Grand Tour.²²⁹ Since Great Britain was rather peripheral to the “lands from which their culture derived”, members of the wealthy classes felt the need to travel to the great cultural centres located on the European continent by way of “[reaffirming] their identity”.²³⁰ Thereby, the first instances of literary tourism came about. As a result of cementing their status in society, the Grand Tour became increasingly popular as a means of travel reserved for the élite. The Grand Tour in itself was a major cultural institution, it was a “circuit of Western Europe undertaken [primarily] by the wealthy, especially from Britain”.²³¹ The principal aims of travel were education, culture, health and pleasure.²³² In fact, travel played such a central position in the mind and culture of the élite as it was thought to aid the conveyance of philosophical and scientific thought, education and taste.²³³ The male aristocrats and wealthy young men in their late teens to early twenties would customarily travel in the company of their tutors or servants, who had the task of supervising their education while their masters travelled for a span of time, often also lasting several years.²³⁴ This practice of visiting the great cultural centres on the European mainland, especially to classical, architectural and educational shrines in Italy and France, commenced during the sixteenth century. By travelling to such places, the young men confirmed their élite status in society, which resulted in the origins of a “travel culture”.²³⁵

The renowned literary works of Homer and Herodotus and other classical authors were fundamental to the education and culture of this social élite. Furthermore, the new

²²⁹ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), p. 1.; Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 60.

²³⁰ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 232.

²³¹ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 227.

²³² Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 60.

²³³ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 227.

²³⁴ Y. Smith, *Literary Tourism as a Developing Genre: South Africa's Potential*, (Masters Dissertation, University of Pretoria, 2012), p. 60.; B. Lubbe (ed.), *Tourism Management in Southern Africa*, (Pearson Education, Cape Town, 2003), pp. 17-18.

²³⁵ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 227.

developments occurred within literature and poetry during the Elizabethan period of English literature in Great Britain. Chaucer, Spenser, Shakespeare and Milton reigned in a new period of English poetry. The poets were so influential that the works and lives of this entirely new school of literary geniuses gained the interest of many people.²³⁶ In the later eighteenth century, which in literary terms became known as the Romantic era, a new interest in medieval history resulted. Romantic literature was characterized by enthusiastic, sublime and picturesque vocabulary and expressions, thereby expressing changing attitudes of greater tolerance. Soon, romantic works joined the ranks and status of classical literature. The Grand Tour then opened its doors wider, including not only classical works as part of the status of the elite, but also popular works and novels. As new literary associations were made with places, new destinations and gothic monuments became popular.²³⁷

A further notable development in literature during the eighteenth century is the emergence of the novel, which often employed travel as a theme to explore the literary characters, “rather than providing accounts of travel *per se*”.²³⁸ The theme of quests, journeys or pilgrimages remains popular in literature as is evident in amongst others *Peter Pan*, *The Chronicles of Narnia* series, the *Harry Potter* series, *The Hobbit*, *The Lord of the Rings* trilogy, *Pride and Prejudice*, *Gulliver’s Travels*, *Around the World in Eighty Days*, *The Adventures of Tom Sawyer*, *The Beach*, *I’m Off Then* and *Eat, Pray, Love*.²³⁹ Furthermore, the creation of “new” literary heroes or heroines by authors such as Byron, Goethe, Jane Austen, Charles Dickens and the Brontë sisters was profound. People became interested in travelling to places the authors had visited or which they referenced in poetry and other literary works. Thereby, literary shrines developed and

²³⁶ The Literature Network, ‘Literary Periods, Movements, and History’, www.online-literature.com/periods/, 2000-2015. Access: 2015-01-19.

²³⁷ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 233.

²³⁸ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 235.

²³⁹ J. Laing and W. Frost, *Books and Travel: Inspiration, Quests and Transformation*, (Channel View Publications, Bristol, 2012), pp. 3-12.

the readership travelled there to in some way connect to their newfound literary heroes or the writers who created them.²⁴⁰

Literature as a social medium became a prominent network in establishing this travel culture. It was seen as the domain of the educated and wealthy elite, thus conveying so-called “high culture”. As an educational tool it communicated theoretical concepts, philosophical thought, opinions, ideas and the experiences gained through travel.²⁴¹ Especially during the eighteenth century, travel literature became increasingly popular. The writing and publishing of travel accounts was seen as an entertaining subjective narrative, which also often quoted classical and romantic literature. Various published (formal travel accounts) and unpublished (diaries, letters and journals), edited and unedited accounts appeared over time. One of the earliest forms of travel writing was evident in the work of Herodotus. Usually known as the father of history, he travelled extensively in the fifth century BCE and wrote accounts narrating his travels in first person. Thereby, Herodotus observed exotic sights and strange customs such as Egyptian animal sacrifices, which he recorded in his *Histories*. However, his emphasis on people and places was more of a historic nature. On the other hand, Egeria, a nun from southern Europe, can be attributed as the “first true travel writer”.²⁴² During the fifth century BCE she engaged in a pilgrimage to the Holy Land. In her letters to her fellow nuns, her writing is clearly organized chronologically according to the places she visited, thereby she interpreted the events she witnessed and iconographic sights she noticed. Furthermore, there is a notable “inclusion of interrogation and quoted language, so rare in early travel accounts, [which] places Egeria squarely in the center of the narrative as the inquiring, curious traveler”.²⁴³

During the thirteenth century, mainly missionaries, merchants and explorers travelled. Gradually, geographical knowledge expanded and the frontiers that were explored were

²⁴⁰ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), pp. 233-234.

²⁴¹ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 228.

²⁴² C. Blanton, *Travel Writing: The Self and the World*, (Routledge, New York, 1995), p. 6.

²⁴³ C. Blanton, *Travel Writing: The Self and the World*, (Routledge, New York, 1995), p. 7.

pushed back in accordance. After exploring parts of the Far East, the diplomat Marco Polo narrated his voyages in a book known as *Travels* in circa 1299 (the book was written with the assistance of a ghost writer). On the other hand, the explorer Christopher Columbus discovered the “New World” in his search for a sea route to the East. His voyages were recorded in the form of letters to his king and sponsor. Thereby, he noted the exotic and to him rather strange ways of the natives and the beauty of the places he saw. In general, there seems to be an emphasis on the exotic otherness of the people and places travellers encountered in travel writings of the Renaissance era. By the sixteenth and seventeenth centuries European conquerors were travelling and exploring the far corners of the world. This is evident in the travel accounts of Hernán Cortés and Sir Walter Raleigh.²⁴⁴

By the eighteenth century, travel writing concerned itself with the “entanglement between [the] self and [the] world”, as is evident in Locke’s *Essay Concerning Human Understanding*.²⁴⁵ The philosophy of the time was that stimuli of the external world were crucial for intellectual development. Travels were seen as a form of generating such intellectual stimuli. Hence, the Grand Tour became seen as a necessity to obtaining a well-rounded education. This resulted in many people journeying to Europe and an abundance of travel accounts emerged in the wake of travels. Even though there was a great quantity of written material that resulted during the eighteenth century, few works of quality were created. Eventually, travel literature became the domain of professional writers, a trend that carried on even after the Grand Tour was discontinued.²⁴⁶ As a result of the expanding demand for travel literature, the first guidebooks with practical information came about. There was not yet a clear distinction between travel writing and early guidebooks, seeing that many travel accounts were indeed used as guidebooks.²⁴⁷ Gradually, the information was published in more exhaustive volumes, detailing “places to visit, what to see, where to stay as well as

²⁴⁴ C. Blanton, *Travel Writing: The Self and the World*, (Routledge, New York, 1995), pp. 7-11.

²⁴⁵ C. Blanton, *Travel Writing: The Self and the World*, (Routledge, New York, 1995), p. 11.

²⁴⁶ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), pp. 228-232.

²⁴⁷ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 228.

information on travel and transport conditions”.²⁴⁸ These early publications became the forerunners of modern tour guidebooks. In this regard, it would be worthwhile noting that travel for education and pleasure was the original motive for the Grand Tour, however, later literature became the motive and travel stemmed from this keenness of people to visit literary sites.²⁴⁹

The Grand Tour reached its peak in the eighteenth century and it continued well into the 1840s in modified forms. By the beginning of the nineteenth century, the elite, however, commenced seeking new, more exotic destinations. By this time, especially Americans started travelling to Europe for lengthy journeys, thus largely replacing the European elite.²⁵⁰ The early nineteenth century also marks the advent of the steam engine, which by means of locomotives and ships allowed greater mobility to middle and working classes, thus allowing larger numbers of people to travel long distances, though for a shorter duration. Eventually, the development of automobiles and aeroplanes also promoted increased travel. This implies that as a result of the Industrial era, travel became cheaper and more accessible to individuals. Furthermore, as a result of industrialization, with the economy developing workers gained more money and holidays. As a result, they had the necessary leisure time available to travel. This promoted the development of travel agencies, tour operators and more standardized travel guidebooks, resulting in the advent of mass tourism.²⁵¹

3.2 From *The Mutiny on the Bounty* to *The Lord of the Rings* and Beyond

Literature as a social medium has frequently made use of images. In turn, destination images were generated when people returned from their travels. In the nineteenth

²⁴⁸ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 228.

²⁴⁹ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 232.

²⁵⁰ M. Robinson and H.C. Andersen (eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism*, (Thompson Learning, London, 2002), p. 227.

²⁵¹ B. Lubbe (ed.), *Tourism Management in Southern Africa*, (Pearson Education, Cape Town, 2003), p. 22.

century, “[novels], poetry and paintings were the main sources of image-creation and reinforcement”.²⁵² Initially descriptive drawings were published, later photographs and then ultimately the moving picture or film. Film as a new social medium came about in the late nineteenth century. According to Monaco, “[the] years between 1896 and 1912 saw cinema evolve from a sideshow gimmick into a full-fledged economic art”.²⁵³ By the end of this period, full-length feature films became the norm. However, until the late 1920s films remained silent.

Beeton claims that as a result of the “growth of communication techniques and media sophistication”, radio, film and television were then developed.²⁵⁴ For a period of four years after 1927, various economic and technological transitions occurred, which included the first movie productions coming into existence with sound and colour. A significant period, especially for the film industry in the United States of America was that of the years 1932 to 1946. This was the “great age of Hollywood domination” as a profound economic success of films was recorded during this time.²⁵⁵ After the Second World War, television productions increasingly came about during the period 1947 to 1959. Movies and television productions were successful internationally and Hollywood no longer had a monopoly of the market. The years from 1960 to 1980 are known as the “New Wave” in France. Several “[technological] innovations, a new approach to the economics of film production, and a new sense of the political and social value of film” signified the increasing promotion of the film industry internationally. This included the maturing of the film industry in the United States and Western Europe, but also film industries being established in Eastern Europe, Latin America, Africa and Asia.²⁵⁶ The period from the 1980s onwards signified a period where all forms of film, including cinema, television and physical proliferations of this medium such as amongst others videos, DVDs, Blu-Rays, had established themselves as social media. Cinematic movie

²⁵² S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 26.

²⁵³ J. Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, (Oxford University Press, Oxford, 1981), p. 197.

²⁵⁴ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 27.

²⁵⁵ J. Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, (Oxford University Press, Oxford, 1981), p. 197.

²⁵⁶ J. Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, (Oxford University Press, Oxford, 1981), p. 197.

productions merely form one facet of this media system. Theatrical feature films no longer dominated the film industry.²⁵⁷ As a result of this, it is significant to consider the film industry as a whole and not merely silver screen productions for media in promoting tourism to a destination.

Similar to literature, the social medium of film gained a profound popular appeal. While literature, especially during the time of the Grand Tour and before, was rather embedded in the domain of the élite, it only later gained more popular appeal with the creation of novels. Contrary to this, film is definitely accessible to and reaches a wider and more varied audience. It is located very much in the domain of “popular culture” as opposed to “high culture”. Thus, it is not surprising that film productions inspire people to travel, resulting in the micro-niche of film-induced tourism. In comparison to the rather established micro-niche of literary tourism, FIT is still a young field of research and not yet fully understood. Only limited records are available on its history and development. More research on various aspects of this phenomenon is necessary.

According to Tooke and 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”.²⁵⁸ As described above, this was also the period of time when travel literature was produced in quantity and when literary tourism became increasingly popular. However, images as a means of deliberate destination promotion were increasingly used to attract the attention of potential tourists, in other words to advertise. This was the case with posters and illustrations produced by steamship companies and railways, in order to “demonstrate the destination and its attractions to potential visitors”.²⁵⁹ With the advent of photography, personal images could also be taken and postcards showcased an image of a destination to the people in the countries of origin of the tourists. With the dawn of moving images (motion

²⁵⁷ J. Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, (Oxford University Press, Oxford, 1981), p. 197.

²⁵⁸ N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, p. 88.

²⁵⁹ N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, p. 88.

pictures), film became a “powerful influence on people’s tastes and ideas”.²⁶⁰ Movies and television clearly form part of popular culture. Considering this, it is evident that a current trend in society today is that people read less, thus the power of persuasion that films exert will continue to expand.²⁶¹

Since the late 1980s, film-induced tourism as a tourism phenomenon has been recognized in academic studies.²⁶² Nevertheless, the history and development of film-induced tourism in itself seems to be a vastly under-researched topic. Despite this general lack of information available, evidence suggests that during the aforementioned “great age of Hollywood domination” from 1932 to 1946, for the first time blockbusters gained such public appeal so as to induce tourism to the places the films were shot. One such groundbreaking movie is *The Mutiny on the Bounty* (1935). As a result of the film, tourists flocked to Tahiti in great numbers. According to Roesch, this was one of the first instances of a film inducing tourism to a location.²⁶³ However, the “actual emergence of the phenomenon occurred over a decade later” with the cinematic release of major blockbusters such as *Bridge on the River Kwai* (1958 – filmed in Sri Lanka), *Lawrence of Arabia* (1962 – filmed in the UK, USA, Spain, Morocco and Jordan) and *The Sound of Music* (1965 – filmed in Austria).²⁶⁴

By the time mass tourism escalated in the 1970s and 1980s, as a result of amongst others improved air travel by means of jumbo jets, better communication and the development of package tours, a multitude of blockbuster films had been released in cinema. This undoubtedly “augmented the development of film tourism”.²⁶⁵ The

²⁶⁰ N. Tooke and M. Baker, Seeing is believing: the effect of film on visitor numbers to screened locations, *Tourism Management* 17(2), 1996, p. 88.

²⁶¹ R.W. Butler, The influence of the media in shaping international tourist patterns, *Tourism Recreation Research* 15(2), 1990, pp. 46-53.

²⁶² N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 61.

²⁶³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 8.

²⁶⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 8.

²⁶⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 8.

blockbuster movie *Jaws* (1975) was a major box office success. This fast-paced spectacle set a precedent for what was to become “an era of high-cost, high-tech, high-speed thrillers” that garnered the attention of the public.²⁶⁶ Although *Jaws* as a movie in itself did not cause significantly noticeable film-induced tourism, it produced a knock-on effect through advertising. This film in particular “served to redefine the status of the Hollywood feature film as a marketable commodity and cultural phenomenon”.²⁶⁷ This means that using film as a medium for destination marketing had a major impact on tourism: it redefined what tools were available for tourism marketing.

3.3. Inter-Industry Collaboration

During the above-mentioned decade, various large media companies such as Disney and Time Warner merged or conglomerated. This period is further characterized by the emergence of cable television and Internet. In connection with this, television series and shows quickly became popular forms of entertainment that could be enjoyed from within the comfort of the home. In fact, O'Connor, Flanagan and Gilbert have noted that “[television] series usually have more long-term impacts than film”.²⁶⁸ Evidently, several popular television shows have been running successively for several years. One such example is the British television series *Last of the Summer Wine* (1973-present) and *Heartbeat* (1992-present). With such series, there has been much more time for the audience to develop an attachment to the story due to continued and even repeated exposure on small screen and thus also with the place the series is set in. In comparison, it may become more difficult for movies to build a similar hype and rapport with viewers. It seems that since the advent of the home television, only extremely

²⁶⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 8.

²⁶⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 8.

²⁶⁸ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 76.

popular films have managed to also generate destination recognition with audiences, as was the case with the Australian *Crocodile Dundee* movies (1986 and 1988).²⁶⁹

Nevertheless, inter-industry collaboration between movie companies, cable television, internet and telephone companies resulted in globalised marketing strategies providing for an expanding consumer market for the movie industry. Big budget films such as *The Lord of the Rings* trilogy and *The Hobbit* prequel trilogy, as well as movies of the *Star Wars* franchise and successful television series such as *Dallas* (1978-1991) gained international appeal, thereby breaching cultural boundaries through “the generation of globally accepted images”.²⁷⁰

As a result of this thriving inter-industry collaboration, the advertising and production budget of Hollywood films rose dramatically over a period of ten years from the 1980s to the 1990s. According to Roesch, there are currently six major American film studios that “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”.²⁷¹ Thus these companies are also involved in extensively marketing movies through the range of different media.

This collaboration has set a precedent for the film industry in other countries as well. Tourism organizations, and especially destination marketing organizations (DMOs), have realized this potential and commenced allying themselves with the film industry to reap benefits together. However, at first tour operators were reluctant to develop and promote film location travel and to capitalize on its potential benefits. This was possibly due to a “lack of knowledge, research, or evidence that explains the potential of film

²⁶⁹ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 76.

²⁷⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 9.

²⁷¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 9.

tourism”.²⁷² However, this has changed as is evident with the British Tourist Authority (BTA), which has developed a Movie Map of Britain (by means of an interactive website) to generate awareness for the film locations featured in popular movies and television series. These include (amongst others) *Four Weddings and a Funeral* (1994), *Braveheart* (1995), *Rob Roy* (1995), *Notting Hill* (1999), *Pride and Prejudice* (2003), *The Da Vinci Code* (2006) and *Downton Abbey* (2010-present), as well as the movies of the *Harry Potter* franchise.²⁷³

3.4. Conclusion

As identified by Hudson and Brent Ritchie, it is clear that the emergent phenomenon of film-induced tourism is “fueled by both the growth of the entertainment industry and the increase in international travel”.²⁷⁴ Another factor that is of note is that it is a common characteristic of special-interest niches, including film-induced tourism, to cater only for high-yield tourists, i.e. high spending and educated travellers. Even though people may have been interested to travel to film locations previously, they could not afford the expenses. Furthermore, for tour operators film tours were difficult to develop at first and they restricted themselves to regional sites. Only with increased mobility did international destinations become more attractive. With the advent of communication technology such as the Internet, information about film locations could be increasingly more easily disseminated, providing film-induced tourism with an immense boost. Nowadays, more multi-day tours to film locations are available and have also become more affordable for tourists.²⁷⁵

²⁷² S. Hudson and J.R. Brent Ritchie, Film tourism and destination marketing: The case of *Captain Corelli's Mandolin*, *Journal of Vacation Marketing* 12(3), 2006, p. 257.

²⁷³ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (Sage Publications Ltd., London, 2010), p. 73.; S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 34.

²⁷⁴ S. Hudson and J.R. Brent Ritchie, Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives, *Journal of Travel Research* 44(4), 2006, p. 387.

²⁷⁵ S. Staub, 'Harry Potter und der Filmtourismus', http://www.uni-trier.de/fileadmin/fb6/prof/FUT/Studium/Veranstaltungen/SS2009/HS_Touristische_Fiktionen/09_HarryPotter_Staub.pdf, 2009. Access: 2009-11-14.

As identified in chapter 1, different forms of film-induced tourism (on-location, off-location, commercial, mistaken, armchair, one-off events) have evolved over the comparatively short period of this phenomenon's existence. These multiple facets that become increasingly evident can only reflect the fact that film-induced tourism around the world is currently thriving. However, to better comprehend the nature of this phenomenon, it will be necessary to clearly examine the profile of film location tourists, to analyze push and pull factors, to determine success factors, impacts and issues such as authenticity and commoditization that are frequently encountered. Furthermore, it is essential to discuss the success and sustainability of various case studies around the world to determine if film tourism may be a viable tourism option, especially for South Africa where the tourism sector is intent on developing and the film industry is emerging at a phenomenal rate.²⁷⁶

²⁷⁶ Parliamentary Monitoring Group, 'National Tourism Sector Strategy & National Rural Tourism Strategy & Heritage Strategy: Department of Tourism briefing', www.pmg.org.za/node/47368, 2014-10-15. Access: 2014-12-22.

Chapter 4: Elements Essential for OLFIT

With film-induced tourism (FIT) as an emergent field of study,²⁷⁶ which is evident by means of the increasing amount of academic literature on the topic, it is important to consider issues that are directly relevant to on-location film-induced tourism (OLFIT).²⁷⁷ This can be done by analyzing the nature and elements of OLFIT, which include aspects identified in the literature, such as push and pull factors, marketing, development and commoditization of film locations. It has been suggested that all of these elements need to be present in order for tourists to be induced to travel to film locations. The recent publications by Sue Beeton (2005) and Stefan Roesch (2009) are key texts that have been consulted for the analysis of the elements necessary for OLFIT to function. Thus, this chapter is very heavily reliant on these seminal works along with a few other publications. To illustrate these elements throughout this chapter, examples have been included, sometimes repeatedly as a result of their relevance. This is especially the case with *The Lord of the Rings* (2001-2003) and *The Hobbit* (2012-2014) movie trilogies, as these films are ranked as best-practice case studies for on-location film-induced tourism throughout the world.

4.1. Push and Pull Factor Motivation for Film Location Tourists

Various authors have noted the characteristics of push and pull factors which films exhibit to draw tourists to a destination. Moreover, it is argued that push and pull factors may be influential in determining the success and sustainability of OLFIT. In essence, push and pull factors function together in terms of the decision-making process and motivation of tourists to travel to a destination. Hereby, push factors are intrinsic factors that motivate tourists to want to travel in order to fulfil their needs. These internal drivers include the following: to see the scenery depicted in film in real life; to be able to brag and reminisce; to have fun, excitement and entertainment; to relive or re-enact film scenes; to buy film memorabilia and souvenirs; to make a

²⁷⁶ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 96.

²⁷⁷ Research on FIT is no longer scarce, despite what the 2010 O'Connor, Flanagan and Gilbert source states. As is evident in Figure 1 (Chapter 2) of this dissertation, in recent years the academic research on the topic has increased dramatically.

personal connection to the film by means of a pilgrimage or to fulfil a personal dream. Motivators may also be personal reasons that “push” tourists to travel, which include the need to experience something new and unique, for purposes of education, relaxation, escapism, prestige, romance and nostalgia, personal growth or the search for and exploration of a self-identity. In addition, film location tourists are pushed to visit a film location to fantasize about the film that was shot there, to feel as a part of the film, to step in the footsteps of celebrities and for social interaction.²⁷⁸ With regard to OLFIT, John Urry’s concept of the “tourist gaze” also plays a significant role as films assist in constructing, sustaining and reinforcing preconceived images of a particular destination.²⁷⁹ Taking note of these images, tourists travel to satisfy their desire to perceive the filmed location. Thereby, they satisfy their personal needs associated with the film location.

Pull factors, on the other hand, are external drivers that lure tourists to a particular destination, so that they chose it above others. They identify the potential of a certain location to fulfil their needs, thus “pulling” them to choose and travel to that specific place.²⁸⁰ In the case of OLFIT, filmic icons provide a pull towards a destination. It is possible to identify a number of movie icons that may persuade prospective tourists to visit a site and thus become effective travel motivators. Thus, it is necessary to clarify the concept of an icon, namely a “sign that looks like the object, or represents it visually in a way that most people would relate to”.²⁸¹ The visual consumption of icons through sightseeing, photographs or films allows the featured places to become attractions. Movie icons are attractive qualities of a film, which reflect a scene that is extraordinarily spectacular or captivating, thus serving as a symbol or representation that allows viewers to attach meaning to the depicted film location, thereby inducing travel. These filmic events may be recurring or singularly climactic. Thus, filmic icons have the potential to become a “focal point for

²⁷⁸ N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), p. 33.; N. Macionis, *Understanding the Film-Induced Tourist*, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 88.; N. Macionis and B. Sparks, *Film-Induced Tourism: An Incidental Experience*, *Tourism Review International* 13(2), 2009, p. 97.

²⁷⁹ J. Urry, *The Tourist Gaze – Second Edition*, (SAGE Publications Ltd, London, 2002), p. 3.

²⁸⁰ B.A. Lubbe (ed.), *Tourism Management in Southern Africa*, (Pearson Education South Africa, Cape Town, 2003), p. 34.

²⁸¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 68.

visitation”, since the “associated location is tangible evidence of the icon”.²⁸² This tangible evidence can be of a visual, thematic or physical nature, attracting film location tourists to a destination.²⁸³

According to Macionis, the external stimulus of pull factors to motivate travel, as provided by films, can be described by referring to “place”, “performance” and “personality”.²⁸⁴ “Place” as an external factor pulling tourists to visit a destination refers to visible film location attributes such as unique and identifiable scenery, spectacular landscapes or iconic heritage attractions. These film locations have the potential to evoke responses from film audiences, as motion pictures may create, alter or reinforce existing meaning of a specific place.²⁸⁵ Such recognizable places include the Louvre in Paris and the Rosslyn Chapel in the Scottish village of Roslin, which have become easily recognizable icons in *The Da Vinci Code* (2006) and are now popular tourist attractions.²⁸⁶

“Performance” as a pull factor refers to the storyline, genre, thematic content of or physical activities partaken in the movie or television programme. Motivated by escapism, nostalgia or romanticism, tourists may decide to travel to the place where the story was filmed since the location is the setting for the fictional plot. They may

²⁸² R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, p. 924.

²⁸³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 68.

²⁸⁴ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 90.

²⁸⁵ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 90.

²⁸⁶ BBC News, ‘Tourism gets Da Vinci movie boost’, http://news.bbc.co.uk/2/hi/uk_news/scotland/edinburgh_and_east/6054850.stm, 2006-10-16. Access: 2014-12-18. In this regard, the jungle temple Ta Prohm at Angkor Wat in Cambodia as depicted in *Lara Croft: Tomb Raider* (2001) is also of relevance, as is evident by means of the following sources: The Worldwide Guide to Movie Locations, ‘Lara Croft: Tomb Raider film locations’, <http://www.movie-locations.com/movies/l/laracroft.html#.VJMAqf8AFY>, 2014. Access: 2014-12-18.; Tour to Cambodia, ‘Tour to the Temple of Tomb Raider (Ta Prohm) and to the temple of Banteay Kdei’, http://www.tour-to-cambodia.com/trip_to_cambodia_photos/03_ta_prohm_tomb_raider_temple_pictures.htm, 2013-04. Access: 2014-12-18.; The Guardian, ‘Holy Jolie: Cambodian temple takes Angelina’s name’, <http://www.theguardian.com/film/2010/nov/25/angelina-jolie-temple-cambodia>, 2010-11-25. Access: 2014-12-18. Furthermore, the scenic beauty and the landscapes of New Zealand, which caused an influx of OLFIT tourists to the country, are recognizable in the movie trilogies *The Lord of the Rings* and *The Hobbit*. Sources to be consulted here include: 100% Pure New Zealand, ‘Take a journey through Middle-earth’, <http://www.newzealand.com/int/feature/middle-earth/>, 2012. Access: 2013-02-15.; 100% Pure New Zealand, ‘Home of Middle-earth’, <http://www.newzealand.com/int/home-of-middle-earth/>, 2014. Access: 2014-12-18.

be motivated to travel to live vicariously through the glamorous lifestyles or adventurous experiences of the story characters, of being in the same place where a dramatic or romantic story event occurred or by means of the action or danger evident in the plot.²⁸⁷ In the case of *Deliverance* (1972), the physical action of white water rafting that featured in the movie drew tourists to engage in similar adventure activities in the state of Georgia.²⁸⁸ Indeed, the film caused a “whitewater rafting tourist boom” at the Reynolds and Chattooga rivers, where filming occurred.²⁸⁹ According to Macionis, “[it] may be that some people make very strong connections with the performance aspects of the film and are determined to put themselves in the physical place that has formed the backdrop to the drama”.²⁹⁰

The “personality” pull factor is rather a motivation for film star or celebrity pilgrimage. This aspect is heavily related to the fan base of actors or the fandom of favourite story characters.²⁹¹ Consequently, paparazzi and fans often “stake out” the Hollywood Walk of Fame at the Hollywood Boulevard in Los Angeles, the homes of celebrities and places or events stars appear at.²⁹² Thus, the personality and status of the celebrity or the fictional character has the pulling power and famous persons have a massive influence on audiences, especially through mass visual media such as film. Actors “are able to draw powerful meanings from the roles they assume in their movie or television characterisations”.²⁹³ In this capacity, celebrities frequently feature in advertisements, endorsements of brands, products or humanitarian causes or are employed for public relations. Besides, fictional characters are often closely related to a place, such as *Crocodile Dundee* and the Australian Outback. Actors, who portray such iconic characters, are employed as resources for destination marketing initiatives or for advertising tourism services related to that

²⁸⁷ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 91.

²⁸⁸ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 68-69.

²⁸⁹ T. Reeves, *The Worldwide Guide to Movie Locations*, (Titan Publishing Group Ltd., London, 2001), p. 108.

²⁹⁰ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 91.

²⁹¹ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 92.

²⁹² A. Leotta, *Touring the Screen: Tourism and New Zealand Film Geographies*, (Intellect, Bristol, 2011), p. 148.

²⁹³ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 92.

place.²⁹⁴ An example of this would be the New Zealand actor Dean O’Gorman, who portrayed the dwarf Fili in Peter Jackson’s *The Hobbit* trilogy and became an ambassador for Air New Zealand in recent advertisements.²⁹⁵

Evidently, motion pictures are very influential in inducing travel to a destination. Thus, Riley and Van Doren refer to film as “a ‘pull’ factor in a ‘push’ location”.²⁹⁶ This intrinsic push experienced by audiences when viewing a film and the external pull toward a screened place allows on-location film-induced tourism to occur. However, as film-induced tourism is a special-interest niche, the target market interested in partaking in this activity is still very small.²⁹⁷ Especially with regard to already established tourist attractions, only a comparatively small number of visitors travel to places due to their association with a film production.²⁹⁸ This is evident with *The Three Musketeers* (2011), since the “Musketeer-effect” did not occur at any of the film locations of the movie.²⁹⁹ Roesch states that film-induced tourism is usually not the main reason for travel, even though it is possible to enhance the visibility of a place through film. Though films seem to have a significant impact on destination choice, it is unfortunately often difficult to measure the impact of films in influencing tourist visitation to places and to track the “precise influx of film location tourists”.³⁰⁰ The exceptions are places that have specifically gained recognition as film locations, such as the “Hobbiton” movie set at Matamata in New Zealand (see Annexure D), which essentially did not exist prior to the LOTR film production. Hobbiton only

²⁹⁴ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 92.

²⁹⁵ Digital Spy, “The Hobbit’: Dean O’Gorman, Sylvester McCoy in Air NZ ad – watch’, <http://www.digitalspy.co.uk/movies/news/a532902/the-hobbit-dean-ogorman-sylvester-mccoy-in-air-nz-ad-watch.html#~oYODt9Sd686Az8>, 2013-11-21. Access: 2014-12-18.

²⁹⁶ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, p. 267.

²⁹⁷ G. Croy and S. Heitmann, Tourism and Film, in P. Robinson, S. Heitmann and P. U. C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Oxfordshire, 2011), p. 192.

²⁹⁸ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 102.

²⁹⁹ Personal correspondence: G. Graml, Management of the Residence in Munich, Guenther.Graml@bsv.bayern.de, Munich, Germany, 2013-06-24.; Location visits: Nicole Hoffmann, Würzburg Residenz, Alte Marienbrücke and Festung Marienberg, Würzburg, Germany. 2013-06-10.; Location visits: Nicole Hoffmann, Obere Brücke, Altes Rathaus, Domplatz and Alte Hofhaltung, Bamberg, Germany. 2013-06-11.; Location visit: Nicole Hoffmann, Münchner Residenz and Hofgarten (Diana Tempel), Munich, Germany. 2013-06-14.

³⁰⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 102.

became a tourist attraction as a result of the film trilogy.³⁰¹ Similarly, the Denize family farm located in the Mangaotaki Valley near Piopio in New Zealand has experienced an unexpected tourist boom after it featured in *The Hobbit: An Unexpected Journey* (2012) (see Annexure D).³⁰² The towering limestone formations on the farm, known as the Denize Bluffs, have become familiar as the backdrop to the troll and campfire scenes at the fictional “Straddle Farm” and “Trollshaw Forest”. In addition, the cave where the wizard Gandalf bestows the sword “Sting” upon the hobbit Bilbo Baggins is also located there.³⁰³

While Croy and Heitmann point out that film is “often not the only or even the most important reason for visiting [...] destinations”, travelling to filmed locations is indeed becoming increasingly popular.³⁰⁴ Due to different degrees of motivation, such as the above-mentioned push and pull factors, it is possible to identify different types of film location tourists (see Figure 2). The first grouping would be serendipitous film tourists. These are rather incidental or casual visitors to film locations, who simply “happen to be in a destination portrayed in a film”.³⁰⁵ They usually do not visit an attraction due to its portrayal in the media. Their motivations to visit a film location may not exceed those of novelty and social interaction, thus they may choose not to actively participate in film-related activities offered on-location.³⁰⁶

Frequently, visiting film locations is a part of a bigger holiday. These general film location tourists “are not specifically drawn to a film location but who participate in

³⁰¹ Hobbiton Movie Set Tours, ‘About Us’, <http://www.hobbitontours.com/Home/tabid/38/Default.aspx>, 2012. Access: 2014-07-16.; Written information: H. Horne, Sales Manager Hobbiton Movie Set Tours, henry@hobbitontours.com, Matamata, New Zealand, 2014-07-13.

³⁰² Stuff, ‘Unexpected tourism boost for King Country pair’, <http://www.stuff.co.nz/business/farming/agribusiness/8776021/Unexpected-tourism-boost-for-King-Country-pair>, 2013-06-10. Access: 2014-12-18.; Stuff, ‘Hobbit location tours open: Step into the heart of Trollshaw Forest’, <http://www.stuff.co.nz/waikato-times/news/9376313/Hobbit-location-tours-open>, 2013-11-08. Access: 2014-12-18.

³⁰³ Hairy Feet Waitomo Scenic Film Location Tour, ‘Waitomo/Piopio Film Location Tour’, <http://www.hairyfeetwaitomo.co.nz/#>, 2013. Access: 2014-12-18.

³⁰⁴ G. Croy and S. Heitmann, Tourism and Film, in P. Robinson, S. Heitmann and P. U. C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Oxfordshire, 2011), p. 192.

³⁰⁵ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 87.

³⁰⁶ N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 72.

film tourism activities while at a destination”.³⁰⁷ In other words, they participate in film-induced tourism as casual or sightseeing travellers whose motivation for stopping at a film location include purposes of novelty, education, escapism and nostalgia.³⁰⁸ The former two types of film location tourists clearly make up the vast majority of people travelling to film locations.

The last category is that of specific film tourists. A general trend in special-interest tourism is that people only travelling for purposes of the activities, experiences and attractions offered by the specific type of niche tourism make up the smallest number of travellers. This is also the case with on-location film-induced tourism.³⁰⁹ Such specific or purposeful film location tourists “actively seek out places that they have seen in film”.³¹⁰ The motivational drivers inducing them to travel include ego-enhancement, fantasy, nostalgia, pilgrimage, romance, self-actualization, self-identity, prestige and vicarious experiences.³¹¹ Purposeful film tourists often react intimately to the sites. Their location encounter is highly emotionally charged, especially when films have achieved award-winning, classic or “cult” status. Hence, OLFIT may become a film pilgrimage with film fans “travelling [...] to sites considered sacred through their connection with fame and notions of fantasy”.³¹² These film location tourists are considered “filmic pilgrims”.

One of the most well-known destinations for cinematic pilgrimage is New Zealand. After the filming of *The Lord of the Rings* movie trilogy, New Zealand’s heritage industry transformed into a “cosmopolitan destination for Tolkien fans, movie lovers but also eco-tourists and post-tourists enjoying simulacra”.³¹³ As a result of media attention, an audience of about 600 million people watched the film trilogy in cinema.

³⁰⁷ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 87.

³⁰⁸ N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 72.

³⁰⁹ G. Croy and S. Heitmann, Tourism and Film, in P. Robinson, S. Heitmann and P. U. C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Oxfordshire, 2011), p. 192.

³¹⁰ N. Macionis, Understanding the Film-Induced Tourist, in W. Frost, G. Croy and S. Beeton (eds.), *International Tourism and Media Conference Proceedings*, 2004, p. 87.

³¹¹ N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 72.

³¹² S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 35.

³¹³ R. Tzanelli, *Heritage in the Digital Era: Cinematic tourism and the activist cause*, (Routledge, Oxon, 2013), p. 23.

In addition, the world premiere of the third instalment, known as *The Lord of the Rings: The Return of the King*, also gained vast international attention.³¹⁴ These epic movies and the later filming of *The Hobbit* (TH) prequel-trilogy reinforced the connection between New Zealand and *Middle-earth*, causing the country to emerge as an iconic OLFIT hotspot. The embodiment of New Zealand as the “Home of *Middle-earth*” is also evident on the official tourism website of the country, where the destination is branded as “100% Pure New Zealand”.³¹⁵ Undoubtedly, this represents one of the most celebrated examples of a DMO and film industry partnership to date. The entire film franchise has been accompanied by extensive marketing by means of the “100% Pure New Zealand” campaign. Tourism New Zealand (TNZ) had long realized the potential of the fantasy trilogy through press promotions and by means of branding New Zealand as the “Home of *Middle-earth*”, *Middle-earth* being the fictional setting of *The Lord of the Rings* (LOTR).³¹⁶ According to Roesch, the New Zealand government “invested NZ\$9 million in order to maximize the leverage effects initiated by the [original] movie trilogy”.³¹⁷ These efforts, as well as renewed marketing efforts that accompanied the prequel trilogy, have definitely proven successful and sustainable: Over ten years after the release of the last LOTR movie in cinema there still remains avid interest in the film locations with various tour operators offering trips to the film locations ranging from half day excursions up to a fourteen-day journey. The recent release of the last movie in *The Hobbit* trilogy has undoubtedly revived interest in the locations featured in both film series. Moreover, this media attention has clearly exposed New Zealand to the world. For a map of the LOTR film locations please consult Annexure D. By filming the LOTR-TH franchise in New Zealand, the country can “capitalize on Jackson’s iconic connections between New Zealand and Tolkien indefinitely”.³¹⁸ As a result of the cinematic work of not only Peter Jackson, but also of the directors Guillermo Del Toro and Andrew Adamson, New Zealand has gained international prestige as one

³¹⁴ 100% Pure New Zealand, ‘Take a journey through Middle-earth’, <http://www.newzealand.com/int/feature/middle-earth/>, 2012. Access: 2013-02-15.

³¹⁵ 100% Pure New Zealand, ‘Home of Middle-earth’, <http://www.newzealand.com/int/home-of-middle-earth/>, 2014. Access: 2014-12-18.

³¹⁶ 100% Pure New Zealand, ‘Take a journey through Middle-earth’, <http://www.newzealand.com/int/feature/middle-earth/>, 2012. Access: 2013-02-15.

³¹⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 10.

³¹⁸ R. Tzanelli, *Heritage in the Digital Era: Cinematic tourism and the activist cause*, (Routledge, Oxon, 2013), p. 25.

of the world's most distinctive destinations for filmic pilgrimage.³¹⁹ Such potential may possibly be used in different countries as well, for the same purpose.

Figure 2: Types of Film-Induced Tourists

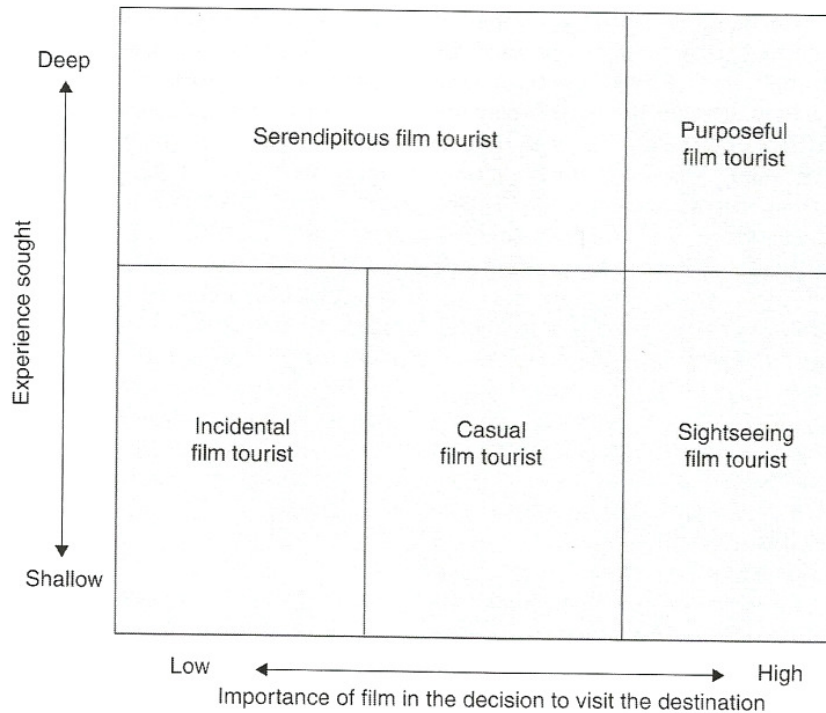


Fig. 14.1. Film tourist typology. (After McKercher and du Cros, 2003.)

From: G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 193.

Since the number of purposeful film tourists is comparatively small, it is not easy to establish a profile of film location tourists. Nevertheless, film location tourists can generally be identified as high-spending visitors to a destination.³²⁰ Generally, specific film tourists are characterized by some elements prior to their visit to a specific film-location. They habitually engage in repeated film watching, especially if a movie has gained cult or classic status.³²¹ This may include making-of features of DVDs. In addition, they tend to be educated and are usually well-informed of the locations where filming occurred. They seem to empathise with characters from the

³¹⁹ R. Tzanelli, *Heritage in the Digital Era: Cinematic tourism and the activist cause*, (Routledge, Oxon, 2013), p. 25.

³²⁰ M. Novelli (ed.), *Niche Tourism: Contemporary Issues, Trends and Cases*. (Elsevier Butterworth-Heinemann, Oxford, 2005), p. 1.

³²¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 116.

movies, follow the development of film locations in other media and often have already visited film locations or partaken in film location tours before.³²²

4.2. Marketing

Another significant element that determines the success and sustainability of OLFIT is marketing. By means of acting as push and pull factors films are ideal destination marketing tools. They provide a massive amount of exposure to destinations at little cost to the Destination Marketing Organizations (DMOs).³²³ Various destinations have actively made use of these benefits and DMOs have “used the success of film-induced attractions to promote their region to visitors”.³²⁴ In 1986, first mention was made of ‘media fiction’ as a promotional tool that could be successfully employed for tourism purposes.³²⁵ Thus, “placing a destination in film is the ultimate in tourism product placement”, as films are significant in portraying the image of a destination.³²⁶ Roesch argues that especially in a post-modern world the influence of visual media has been recognized in shaping travel patterns of tourists to particular destinations by means of image creation and distribution. Film media such as commercials, travel documentaries, feature films, series and television programmes have been utilized as promotional tools. These days, visual media are the most powerful instruments in generating images of a place, as people “place more importance on visual information sources than on written ones”.³²⁷

Therefore, it comes as no surprise that motion pictures have become valuable advertising tools. The tourism industry has appropriated films to promote destinations and travel products. The imagery and portrayal of places through film has provided receptive audiences with a “pre-visit place image”, thereby generating

³²² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 118-125.

³²³ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 95.

³²⁴ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 27.

³²⁵ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 27.

³²⁶ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 69.

³²⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p.25.

push factors that influence the decision-making process of prospective tourists.³²⁸ Film as a mass medium is able to manipulate and sway audiences and may even rouse them to travel. While films strictly speaking are “non-marketer controlled, in that the tourism bodies have no control over the film production”, DMOs can make use of motion pictures to showcase a destination.³²⁹ Therefore, films remain unofficial place marketing tools as it is not their primary purpose to act as advertisements.³³⁰

Nevertheless, various countries have realized the benefits of film-induced tourism and the exposure provided by visual media. Therefore, destinations are attempting to promote their countries or regions as “film friendly”. By “developing relationships with major film studios, international and local PR companies and advertising agencies” they encourage film organizations to produce films at their localities.³³¹ Though, these efforts for co-operation may be costly, time-consuming and not always successful, they are crucial to attract filming as “free footage” of a destination.³³² In addition to efforts for co-operation, the destinations need to possess certain attributes to be able to attract film projects. Table 3 below provides insight into the attributes required for a destination to be classified as “film-friendly”.

³²⁸ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 25-26.

³²⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 31.

³³⁰ A. Siringkul, ‘Movie Effects on the Image of Thailand among Foreign Student Travelers’, <http://www.bu.ac.th/knowledgecenter/epaper/jan-june2005/artitaya.pdf>, 2005. Access: 2009-11-13.

³³¹ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 28.

³³² S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 28.

Table 3: Attributes of a Destination to Attract Film Projects

Attributes of a destination	Explanation
Availability of a local film industry and film infrastructure	<ul style="list-style-type: none"> • Presence of film studios and production facilities • Skilled film crews/labour, resources/equipment and expertise • Film sets
Availability of supporting infrastructure	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Favourable exchange rate for international film projects • Comparatively low production costs
Scenery	<ul style="list-style-type: none"> • Diverse and attractive landscapes and recognizable attractions • Presence of film icons • Accessibility of locations • Clear link between location and story
Hassle free productions	<ul style="list-style-type: none"> • Cooperation and support from government level and film commissions • Active promotion, lobbying and websites • Location scouting services • Tax breaks
Destination marketing organizations and media exposure	<ul style="list-style-type: none"> • To grasp opportunities posed by film productions at various windows of exposure to promote destination through film • Media coverage to generate awareness of the film projects

Table as adapted from ideas in N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), pp. 49-51; and from *Figure 2.4* in N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 50.

Once destinations are able to secure contracts for on-location filming, the various planning and film production stages provide ample opportunity for the exposure of the tourist destination to the public. Generally, the film exhibition cycle for one cinematic production lasts up to 36 months. However, in the case of movie series such as the *Star Wars* films, *The Lord of the Rings* and *The Hobbit* trilogies or the *Harry Potter* movie series, this cycle may be expanded to up to six or even eight years.³³⁶ Alternatively, in the case of television series such as *Downton Abbey*, *Supernatural*, *Friends*, *Sex and the City*, *Dallas* or *Game of Thrones*, the exhibition cycle may even extend to ten years or more.

Within the film exhibition cycle, diverse windows of opportunity are available for the touristic promotion of a region through film. Tourism and marketing stakeholders must actively grasp these opportunities during the pre-production and production and post-production phases to ensure that motion pictures can be efficiently and effectively used as destination promotion tools. They must ensure that audiences draw a lasting connection between the film and the destination to ensure the success and sustainability of tourism to the sites where filming occurred. This mental connection between the film and the film locations must be established during the film exhibition cycle, as discussed in Table 4 below. The stages of the cycle include “before location filming”, “during location filming”, “after location filming”, “cinema release”, “before the film’s release on Video/DVD/BluRay”, “before first public television screening”, “during first public television screening” and the “re-screening of films and reruns of television series on television and on Video/DVD/BluRay”.³³⁷

³³⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 33.

³³⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 37-38.; N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 50.

Table 4: Destination Marketing Activities and Opportunities

Windows of Exhibition for DMOs	Steps in Film Tourism Marketing
Before location filming	<ul style="list-style-type: none"> • Appoint an executive or public relations specialist to deal with film studios/production companies directly • Actively promote the destination to film studios/production companies • Offer grants and tax credits to encourage studios/production companies to use the location • Be actively involved in location scouting and familiarisation with the planned film locations • Plan carefully to maximize the impacts of post-production exposure • Carefully assess a film's merit in terms of its promotional value • Negotiate end credits for the destination • Negotiating and/or producing a 'making of the film' feature • Engage the film's stars to promote the film location • Copyright negotiations with the production company about the use of image material and access to script or storyline for media or tour operators to use in promotions (on CD Rom or website) • Ensure media coverage of the film mentions the film location • Invite travel media to film location • Sponsor the film directly • Plan activities to promote other tourism sectors such as art, crafts, food, wine, music and fashion
During location filming	<ul style="list-style-type: none"> • Take photos of the location shooting • Production of a documentary about the location shooting (=making of) • Press releases about the location shooting • Commentaries from actors/director on the location shooting with a direct connection to the destination • Press conference on set • Web blogs reporting from the film sites

After location filming	<ul style="list-style-type: none"> • Ongoing press releases • Production and sale of merchandise with a film connection (film memorabilia/tie-in souvenirs) • Distribution of destination marketing material (flyer, press kits, special website features) • Installation of signage, plaques, etc. at and interpretation of the film location • Replicate or maintain film icons/sites/scenes/sets to maintain authenticity • Invite (travel) media to a special release of the film • Host events that continue the pull of the film beyond its natural audience peak • Develop a dedicated website for potential tourists • Post links on website to film tours run by local film operators • Engage in joint promotional activity with inbound tour operators • Package additional attractions to lengthen tourist stay • Work collectively with other public organizations and tourist authorities to promote film locations • Promote hotels and guest houses that were used in films/for the stay of the film cast and crew • Engage in joint promotional activity with film companies • Create electronic links to the destination on the film website • Have guided tours and/or film walks • Produce film/movie maps and site maps for tourists • Publication of location guidebooks for tourists and mention of film locations in conventional travel guides • Create exhibitions or displays of memorabilia from the film • Attract continuous media attention at each release window (DVD/BluRay, television etc.)
Cinema release	<ul style="list-style-type: none"> • Cinema advertisements with a concrete reference to the destination • Film trailers and destination commercials on television • Competitions featuring on the websites of the involved tourism stakeholders • Insert or mention location information in the end-credit acknowledgments • Display of destination marketing brochures in participating cinemas

	<ul style="list-style-type: none"> • Integration of film tourism marketing material in the marketing mix of the film distribution company • Target group-specific destination advertisements in magazines and fanzines • Local film premiere, press screenings and related after-parties at the destination • Special screenings and previews for the public at the relevant destination • Organization of a press tour with journalists to the destination
Before the film's release on Video/DVD/BluRay	<ul style="list-style-type: none"> • Negotiations with the film distributor regarding the integration of film tourism marketing material (DVD-inlays, competitions, destination features on the DVD)
Before first public television screening	<ul style="list-style-type: none"> • Special premiere at the destination • Production of a travel show to the destination, and specifically film locations, for television • Television commercials of the film and commercials highlighting the film locations • Organization of a press tour with journalists to the destination
During first public television screening	<ul style="list-style-type: none"> • Screening of the television travel documentaries and television commercials highlighting the film locations • Television advertisements for the destination/the film locations
Re-screening of films & reruns of television series on television and on Video/DVD/BluRay	<ul style="list-style-type: none"> • Usually occurs on television during public holidays or annual holiday periods – creates and reinforces a mental link between the film, the film location(s) and holidays • Continued exposure of film locations as making-of documentaries may accompany the television screenings or is available as a special feature on DVD/BluRay

Table as adapted from *Table 2.1* in S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 37-38.; And as adapted from *Figure 2.4* in N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 50.

Undoubtedly, destination marketing initiatives play a pivotal role in generating awareness for film locations. Whether or not destinations seize the window of opportunity for promotion determines the success and sustainability of tourist visitation to the screened places.

4.3. Commoditization and Consumption of the Film-Induced Tourism Product

As a result of globalisation and tourism development, the heritage industry has emerged, leading to the “production and consumption of culture”.³³⁸ Film as a cultural medium can thus be seen as a product for the consumption of audiences. In order to reap economic benefits, film locations may be developed for tourists through the provision of services and tourism products. Issues of commoditization and consumption might affect the success and sustainability of OLFIT. Hence, the physical properties, development, range and availability of film locations as touristic places and as products for the consumption of tourists should be analyzed.

A tourist attraction is typically a place that is extraordinary in some way for travellers to seek them out. Usually, these places “present outstanding natural features, meaningful (historic) buildings or the location of an important event”.³³⁹ Film locations are the physical settings where a film was shot on-location. For this to occur, a place needs to exhibit features that are important for the film product. Contrary to traditional tourist attractions, film locations do not need to be of extraordinary beauty, historical or cultural significance. Though, when a site is chosen to act as a film location, it often already reflects a certain status before gaining the added status as a film location. It may be an existing man-made or natural tourist attraction. Natural features with special meanings include Monument Valley in Utah, USA. This iconic landscape has already featured in numerous film productions, primarily Westerns.³⁴⁰ Films that were shot on-location at Monument Valley include the John Wayne movies *Stagecoach* (1939), *Fort Apache* (1948) and

³³⁸ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, Oxon, 2003), p. 15.

³³⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 65.

³⁴⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 66.

She Wore a Yellow Ribbon (1949), as well as other films such as *Forrest Gump* (1994)³⁴¹ and *The Lone Ranger* (2013).³⁴² Hence, tourists visiting a location not only engage with a real place but also an imaginary place as featured on film. Similarly, man-made landmarks have prominently featured in movies. The Empire State Building in New York, USA has featured in more than 100 movies since its construction in 1930.³⁴³ One of the most prominent films depicting the building was *King Kong* (1933).³⁴⁴ With sites that have a pre-attraction status before becoming a film location, confusion or melioration may occur “between the landmark as a tourist attraction [...] and its role as a movie history landmark” and thus it becomes increasingly difficult to distinguish the reason for a tourist’s visit to the site: whether it was the cinematic experience that induced travel, the media exposure of the place as a heritage attraction or a combination of both.³⁴⁵

Some places do not have a significant touristic status before becoming a film location and rather gain status by appearing on silver or small screen. Again, these places may be natural or man-made features. Before the screening of *The Lord of the Rings: The Two Towers* (2002), the natural location of Mount Sunday, which is “a rocky outcrop in an alpine valley” at Mount Potts Station on the South Island of New Zealand, was not a prime tourist location.³⁴⁶ The film set of the Rohan capital of Eorlas was built and filmed there.³⁴⁷ After location shooting was completed, the set was removed again. However, due to the screening of the film, meaning and status were attached to the site and Mount Sunday is now recognized as a film heritage attraction.³⁴⁸

³⁴¹ T. Reeves, *The Worldwide Guide to Movie Locations*, (Titan Publishing Group Ltd., London, 2001), pp. 153, 321, 334.

³⁴² IMDb, ‘The Lone Ranger (2013) Filming Locations’, http://www.imdb.com/title/tt1210819/locations?ref_=tt_dt_dt, 1990-2014. Access: 2014-12-19.

³⁴³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 66.

³⁴⁴ T. Reeves, *The Worldwide Guide to Movie Locations*, (Titan Publishing Group Ltd., London, 2001), p. 208.

³⁴⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 67.

³⁴⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 67.

³⁴⁷ P. Jackson (director), *The Lord of the Rings: The Two Towers – Extended Edition*, Disc 3: The Appendices: Part Three: The Journey Continues...: New Zealand as Middle-earth. 2002.

³⁴⁸ A. Buchmann, From Erewhon to Eorlas: Tourism and Myths in New Zealand, *Tourism Culture & Communication* 6(1), 2006, p. 181.

Other places only become attractions due to the presence of a film set or the remains of set pieces. The set of Port Royal as featured in *Pirates of the Caribbean: The Curse of the Black Pearl* (2003) is located on the island of St Vincent in a remote bay. The set pieces that were left behind include a “wooden pier, a building for interior shots and the hotel that features in a lengthy village scene”.³⁴⁹ In some cases, where a film set was removed after filming wrapped up, a set was duplicated at the original film location to reflect the one that featured on film. An example of this is the Samurai village which featured in *The Last Samurai* (2003) in Taranaki, New Zealand. After the removal of the original film set, the owner of the property reconstructed one of the Samurai huts and placed it in the exact location where one of the original huts of the film set had been standing. Another interesting case is that of the Fort Hays set, as featured in the movie *Dances with Wolves* (1990). The original set was located in a remote place in South Dakota, USA. However, the set was moved “13 miles closer to highway 16 near Rapid City, and is now being used as part of a cowboy-themed experience, which includes a show, a dining experience and a film set tour”.³⁵⁰ In both the latter cases, the film sets that have gained the status of a tourist attraction are schizoid, as they are either not in their original location or are a re-construction of an original set. Yet, despite the perceived authenticity of the sites being questionable, both have become places that attract the interest of film location tourists. It further becomes clear that a place does not necessarily need to have an established tourism or heritage status prior to becoming a film location in order for that place to become an attraction in its own right. Instead, once film locations are exposed to audiences through film, they have the potential to gain attraction status.³⁵¹

Evidently, the most recognizable features at a film location may be full sets or set pieces that were left behind. This significantly adds to the attractiveness of a film location as a touristic place. However, upon the conclusion of on-location filming, film companies usually remove the set pieces, as production companies fear that copyright breaches might occur from images of the film or the sets leaking out to the

³⁴⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 67.

³⁵⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 67.

³⁵¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 67-68.

public prematurely, before the premiere of a movie. Therefore, tourism stakeholders need to negotiate the rights to the sets or set pieces for the use of tourism with the responsible film companies from early on in the production cycle. According to Roesch, the “goal should be to achieve consent to maintain the set with the proviso that it remains inaccessible to the public until the film is screened”.³⁵²

In the interest of environmental protection, local authorities habitually also request the removal of all set pieces from a location, especially in fragile or protected public areas like nature reserves. Thus, with the filming of LOTR, the New Zealand Department of Conservation supported the filming project in delicate natural areas and sacred places of importance to the Maori. However, permission was only given as long as the film production crews would completely remove sets and set pieces and return the film locations to their original state after the wrap-up of filming. This was the reason that the film sets used in the movies were torn down “despite the protests of fans the world over”.³⁵³

In addition, it should be noted that film sets are usually not built to last: they tend to decay quickly. Thus, only a few cases are evident in the world where the original film sets or set pieces were left behind for the purposes of tourism. Once acquiring the rights to utilise a set as a touristic attraction, tourism stakeholders need to determine “who will be responsible for maintaining the set or set pieces and who will undertake the necessary renovations or even material replacements of the set”.³⁵⁴

One of the most prominent film sets open to visitation is “Hobbiton” from *The Lord of the Rings* (LOTR) and *The Hobbit* (TH) trilogies, located on a privately-owned farm at Matamata, on the Northern Island of New Zealand (see Annexure D). According to Roesch, after the filming of LOTR “the production company started to dismantle the set when heavy rain stopped them from completing the removal. For some unknown reason, the workers never returned and the set turned into a tourist

³⁵² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 41.

³⁵³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 42.

³⁵⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 41.

attraction”.³⁵⁵ Initially, visitors were only able to view the landscape of the fictional village with the party tree, the mill and a double arch bridge and the 37 barren, wooden hobbit holes. Upon popular demand, the owners of the farm attempted to redecorate the set the way it appeared in the movies, but failed to gain the rights from the film company to do so.³⁵⁶ Instead, for the convenience of tourists visiting the remaining set, photo boards were situated in strategic locations to indicate what the area looked like during the filming of LOTR and the “work required by talented set designers to achieve the amazing finished look”.³⁵⁷ Eventually, when the decision was taken to film *The Hobbit* trilogy on-location at the Alexander sheep farm as well, the set was rebuilt in 2010 with more permanent materials.³⁵⁸ Now, the set has evolved into a “permanent attraction complete with hobbit holes, gardens, bridge, Mill and The Green Dragon Inn”.³⁵⁹

Furthermore, various film locations in Tunisia representing the fictional desert planet of *Tatooine* of the *Star Wars* movie series are open to tourists.³⁶⁰ These comprise amongst others the “Mos Espa” set, the former Berber granary at Ksar Medenine as the Slave Quarters and exterior shots of Anakin Skywalker’s home and the igloo from the “Lars Homestead” exterior set at Tozeur. The original *Star Wars* set of Luke Skywalker’s house, namely the “Lars Homestead” interior set is a prominent film location as well. Filming occurred at the Sidi Driss Hotel in Matmata, Tunisia.³⁶¹ However, some site elements have been changed from the original film set and the film location has evolved into a commercialized tourist attraction.³⁶² The Tunisian Tourist Board came to an agreement with the film production company Lucasfilm to

³⁵⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 41.

³⁵⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 41.

³⁵⁷ I. Brodie, *The Lord of the Rings Location Guidebook Extended Edition*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2004), p. 35.

³⁵⁸ I. Brodie, *The Hobbit Motion Picture Trilogy Location Guidebook*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2014), p. 49.

³⁵⁹ Hobbiton Movie Set Tours, ‘About Us’, <http://www.hobbitontours.com>, 2012. Access: 2014-07-03.; I. Brodie, *The Hobbit Motion Picture Trilogy Location Guidebook*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2014), pp. 49-50.

³⁶⁰ LosApos, ‘Star Wars location spotting in Tunisia’, <http://www.losapos.com/starwarstunisia>, 2010-2013. Access: 16-07-2014.

³⁶¹ LosApos, ‘Star Wars location spotting in Tunisia’, <http://www.losapos.com/starwarstunisia>, 2010-2013. Access: 16-07-2014.

³⁶² E. McGregor and C. Boorman, *Long Way Down: An African Adventure*, (Sphere, London, 2007), p. 87.; D. Alexanian and R. Malkin (directors and producers), *Long Way Down: The Complete Television Series*, Disc 1, Episode 2. 2007-11-04.

leave the sets behind so that they could be used as focal points to increase tourist visitation to the area surrounding the film locations. However, the Tunisian tourist industry neglected to properly market the film locations as attractions and now only a few tour operators make use of the film locations. Due to a lack of maintenance, the sets are also in a bad condition and “will soon disappear under the desert sand”.³⁶³

As mentioned above, original sets or set pieces may have to be removed from the actual film location due to environmental concerns or other regulations. Alternatively, sets can be relocated to other areas or onto private land for the enjoyment of tourists. This was the case with the glass pavilion from the academy award winning musical *The Sound of Music* (1965). Owing to large numbers of fans trespassing upon Leopoldskron Palace, the gazebo was moved to Hellbrunn Palace, where the set remains a highlight in film location tours in Salzburg, Austria.³⁶⁴

It may also be possible to relocate sets to film studios to be incorporated in film studio tours. Sometimes, due to the above-mentioned concerns or the special effects involved in filming, the place where the shooting of a motion picture occurred was in fact a film studio (off-location) and not a public area. Often the film sets or set pieces are transferred to storage after filming has “wrapped up” or they are exhibited for tourists. One of these examples is “The Making of Harry Potter” Warner Bros. Studio Tour in London at the Warner Bros. film studio at Leavesden, where the movie series was filmed for more than ten years. Most of the sets and props were kept intact and stored, in case they would be used again at a later stage. In 2010, after filming of the eighth movie *Harry Potter and the Deathly Hallows – Part 2* had concluded, there remained many artefacts and sets or set pieces that had been used and that would be difficult to re-use in a different film production. In order to showcase the items that had been utilized during filming, the studio tour was developed and opened for visitation so that “fans could experience the magic of

³⁶³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 41.; CNN, “Star Wars”: Visit Tatoonine, before it’s swallowed by the Sahara’, <http://edition.cnn.com/2013/10/18/travel/star-wars-visit-taooine-sahara/>, 2013-10-18. Access: 2014-07-16.

³⁶⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 41.

filmmaking first-hand”.³⁶⁵ Since the opening of the studio tour in 2012, two soundstages and a back lot can be explored to experience diverse sets and film props, including “The Great Hall”, “Diagon Alley”, “4 Privet Drive” and the “Knight Bus”.³⁶⁶

Original film sets are also open for visitation at the Bavaria Filmstadt, which forms part of the Bavaria Film Studios. It is partially a theme park, but the majority of the Filmstadt is a studio tour to various soundstages and back lots with indoor and open-air film sets. Amongst others, the original submarine that served as the set for *Das Boot* (1981) can be explored in the guided tour.³⁶⁷ Film sets can also be used for entertainment purposes in film theme parks. This is the case with the “Filmpark Babelsberg” in Potsdam, Germany, which is located adjacent to the Babelsberg Film Studios - the oldest film studio operating in Germany. Here the airship set from the movie *The Three Musketeers* (2011) can be viewed. Daily shows, making use of the set, are offered at the site.³⁶⁸ See Annexure C for images from the location visits and the film sets.

For a film location to become a tourist attraction, to allow for its consumption by visitors, it needs to fulfil certain requirements. Roesch points out that typically, a tourist attraction is not a single unit but comprises a system made up of three components, namely a human element such as the tourist visiting the site, the central element, which is a single nucleus or a number of dominant features that make up the core of the attraction and an informative element or marker that provides information about the site, thereby linking the tourists to the nucleus. In order for film locations to be developed as touristic places, all three of these elements need to be in place.³⁶⁹

³⁶⁵ Warner Bros. Studio Tour London, ‘The Making of Harry Potter’, <http://www.wbstudiotour.co.uk>, 2014. Access: 2014-07-05.

³⁶⁶ Warner Bros. Studio Tour London, ‘The Making of Harry Potter’, <http://www.wbstudiotour.co.uk>, 2014. Access: 2014-07-05.; D. Yates (director), *Harry Potter and the Deathly Hallows – Part 2*, Disc 2: Special Features: Warner Bros. Studio Tour London. 2011.

³⁶⁷ Location visit: Nicole Hoffmann, Bavaria Filmstadt, 7 Bavariafilmplatz, Geiseltal, Munich, Germany. 2013-06-14.

³⁶⁸ Location visit: Nicole Hoffmann, Filmpark Babelsberg, 200 Großbeerenstraße, Potsdam-Babelsberg, Germany. 2013-05-27.

³⁶⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 70-71.

According to Roesch, different aspects affect the success and sustainability of a film location as a tourist attraction. Amongst others, the success of a film location may depend upon the spatial configuration of the site. At a physical location where filming occurred, the “filmic gaze” must be identifiable in order for it to attract visitation. The filmic gaze is “the adoption of the film camera’s position as it was set up for shooting the specific location shot(s) or scene(s)”.³⁷⁰ Often a variety of cameras and camera angles are used to record a sight and are then cut together into a film scene. Therefore, a film location must contain a filmic sight and visitors must be able to identify it on-location.

Another factor that Roesch includes in determining the success and sustainability of film locations is their accessibility. Inaccessible film locations cannot become tourist attractions as the “precise sights cannot be toured”.³⁷¹ Closed-off locations may cause disappointment for tourists. Furthermore, remote areas as film locations may become a physical hindrance to both filming and tourist visitation.³⁷² Thus, film locations are frequently positioned close to film production facilities. However, this is not always the case as film locations are chosen due to the requirements of the respective films and not with an eye on their future accessibility for tourists. This could be observed with some of the film locations that were used in *The Lord of the Rings* and *The Hobbit* film trilogies. In several instances gravel roads and bridges had to be constructed for access during filming and four-wheel drive vehicles or helicopter rides were necessary to take cast and crew to remote settings.³⁷³

³⁷⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 77.

³⁷¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 78.

³⁷² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 78-79.

³⁷³ B. Sibley, *The Lord of the Rings: The Making of the Movie Trilogy*, (HarperCollins Publishers, London, 2002), pp. 33, 34-35, 38-39.; P. Jackson (director), *The Lord of the Rings: The Fellowship of the Ring – Extended Edition*, Disc 3: The Appendices: Part One: From Book to Vision: New Zealand as Middle-earth. 2001.; P. Jackson (director), *The Lord of the Rings: The Two Towers – Extended Edition*, Disc 3: The Appendices: Part Three: The Journey Continues...: New Zealand as Middle-earth. 2002.; P. Jackson (director), *The Lord of the Rings: The Return of the King – Extended Edition*, Disc 3: The Appendices: Part Five: The War of the Ring: New Zealand as Middle-earth. 2003.; P. Jackson (director), *The Hobbit: An Unexpected Journey – Extended Edition*, Disc 1: Special Features: New Zealand: Home of Middle-earth. 2012.; P. Jackson (director), *The Hobbit: The Desolation of Smaug – Extended Edition*, Disc 1: Special Features: New Zealand: Home of Middle-earth – Part 2. 2013.

Private property may prove as a further physical barrier. In cases where location access has not been negotiated with tourism stakeholders, people have trespassed illegally. Some private owners therefore have tried to counter this problem by commencing location tours of their own or by hiring external tour operators.³⁷⁴

So-called “runaway productions” also affect the accessibility of film locations.³⁷⁵ Runaway productions are films that are outsourced to a foreign country mainly due to cost implications. This means that for financial and other reasons, many of the big film production companies from Europe or Hollywood have moved their film projects to other countries. Thus, runaway productions reflect the notion that “economics trumped geographic realism”, thereby causing questionable authenticity of the film locations.³⁷⁶ However, authenticity is not the only issue that arises. For film location tourists from the Western regions of the world it might “mean a significant effort [...] in terms of time and cost in order to travel to these places”, especially if the ‘new’ film locations are “off the beaten track” and situated in long-haul destinations.³⁷⁷ In addition, cultural barriers due to the inability to communicate and foreign customs may occur, as well as legal barriers such as visa requirements. Furthermore, safety also becomes a concern as “perceived danger can influence travel decisions”.³⁷⁸ Nevertheless, there are many devoted film fans that are willing to travel to remote locations to gain access to a film location.

In order for film locations to be developed into tourist attractions, product development must occur to supply tourists with a worthwhile film location encounter and experience. In order for tourists to consume film locations as a tourism attraction, basic infrastructure needs to be put in place. Site markers such as signage, commemorative plaques or photo boards need to be provided on

³⁷⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 79.

³⁷⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 79.

³⁷⁶ C. Lukinbeal, Runaway Hollywood: Cold Mountain, Romania, *Erdkunde: Archive for Scientific Geography* 60 (4), 2006-10/12, pp. 337-345.

³⁷⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 79.

³⁷⁸ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 79.

location.³⁷⁹ These signposts will be able to connect the real place with its symbolic value as a fictional place, as evident in film. The position and content of the sign posts are also significant. Insufficient descriptions, inaccurate information, misplaced signage and overcrowded photo boards may negatively affect the location experience. Used correctly, signifiers on location may serve to enhance the depth of the tourists' location encounter. Roesch claims that some tourists believe that a photograph of a film location such as a scenic landscape with a signifier in the front indicating the scene from the film will allow tourists to render that place an authentic screened place, especially when "no identifiable features in the landscape can be used to convince oneself of the authenticity of the place as a film location".³⁸⁰

Should it not be possible to retain original sets or set pieces on location, there is still another option for film companies, interested tourism stakeholders and private landowners to partake in film-induced tourism. Reconstructing sets or set pieces may enhance the attractiveness of a film location, thereby creating a more visible film tourism product. Though, the danger therein is that "visitors may be disappointed as reconstructed sets are clearly not the original sets".³⁸¹ Nevertheless, some film-related attractions still become quite popular, as is the case at King's Cross Station in London. In relation to the *Harry Potter* movies and upon popular demand, signage was set up between the platforms 9 and 10 to signify the famous "Platform 9³/₄", from where the "Hogwarts Express" leaves. In the films, the students are seen entering the fictional platform by running through the wall. Thus, a trolley has been fixed to the brickwork to resemble a trolley disappearing through it. In this case, the visual proof of the "disappearing" trolley and the presence of the sign for "Platform 9³/₄" have become signifiers of the authenticity of the film location, thereby enhancing the site, and the site itself has become a key attraction in London for film-induced and literary tourists.³⁸² Recently, as part of the major revamp and upgrade that the station underwent, the trolley was changed and a themed store

³⁷⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 165-169.

³⁸⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 40.

³⁸¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 42.

³⁸² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 42.

called “The Harry Potter Shop at Platform 9¾” has opened in close proximity to the sign (see Annexure D for images of these sites).³⁸³

Furthermore, film locations are required to be of such a nature that little or no physical or digital enhancement is necessary. According to Roesch, “many locations contain the necessary features from the outset, whether natural or man-made, which are required for location shooting”.³⁸⁴ In some cases, the film location may thus already be an established and popular tourist attraction and suits the above-mentioned requirements, thereby being ideally suited as film locations. Well-known heritage sites with a film connection include the London’s Millennium Bridge and the Glenfinnan Viaduct located in the Scottish Highlands, which both feature in the *Harry Potter* film series (2001-2011). The Sydney Opera House and Sydney Harbour Bridge featured in *Mission Impossible II* (2000).³⁸⁵

Then again, “places used for location filming can be turned into new attractions”.³⁸⁶ These may include heritage sites, which until the time the movie was filmed, have only played a minor role in attracting tourism. By acting as a film location, these sites may “experience a significant boost in visitors”.³⁸⁷ A prime example of this is the film *The Hunger Games* (2012), based on the novel of the same name by Suzanne Collins. *The Hunger Games* is the first instalment in both the book trilogy and the film series. Similar to the book series, the film adaptations have so far all become smashing box-office successes.³⁸⁸ Simultaneously, the film locations related to the movie have become immensely popular tourist attractions, especially

³⁸³ Collider, ‘Over 30 Pics from the New Harry Potter Platform 9¾ Shop at Kings Cross Station in London’, <http://collider.com/harry-potter-platform-9-34-shop-kings-cross-station-london/>, s.a. Access: 2014-11-13.

³⁸⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 43.

³⁸⁵ Internet Movie Database (IMDb), ‘IMDb’, <http://www.imdb.com>, 1990-2014. Access: 2014-07-06.

³⁸⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 43.

³⁸⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 43.

³⁸⁸ Variety, ‘Hunger Games’ Box Office: Why ‘Mockingjay – Part 1’ Fell Short of Expectations’, <http://variety.com/2014/film/news/hunger-games-box-office-why-mockingjay-part-1-fell-short-of-expectations-1201363051/>, 2014-11-23. Access: 2014-12-19.; The Hunger Gamers, ‘News: The Hunger Games: Mockingjay Part 1 Rules Box Office With \$123 Million, Crowned As Best Weekend Opener of 2014’, <http://www.thehungergamers.net/2014/11/news-hunger-games-mockingjay-part-one-rules-box-office-with-123-million-crowned-as-best-weekend-opener-of-2014.html>, 2014-11-23. Access: 2014-12-19.

the location of the fictional *District 12*, the home of the main protagonist Katniss Everdeen, from the first movie. *District 12* was filmed at Henry River Mill Village in North Carolina, a ghost town that was deserted during the 1970s. This abandoned mill village comprised of 35 “almost identical factory homes for the workers”, which was ideal to represent the poverty and lack of individuality prevalent in industrial *District 12*.³⁸⁹ Indeed, the film location has become so recognizable that Henry River Mill Village has been identified as the number one attraction amongst “10 Popular Film Locations You Can Visit In Real Life”, as identified by Listverse in 2014.³⁹⁰

Some film museums also form part of the products that attract film-induced tourists. Typically, these museums showcase exhibitions that focus on certain films and more often than not the classics. One example is the museum in the Italian town of Brescello, which features the *Don Camillo and Peppone* movies that were shot there on-location in the 1950s and 1960s. At the entrance to the small museum there are two statues displaying the main characters of the films. Furthermore, it houses set pieces, props and photographs from the location filming, as well as a souvenir shop.³⁹¹ In addition, the city of Salzburg has long planned the creation of a “*Sound of Music*”-Museum, which is supposed to display the history of the Trapp family and information on the musical movie.³⁹²

Another product that was developed for film-induced tourism was that of film-specific exhibitions. The Planet Hollywood chain was the first venture to use film props as draw cards to their restaurants. The exhibition of original movie props complemented the feel of the dining experience. At its peak, the venture had about 80 restaurants. However, “the quality of the food was less a priority than the creation of a showbiz atmosphere of glitz and glamour”, which eventually caused trouble for

³⁸⁹ K. Egan, *The Hunger Games: The Official Illustrated Movie Companion*, (Scholastic Press, New York, 2012), p. 54.

³⁹⁰ Listverse, ‘10 Popular Film Locations You Can Visit In Real Life’, <http://listverse.com/2014/08/03/10-popular-film-locations-you-can-visit-in-real-life/>, 2014-08-03. Access: 2014-11-13.

³⁹¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 44.

³⁹² NEWS.AT, ‘Salzburg plant ein “Sound of Music”-Museum: Auf 500 Quadratmetern Fläche’, <http://www.news.at/a/salzburg-sound-music-museum-auf-500-quadratmetern-flaeche-280790#>, 2010-10-29. Access: 2014-07-06.

the restaurant chain and profitability decreased, causing many of its establishments to close down with only 18 restaurants remaining at present.³⁹³

A more successful example of film-specific exhibitions is that of the touring exhibition of the props from *The Lord of the Rings* movie trilogy. At first the exhibition was hosted by the Te Papa Tongarewa museum in Wellington, New Zealand. This caused a record influx of 219,539 visitors to the heritage site in the five months from December 2002 to April 2003. Due to this success, the curators decided to change it into a touring exhibition. Amongst others, the exhibition travelled to Berlin, Boston, London, Melbourne, Singapore and Sydney. In 2006 it returned to the Te Papa Tongarewa museum and was relocated to Wellington in 2008. There the “special effects company Weta Workshop [has] created the Weta Cave [...], a small memorabilia and exhibition space for film fans, based around some of the most popular movies filmed in New Zealand, such as *The Lord of the Rings* (2001-2003), *King Kong* (2005), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and *Black Sheep* (2006)”.³⁹⁴ Another example of film props touring the globe for the benefit of film fans is the case of the Iron Throne from the popular television series *Game of Thrones* (2011-present). From 24 to 29 September 2014, the Iron Throne or rather one of the many versions of the film props came to Sandton City Mall in Johannesburg.³⁹⁵ Fans could travel there to sit on the throne and take photographs of it (see Annexure D for a photograph the Iron Throne).

A film location tour has been identified as the ultimate OLFIT product, as it provides “film-interested tourists and film fans alike with an emotional experience around the actual location encounter”.³⁹⁶ It is usually a guided tour that revolves around a cinematic movie or movie series, a television series or a feature film. A film location tour may be site-specific, which would mean that its duration varies from a few hours to a full day to a single film location. These types of tours make up the majority of

³⁹³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 44-45.

³⁹⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 45.

³⁹⁵ Sandton City, ‘Game of Thrones Iron Throne’, <http://www.sandtoncity.com/libproperties/content/en/sandton-city/sandton-city-events-calendar?oid=18748&sn=Detail&pid=245>, s.a. Access: 2014-09-21.

³⁹⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 46.

film location tours in existence. They are usually offered by small, local tour operators.³⁹⁷ An example hereof is the “Hairy Feet Waitomo Scenic Film Location Tour”, which is located in Mangaotaki Valley near Piopio, New Zealand. Guided tours are offered twice daily by the owners of the Denize family farm to the “Denize Bluffs” film location that featured in *The Hobbit: An Unexpected Journey* (2012).³⁹⁸ Alternatively, there are also multiple day trips to visit a number of different locations, which are usually related to the same film or series.³⁹⁹ These are generally conducted by larger tour operators and even international establishments such as “Red Carpet Tours”,⁴⁰⁰ a company based in Auckland New Zealand, or the New York-based company “On Location Tours”.⁴⁰¹ Incidentally, both tour companies are members of the larger umbrella organization Association of Tours for TV and Movies (ATTAM).⁴⁰² To avoid disappointment of location tourists and negative word-of-mouth propaganda, all professional film location tours must adhere to a number of criteria:

³⁹⁷ Stefan Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 46.

³⁹⁸ Hairy Feet Waitomo Scenic Film Location Tour, ‘Waitomo/Piopio Film Location Tour’, <http://www.hairyfeetwaitomo.co.nz/#>, 2013. Access: 2014-12-18.

³⁹⁹ Stefan Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 46.

⁴⁰⁰ Red Carpet Tours, ‘About Red Carpet Tours’, <http://redcarpet-tours.com/>, 2012. Access: 2014-07-20.

⁴⁰¹ On Location Tours, ‘About On Location Tours’, <http://onlocationtours.com/>, 2014. Access: 2014-07-20.

⁴⁰² On Location Tours, ‘Association of Tours for TV & Movies’, <http://onlocationtours.com/attam/>, 2014. Access: 2014-07-20.

Table 5: The Criteria for Professional Film Location Tours

Criteria	Explanation
Quality and detail of research	<ul style="list-style-type: none"> • To supplement and support the actual location encounter • The provision of image material and photographs from the film, the filming process, script excerpts and call sheets • The availability of background stories and insider knowledge of the location shooting
Quality of location	<ul style="list-style-type: none"> • The physical attributes of the location and its recognition value • The site's emotional components, i.e. the strength of the emotional links between the location the relevant scene and the importance of the scene to the entirety of the film or series
Quality of tourist guides	<ul style="list-style-type: none"> • Must have professional qualification and training • They form the link between the real place and the imagined place from the film • Must be able to inspire the imagination of the tourists

Table as adapted from S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 46-47.

In addition to film location tours, which are offered by tour operators, tourists are also able to engage in self-drive movie trails, as specific regions or places have become associated with films. This can be done by means of consulting movie maps that are available through the interactive websites on the internet or in book format.⁴⁰³ The most well-known movie map is that of the British Tourist Authority (BTA). The BTA movie map was first published in the early 1990s in book format and is now also available on the VisitBritain website.⁴⁰⁴ Such maps “indicating the sites of film and television series have become major destination promotional tools, especially in the United Kingdom and the United States”.⁴⁰⁵ As a result of this success, other destinations such as Australia and New Zealand have also commenced producing their own movie maps. Furthermore, the publication and production of specialized film location guidebooks also serves to inform interested audiences of film locations. As opposed to movie maps, which are generally created by local or national tourist authorities and organizations, location guidebooks are “privately/commercially produced, often by fans”.⁴⁰⁶ Some of these book publications have become immensely successful and have even been reprinted and revised. The most well-known examples of location guidebooks include those authored by Tony Reeves⁴⁰⁷ and Ian Brodie.⁴⁰⁸ Movie maps and location guidebooks can be organized according to certain films or series, by identifying the film locations of all sites relating to a specific film production, or according to region, by displaying all the film locations available in a certain area irrespective of their filmic relation to one another.

When hospitality establishments have a connection to a film production, they tend to attract visitation and profit. These establishments may be complimentary or additional attractions in a FIT package. However, such a hospitality establishment can just as well form an attraction in its own right. There are different types of

⁴⁰³ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 7.

⁴⁰⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 34-35.

⁴⁰⁵ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 62.

⁴⁰⁶ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 63.

⁴⁰⁷ T. Reeves, *The Worldwide Guide to Movie Locations*, (Titan Publishing Group Ltd., London, 2001).; T. Reeves, *Movie London: Exploring the City Film-by-Film*, (Titan Books, London, 2008).

⁴⁰⁸ I. Brodie, *The Lord of the Rings Location Guidebook Extended Edition*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2004).; I. Brodie, *A Journey through New Zealand Film*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2006).; I. Brodie, *The Hobbit Motion Picture Trilogy Location Guidebook*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2014).

themed hospitality establishments available that relate to film-induced tourism. A restaurant or hotel may be themed “in accordance with the underlying film production by giving it specific features” or decorating it in a certain way.⁴⁰⁹ An example of this would be the Minaret Lodge in Wanaka, New Zealand. The lodge’s “Barlimans Room” resembles a hobbit hole with round windows and doors and stylized furniture; it caters mainly to LOTR fans.⁴¹⁰

Another option is to provide tourists with hospitality establishments that are linked to the filming process. The rooms cast and crew stayed in or the favourite restaurant they ate at or pub they relaxed in. These also may become attractions.⁴¹¹ For example, the tour operator “Red Carpet Tours” always reserves the rooms of The Powderhorn Chateau in New Zealand, where the LOTR film crew and movie stars stayed during the location filming, for the participants of its multi-day film location tours.⁴¹² In some cases, the hospitality establishment may become a film location in itself. There are several examples of this, such as the hotel rooms and bar of the Park Hyatt Hotel in Tokyo, Japan, which features in the movie *Lost in Translation* (2003).⁴¹³ The Sidi Driss Hotel in Matmata, Tunisia, is a cultural icon of a troglodyte (underground dwelling) and therefore an already existing cultural tourism attraction and an operational hospitality establishment. Simultaneously, it also has the dual function of being the film location of Luke Skywalker’s home in the *Star Wars* film series. The film crews left various props behind after the filming was completed.⁴¹⁴

There is also another category of hospitality establishment with a film connection, namely a conglomerate between the real and the fictional. While the Von Trapp Villa in Salzburg, Austria, was converted into a hotel, it was never actually used as a film location in *The Sound of Music* (1965). Nevertheless, film tourists still flock there to

⁴⁰⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 48.

⁴¹⁰ Minaret Lodge, ‘Special Packages: Lord of the Rings & Hobbit Tours’, <http://www.minaretlodge.co.nz/special-packages/lord-of-the-rings-hobbit-packages/lotr-tour/>, 2014. Access: 2014-07-20.

⁴¹¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 48.

⁴¹² Red Carpet Tours, ‘14 Day Lord of the Rings Tour’, <http://redcarpet-tours.com/>, 2012. Access: 2014-07-20.

⁴¹³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 48.

⁴¹⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 48-49.

stay in the rooms of the real von Trapp family to feel an emotional connection to both the characters from the story and the actual historical figures. They dine at the villa, explore the exhibition room, walk through the park to gaze upon exhibits from the history of the family and purchase memorabilia at the souvenir shop.⁴¹⁵

The production and sale of film-related memorabilia and souvenirs at film locations also enhance an OLFIT attraction by adding to its success. Souvenirs are “material cultures produced by hosts (and outsiders) for consumption by tourist ‘others’” and may serve as an assessment of a place’s authenticity.⁴¹⁶ The production of tangible and intangible souvenirs is a global phenomenon and the “participation in their acquisition (consumption) [plays a central role] in actively sustaining tourism economies”.⁴¹⁷ Evidently, souvenirs are signs of the commoditisation of a tourism product and hence, souvenirs being sold at film locations are clearly an indication of the physical consumption of OLFIT heritage sites.

Tangible souvenirs sold at film locations typically include postcards, videos and photographs. In addition, pieces-of-the-rock or representative parts of the natural environment collected at a film location, such as Sahara sand from the film locations of the *Star Wars* movies in Tunisia, are highly sought after.⁴¹⁸ Manufactured souvenirs or ‘symbolic shorthand’ at film locations, as well as markers or souvenirs with a representative inscription of the location are popular items. Additionally, film tie-in memorabilia such as posters, figurines, clothing items, jewellery, film-related games, stationary and small trinkets, books, picture frames, glasses and mugs, bags, umbrellas and stuffed toys are sold.⁴¹⁹ Souvenirs may serve to reaffirm the authenticity of a visited location. Objects such as original set pieces and props, pieces-of-the-rock collected on-location and marker souvenirs are seen as

⁴¹⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 48.

⁴¹⁶ J. Cave and D. Buda, Souvenirs as Transactions in Place and Identity: Perspectives from Aotearoa New Zealand, in J. Cave, L. Jolliffe and T. Baum (eds.), *Tourism and Souvenirs: Global Perspectives from the Margins*, (Channel View Publications, Bristol, 2013), p. 98.

⁴¹⁷ J. Cave, L. Jolliffe and T. Baum (eds.), *Tourism and Souvenirs: Global Perspectives from the Margins*, (Channel View Publications, Bristol, 2013), p. 1.

⁴¹⁸ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 16.

⁴¹⁹ Warner Bros. Studio Tour London, ‘The Making of Harry Potter’, <http://www.wbstudiotour.co.uk>, 2014. Access: 2014-07-05.; Location visit: Nicole Hoffmann, Bavaria Filmstadt, 7 Bavariafilmplatz, Geiselgasteig, Munich, Germany. 2013-06-14.; Location visit: Nicole Hoffmann, Filmpark Babelsberg, 200 Großbeerenstraße, Potsdam-Babelsberg, Germany. 2013-05-27.

particularly valuable and authentic in the eyes of film location tourists.⁴²⁰ This occurs as tourists imbue a place with meaning and thus also the products consumed there.

Furthermore, tourists consume intangible experiences as part of the physical location encounter and take photographs of their visit. Whether as part of a guided tour or the self-exploration of a film location, tourists often engage in performative actions. To visually consume a film location, tourists like to re-create a filmic shot or gaze. They dress up in costumes to pose as a filmic character or make use of miniatures and figurines to serve as a character from the film with the location as a backdrop in photographs.⁴²¹ This then serves as evidence of having visited a film location. In addition, mental simulations and bodily re-enacting film scenes (either by dressing up as characters or not) may serve to affirm the existential authenticity and geographical and visual recognition of a film location. However, it is apparent that filmic re-enactments of scenes are by no means as common as engaging in re-creations of filmic shots.⁴²²

In addition to film-related merchandise being sold and consumed on-location, actual copies of the films can also act as souvenirs to be consumed in private after the physical location encounter. Films in DVD, BluRay or video format add another dimension to the consumption of a film location. A film purchased on-location differs from other souvenirs in the sentimental value being attached to it. The added value from experiencing a film location enables the tourist to “construct an additional travel ‘story’ related to the film”.⁴²³ When watching a film upon the return home, tourists are able to re-experience a movie through their own “personal knowledge of the landscape, as well as the history of the production of that film”.⁴²⁴ In this way, more emotional meanings can be attached to a film in the post-location encounter and a greater interest or attachment may be developed through reminiscing the own location encounter.

⁴²⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 174-175.

⁴²¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 159-162.

⁴²² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 162-164.

⁴²³ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 17.

⁴²⁴ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 17.

There are a variety of film-induced tourism products available for tourists to visit. However, in order to develop any film-induced tourism product, there are two ways to proceed: On the one hand, a tour operator or tourism stakeholder can already set up everything in advance, before the actual screening of a film in cinema or on television. However, hereby the risk persists that there is no guarantee of a film's success and no way to judge audiences. On the other hand, it might be prudent to wait for the viewers' response to a film or series before developing a product to respond to the demand that is created. In this regard, the risk would be that it could be too late in obtaining the necessary "secure location access rights and image material copyrights" to allow for OLFIT to occur.⁴²⁵ Even if a film has a high probability of box office success and was shot at iconic attractions, there is no guarantee that film location tourism will take off. Therefore, it seems that the best strategy in developing a film location as an attraction, and to design a tour, a museum, an exhibition or any other film-related attraction around it, is to "have all the necessary tools in place in order to get started immediately, once there are indications of visitation demand".⁴²⁶

Evidently, film-induced tourism can become quite successful and lucrative when developed appropriately. Film productions and the development of tourism resulting from films may cause a variety of effects on a destination. These include economic profits through accommodation, catering, production spending, employment and taxes.⁴²⁷ Therefore, it is not surprising that the commercialization of films for the purposes of tourism is done to maximise the profits to the region where a film was shot on-location. Clearly, the commoditization of a film location plays an important role in its consumption by tourists. It is significant that a physical location resembles its fictional counterpart in film, in order to grant a satisfactory experience. Furthermore, the necessary tourist amenities need to be present. However, as a result of the commodification of film locations, tourists may also question the authenticity of their location encounter. The next chapter will consider the success and sustainability of this endeavour.

⁴²⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 47.

⁴²⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 47.

⁴²⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 49.

Chapter 5: Success and Sustainability for OLFIT

This chapter follows on the previous one by appraising the elements essential for on-location film-induced tourism. This is done by identifying factors that determine the success and sustainability of OLFIT, such as authenticity, community involvement, film specific factors, positive or negative impacts and the Tourism Area Life Cycle (TALC). These success and sustainability factors are discussed in detail, and similar to Chapter 4, relatively extensive use is made of the works of Beeton and Roesch. In addition, to illustrate the best-practice case study examples of *The Lord of the Rings* and *The Hobbit* trilogies will be used.

5.1. Authenticity

As indicated earlier, a key factor that determines the success and sustainability of OLFIT is the concept of “authenticity”. Due to much discourse within cultural and heritage studies, this complex notion must be analyzed. In this context, John Urry’s “tourist gaze” plays an important role, as tourists seek to encounter the “exotic other”, to gain authentic experiences and the departure from the everyday and the mundane.⁴²⁹ In order for such encounters to arise, tourists are influenced by media images of places, as perceived through literature and film.⁴³⁰ This causes them to gain preconceived images of a place and affects the decision-making process in choosing a travel destination. In this pre-trip planning stage, the perceived images generate certain expectations. Tourists wish that their destination encounters will fulfil or even exceed their anticipations. Should this not occur, and the location encounter does not meet their preconceived expectations as established through the tourist gaze, they begin to question the authenticity of that place and experience.

In a postmodern society of increasing and globalised sameness, characterized by hyper-reality and simulacra, tourists are on a quest to experience authenticity. There are different types of authenticity that have become apparent in tourism. Tourists encounter objective authenticity by means of a cultural product or experience that

⁴²⁹ For more information about this concept please consult Chapter 2, pp. 22-23 of this dissertation.

⁴³⁰ J. Urry, *The Tourist Gaze – Second Edition*, (SAGE Publications Ltd, London, 2002), pp. 2-3.

has been made from genuine materials or has been verified as a cultural tradition.⁴³¹ Constructive authenticity emerges when “reality is not an elusive entity but, instead, a constructed phenomenon” that is influenced by the mindsets of individuals or the shared social, cultural and political worldview of a community.⁴³²

Existential authenticity is encountered when a person views something as genuine, based on his or her personal experiences.⁴³³ It has been defined as “a special state of Being in which one is true to oneself” or genuine.⁴³⁴ This “desire for authentic experiences” is a significant factor affecting the motivations and expectations of tourists.⁴³⁵ Nevertheless, this quest for existential authenticity is doomed to fail. It has frequently been stated in academic literature that the commoditization of touristic places affects their authenticity: the more a place is commoditized for tourism purposes, the more its existential authenticity seems to decrease and cultural heritage becomes staged or simulated. It thus seems that tourism leads to the commoditization of heritage sites. In turn, commoditization “is said to destroy the authenticity of local cultural products and human relations” and causes staged authenticity to emerge in its place.⁴³⁶ Heritage sites become consumptive and the associated tourist experiences become superficial and meaningless. Essentially, authenticity is a highly complex concept. Various academics have argued that authenticity is an elusive, unachievable mental state or a social and theoretical construct that does not actually exist, but is nevertheless sought after.⁴³⁷

Staged authenticity seems to result from the commodification process.⁴³⁸ The simulacra and hyper-reality that are encountered thus “[thwarts] the tourist’s genuine

⁴³¹ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 14.

⁴³² M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 15.

⁴³³ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), pp. 14, 16-17.

⁴³⁴ N. Wang, Rethinking Authenticity in Tourism Experience, *Annals of Tourism Research* 26(2), 1999, p. 358.

⁴³⁵ H. Kim and T. Jamal, Touristic Quest for Existential Authenticity, *Annals of Tourism Research* 34(1), 2007, p. 182.

⁴³⁶ E. Cohen, Authenticity and Commoditization in Tourism, *Annals of Tourism Research* 15(3), 1988, p. 372.

⁴³⁷ P. Di Betta, Authenticity as a mental state: A primer, *Annals of Tourism Research* 47, 2014, p. 86.

⁴³⁸ H. Kim and T. Jamal, Touristic Quest for Existential Authenticity, *Annals of Tourism Research* 34(1), 2007, p. 182.

desire for authentic experiences”.⁴³⁹ Hence, it has been argued that tourists are no longer concerned with authenticity. Instead, it has become an “outmoded concept”.⁴⁴⁰ Thus, postmodern society is characterized by a “breakdown of the distinction between culture and society”.⁴⁴¹ Furthermore, appearance becomes more important than the context and meaning of a place or object and the boundary between ‘high’ and ‘popular’ culture becomes blurred. With the emphasis on and promotion of cultural diversity and tourism niches, there seems to be a decline of the universal meta-narratives. Another significant factor is that there occur “confusions over time and space”, which is especially of importance in the context of OLFIT.⁴⁴²

In such a postmodern world, the production of information, codes, signs, symbols and images is central. Real and simulated images and settings become indistinguishable. As a result, hyper-reality is deemed acceptable with simulacra being presented as the real thing and so-called post-tourists do not seem to mind inauthentic experiences and attractions in their encounters at a tourist destination. Indeed, the consumption of images through the media could even replace the need to travel, as it is no longer necessary to “leave the house in order to view the typical objects of the tourist gaze”.⁴⁴³ This is the epitome of armchair travel.⁴⁴⁴ Nevertheless, when people do decide to travel, the need for entertainment and enjoyment exceeds that of an authentic experience and accepts or even embraces commodification and simulation.⁴⁴⁵ With the commoditisation of tourist attractions for the consumption of travellers, post-tourists are aware that authenticity becomes staged, that they are consuming simulacra. Resultantly, the “quest for authenticity is somewhat futile” and travel may become unfulfilling.⁴⁴⁶ This may have a negative impact on the success and sustainability of film locations as postmodern tourist attractions. Nevertheless, with regard to film-induced tourism as a postmodern cultural tourism activity, film festivals, movie premieres and theme parks have

⁴³⁹ E. Cohen, Authenticity and Commoditization in Tourism, *Annals of Tourism Research* 15(3), 1988, p. 372.

⁴⁴⁰ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 17.

⁴⁴¹ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, Oxon, 2003), p. 17.

⁴⁴² M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, Oxon, 2003), p. 17.

⁴⁴³ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, Oxon, 2003), p. 18.

⁴⁴⁴ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 177.

⁴⁴⁵ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 177.

⁴⁴⁶ M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, Oxon, 2003), pp. 21-22.

become accepted as attractions.⁴⁴⁷ Many tourists are not disappointed, but thrive in such hyper-real environments. In the case of OLFIT, the original meaning of a heritage site has been replaced or altered through film. Yet, tourists continue to seek out such hybridised postmodern settings as a means of fantasy, escapism and self-fulfilment.⁴⁴⁸

Issues of authenticity may impact on OLFIT. As mentioned earlier, postmodern society is often characterized by confusions of time and space. This becomes a central issue with regard to the authenticity of film locations where displacement is a major concern. Films often do not authentically represent a real destination, while real locations are often distorted in film and difficult to recognize on-location. When tourists visit the actual film location, they may be disappointed by this seemingly inauthentic place that does not fulfil their preconceived image.⁴⁴⁹

With regard to film locations, Roesch suggests that one must distinguish between “fantasy lands”, “disguised places” and “real places”. A “fantasy land” would be a film location that represents a “non-existent, mythical land in the film”.⁴⁵⁰ Examples hereof would be the fictional continent of *Middle-earth* as portrayed in *The Lord of the Rings* and *The Hobbit* trilogies or *Tatooine* as seen in the *Star Wars* movies. When film location tourists visit the sites where these fictional settings were filmed, they travel to “the self-contained place of Middle Earth instead of New Zealand, or to the desert planet of Tatooine instead of Tunisia”.⁴⁵¹ Hereby, a fictional place is set in a real location and visitors are excited to visit these places of hyper-reality.

When film locations are “disguised places”, the best way to describe them is “schizoid”. They are places where location filming occurred, but they stand in for other places. In Table 1,⁴⁵² such film locations were described as “mistaken

⁴⁴⁷S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), pp. 180-187.

⁴⁴⁸M.K. Smith, *Issues in Cultural Tourism Studies*, (Routledge, Oxon, 2003), p. 23.

⁴⁴⁹N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 79.

⁴⁵⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 75.

⁴⁵¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 75.

⁴⁵² See pp. 9-10 in Chapter 1 of this dissertation.

identities". There are different types of disguised or veiled places that attract film location tourists. Firstly, when a film is shot on location at a specific site, but that place is used to represent another geographical location. This means that "films are often not shot at the destinations they profess to be" in film.⁴⁵³ This was the case as mentioned with *The Last Samurai* (2003), which was partly filmed in the Taranaki region of New Zealand, while the actual storyline of the film was set in the area of Mount Fujiyama in Japan. This means that New Zealand acted as a stand-in location in place of the real. Even though this may cause visitors to question the authenticity of the site (further due to the presence of a partially reconstructed set on-location), successful film location tours were established to the site.⁴⁵⁴

Secondly, OLFIT may also attract tourism to the real place where the storyline of the film is set, but this may not be the filmed location that was viewed on silver screen. Examples of this would be the movie *Cold Mountain* (2003), which was filmed in the region of Rasnov in Romania, but the story is set at Cold Mountain in North Carolina, USA. This seems to be the place that actually attracts film-related tourism. However, problems may arise when film location tourists, who have not been informed that filming occurred elsewhere, realize that the actual Cold Mountain does not resemble the fictional one as portrayed in the movie. Therefore, dissatisfaction may occur when the expectations of the film location tourists are not fulfilled.⁴⁵⁵ In the case of *Braveheart* (1995), the film told the fictional story of the historical figure William Wallace. The Australian actor Mel Gibson portrayed the main character. *Braveheart* was filmed in Ireland, but was set in Scotland. It is a film that induced tourism to the region where the story was set, but not filmed.⁴⁵⁶ In addition, the William Wallace historic monument in Stirling experienced a significant increase in visitor numbers during the first six months after the movie was released. To gain more movie-related profit, the city council decided to install a William Wallace statue at the foot of the monument hill, which looks more like the actor who portrayed the

⁴⁵³N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 79.

⁴⁵⁴S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 76.

⁴⁵⁵S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 76.

⁴⁵⁶S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 59.

figure in the film. By using the filmic image of the actor for the statue, this allowed for the touristic promotion of Stirling and it displays a “non-place connection to the movie that can be best described as schizoid”.⁴⁵⁷ It goes without saying that this Mel Gibson look-a-like statue has become the reason for much contention. It has in the meantime been removed to “make way for a new visitor centre” and was returned to the sculptor.⁴⁵⁸ Nevertheless, it turned a “losing public monument into a profitable enterprise” and it essentially is the commoditization of a filmic image to promote tourism to a destination.⁴⁵⁹

Lastly, Roesch identifies a “real place” as a location where the place portrayed in film is the same as the location where filming occurred. The real places become the settings for fictional stories and gain new meanings, while “the reality of the location still differs from the displayed image in the film”.⁴⁶⁰

Another factor that impacts upon the authenticity of the film location encounter is that of filmic or fictional time as opposed to the location time. “Filmic time” has been defined as the “temporal ordering and arrangement of events that exist within the film as opposed to the normal flow of time in the real world”.⁴⁶¹ Events in a film may thus be compressed, extended or slowed down. On the other hand, a “fictional time(line)” expresses “different streaks of time in which the storyline is set” and it determines the “film’s historic time period, the seasonal time(s) and the daily time(s)” within which fictional events occur.⁴⁶² Fictional time plays an important role for the setting and the characters of the film, affecting their costumes, actions and the set constructions. One concern with regard to fictional time is that there will almost always be discrepancies between the times and seasons displayed in film and those tourists experience on-location. Should tourists visit the LOTR film locations in

⁴⁵⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 77.

⁴⁵⁸ The Dorchester Review, ‘The Scots Fight Back’, <http://www.dorchesterreview.ca/2011/10/21/550>, 2011-10-21. Access: 2014-12-22.; BBC News, ‘Wallace statue back with sculptor’, http://news.bbc.co.uk/2/hi/uk/_news/scotland/tayside_and_central/8310614.stm, 2009-10-16. Access: 2014-12-22.

⁴⁵⁹ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 59.

⁴⁶⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 77.

⁴⁶¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 80.

⁴⁶² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 80.

summer, the mountains as portrayed in the film trilogy may not have snow-covered peaks. In the case of *The Last Samurai* (2003), the Samurai village where “Tom Cruise’s character lives over the period of autumn, winter and spring, sees falling leaves, snowfall and cherry tree blossoms”.⁴⁶³ However, the filming of the scenes occurred in New Zealand over summer. The evergreen trees and bushes on location are native to New Zealand. To produce the desired effect on film, the production designers used fake leaves and cherry blossoms and even fake trees. In addition, they applied imitation icicles and artificial snow to cover the trees, grass and huts during ‘winter’. Should film location tourists visit the location in winter, they would still not experience snow there, as it does not snow in the actual place.⁴⁶⁴ The evident discrepancies may cause dissatisfaction in the location encounter.

Evidently, the authenticity of a film location can be questioned on several levels. Undoubtedly this does affect the experiences of film location tourists and whether or not they experience a satisfactory film location encounter. This may affect the success of film locations as tourist attractions and their continued sustainability.

5.2. Community Participation and Consultation

Another significant factor impacting on the success and sustainability of a film location as a tourist attraction is the effect of OLFIT on the host population, as well as the involvement of a local community in the film productions and in the planning, development and running of film locations as tourist attractions. Traditionally, the development of heritage sites for tourism purposes has taken a top-down approach, where the people in power dictate the planning process and the local communities are requested to comply. When a tourist attraction then impacts on a specific destination, the locals are frequently left to their own devices to come up with a solution.⁴⁶⁵ Frequently, they are not prepared to deal with the film-induced influx of tourists as they fail to “recognize any additional benefits that increased tourist

⁴⁶³S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 80.

⁴⁶⁴S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 80-81.

⁴⁶⁵S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 140.

numbers would bring, indicating a lack of community consultation and education”.⁴⁶⁶ This occurs when the filmmakers and tourism organizations responsible for consultation are long gone by the time that OLFIT actually occurs and its impacts become evident. To prevent this from happening, local authorities need to be proactive in the planning and development stages from an early stage to involve stakeholders and to mitigate possible negative effects.⁴⁶⁷ This was not the case with *Heartbeat* tourism at Goathland in Yorkshire, UK and *Sea Change* tourism at Barwon Heads in Australia. Evidently, insufficient consultation occurred, which resulted in an unwillingness of locals to participate in and realize the benefits of OLFIT. Thus, a largely negative response to the influx of film location tourists was noted, which adversely affected the success and sustainability of OLFIT in those regions.⁴⁶⁸

Similar to any form of tourism development, the first step towards inclusive planning and development for on-location film-induced tourism (OLFIT) is the identification of the stakeholders involved in the project. As is evident in the diagram below (Figure 3), a variety of stakeholder groups need to be considered: the destination management organization or destination marketing organizations (DMOs), tourism businesses, local community, tourists and the film industry.⁴⁶⁹

Figure 3: Stakeholders of On-Location Film-Induced Tourism (OLFIT)

⁴⁶⁶ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 18.

⁴⁶⁷ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 18.

⁴⁶⁸ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, pp. 22-23.; T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, pp. 233-234, 241-245.

⁴⁶⁹ G. Croy and S. Heitmann, Tourism and Film in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 197.

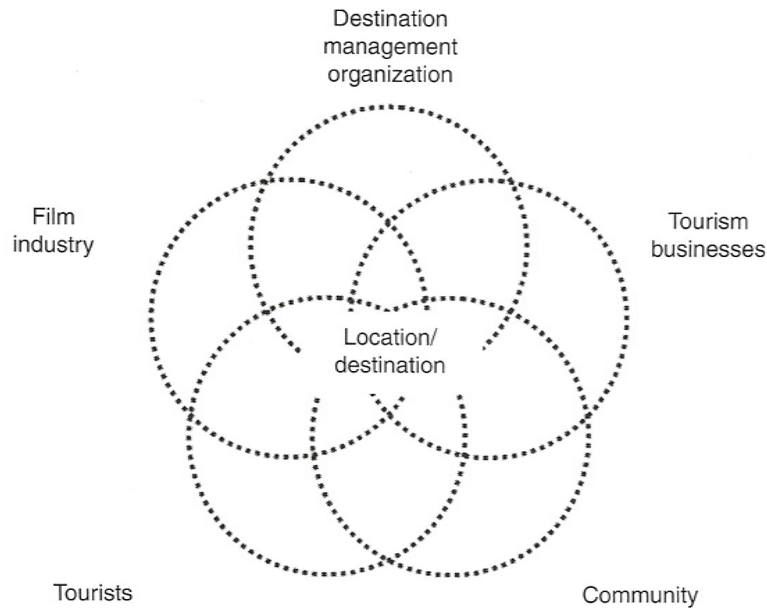


Fig. 14.3. Film tourism stakeholder. (Adapted from Heitmann, 2010.)

From: G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 197.

To ensure the success of OLFIT, inclusive planning must occur at all stages. Consultation with the local community is thus essential. A detailed long-term planning framework for not only the filming process, but also for developing OLFIT at the destination is required to “adequately include and respond to the varying goals of the stakeholders” and “film tourism planning should be part of the broader destination and community plan”.⁴⁷⁰ This means that partnerships and cooperation between all groups of stakeholders need to be encouraged. In addition, the “economic, environmental and socio cultural well-being” of the destination must be considered.⁴⁷¹ Thereby, film-induced tourism can be developed sustainably, which includes close cooperation between the film industry and the DMOs in order to effectively make use of marketing opportunities that may arise in the process.⁴⁷² Some destinations “actively intervene” once filming takes place, making use of marketing opportunities and developing OLFIT. In most cases, the locals are thus well-prepared to receive and partake in OLFIT. Other destinations are unwilling and

⁴⁷⁰ G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 197.

⁴⁷¹ G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 197.

⁴⁷² G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 198.

unprepared to deal with film-induced tourism as a still possibly “fickle” market and since they believe that it is not guaranteed that OLFIT for that region will actually work.⁴⁷³ This causes a rather negative response to OLFIT, which may have been the case with *Balamory*. The children’s television programme was filmed in Tobermory on the Isle of Mull in the Western Isles of Scotland, using the fishing port’s colourful houses as a backdrop.⁴⁷⁴ The locals expected the OLFIT phenomenon to be a passing trend and were thus completely overwhelmed by the numbers of tourists visiting the destination.⁴⁷⁵

For this reason, it is important that residents, local authorities and other stakeholders are consulted and included in the planning process. Their concerns must be addressed for OLFIT to be successful and sustainable. This was evident during the filming of *The Chronicles of Narnia: Prince Caspian* (2008), where the final climactic battle scenes of the movie were shot on-location in the vicinity of the small town of Bovec at the River Soca in Slovenia. Fearing that the project would not be accepted and wondering about the smooth running of the production, the local community and various stakeholders and companies that would be involved in and affected by the filming were consulted well in advance by the film crew. Once the final location was chosen, permissions were requested for filming and for the requirements of the project. The entire consultation process, the gaining of permissions and the logistical planning occurred over a period of nine months. During this time, the concerns of nature conservationists were also addressed. It turned out that the River Soca had been damaged during a recent landslide and was no longer flowing where it used to. For the film a bridge set needed to be constructed on the original floodplain of the riverbed, next to the area where the river was then flowing. This was done using local labour and expertise. Thereafter, the river was redirected back into its original plain and passed through underneath the bridge. After filming had wrapped up, the set was removed and only the river remained. No ecological damage was sustained due to the robust nature of the stony riverbed. Director

⁴⁷³ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

⁴⁷⁴ J. Connell, ‘What’s the Story in Balamory?’: The Impacts of a Children’s TV Programme on Small Tourism Enterprises on the Isle of Mull, Scotland, *Journal of Sustainable Tourism* 13 (3), 2005, pp. 228, 237.

⁴⁷⁵ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

Andrew Adamson stated that “we were actually able to help them restore the location to its original state as part of the process. So, in the eyes of all the conservation people there, they were very happy that we were actually leaving it in a better state than we found it”.⁴⁷⁶

Similarly, in the production and filming of both *The Lord of the Rings* and *The Hobbit* movie trilogies, local New Zealanders (“Kiwis”) were involved. They mainly formed part of the technical teams or stunt crews, or in the case of *The Hobbit* movies, even made up more than half of the star-studded cast of the dwarves.⁴⁷⁷ In the case of *The Lord of the Rings* film trilogy, for purposes of location filming consultation with stakeholders had to occur. Interest groups were consulted for situations where road closures were necessary and to restrict public access to film locations. Furthermore, filming agreements, permits and building consents needed to be obtained, which would have been impossible without the cooperation of stakeholders.⁴⁷⁸ Some of the filming locations were located on land that was “regulated by one of the Maori tribes” or in environmentally sensitive areas, hence interested parties and local authorities needed to be consulted and complex legal agreements were negotiated.⁴⁷⁹

The film crews and actors were supported by “Kiwis” every step of the way and the Maori members of the stunt crew showed their respect towards the actors by performing a Haka at the end of filming *The Return of the King*. The actors Viggo Mortensen and Bernard Hill, who played the roles of Aragorn (the king of Gondor who had returned) and Theoden (the king of Rohan) respectively, were especially honoured, when the stunt crew performed a special Maori Haka that is usually only performed for dignitaries or people of importance.⁴⁸⁰ The performance of a traditional Maori Haka is an indication of the good relations that originated between the different stakeholders involved in the film project. In return, as a farewell and a

⁴⁷⁶ A. Adamson (director), *The Chronicles of Narnia: Prince Caspian – 2-Disc Collector’s Edition*, Disc 2: Big Movie Comes To A Small Town. 2008.

⁴⁷⁷ P. Jackson (director), *The Hobbit: An Unexpected Journey – Extended Edition*, Disc 3: The Appendices: Part Seven: A Long-Expected Journey: The Journey Back to Middle-earth. 2012.

⁴⁷⁸ B. Sibley, *The Lord of the Rings: The Making of the Movie Trilogy*, (HarperCollins Publishers, London, 2002), p. 32.

⁴⁷⁹ B. Sibley, *The Lord of the Rings: The Making of the Movie Trilogy*, (HarperCollins Publishers, London, 2002), pp. 35, 38.

⁴⁸⁰ P. Jackson (director), *The Lord of the Rings: The Return of the King – Extended Edition*, Disc 4: The Appendices: Part Six: The Passing of an Age: Filming “The Return of the King”: Cameras in Middle-earth. 2003.

sign of gratitude from the cast and crew, the film premiere of *The Return of the King* was held in Wellington. There was a parade through Wellington and a red carpet reception. The entire city was transformed into *Middle-earth* for that day. Actor Viggo Mortensen commented on this event, stating that “[just] like the individual farewells to the actors this was a farewell from all of us to all of them, to all the Kiwis, not just to the crew and their families, not just to Wellingtonians, but to the whole country”.⁴⁸¹ This attitude is exemplary of good interaction between all stakeholders involved in the filming process and it bodes well for the success of the OLFIT that was to follow.

In the case of *The Hobbit* trilogy, much consultation occurred with stakeholders in New Zealand during the initial planning phase. During this pre-production stage, cast and crew members were part of what became known as the “Dwarf Boot Camp”. This was essentially a period where the actors who played the dwarves, the hobbits and their scale doubles were trained for the upcoming film shoot, which enhanced the cohesion of the actors as a group. This process also enhanced their interaction with the support staff, the film crews and other stakeholders. Actor Martin Freeman, who played the pivotal character of the hobbit Bilbo Baggins, stated at the press conference on 11 February 2011 that “people are bending over backwards to look after us”, which indicates that locals were very much committed to the film production.⁴⁸² In addition, on the first day of shooting, a traditional Maori Pōwhiri Ceremony was held. In this way, the cast and crew members were welcomed by the local Maori at the beginning of filming and the cast and crew, the soundstage and the entire filming process was blessed by the locals.⁴⁸³

This clearly reflects the positive atmosphere that was carried over from the filming of *The Lord of the Rings* and the OLFIT that resulted from it. Furthermore, the welcoming of a new and related film production indicates that consultation and involvement of all stakeholders had taken place and was successful in generating good relations between film crews and locals. The involvement and consultation that

⁴⁸¹ P. Jackson (director), *The Lord of the Rings: The Return of the King – Extended Edition*, Disc 4: The Appendices: Part Six: The Passing of an Age: The Passing of an Age. 2003.

⁴⁸² P. Jackson (director), *The Hobbit: An Unexpected Journey – Extended Edition*, Disc 3: The Appendices: Part Seven: A Long-Expected Journey: The Journey Back to Middle-earth. 2012.

⁴⁸³ P. Jackson (director), *The Hobbit: An Unexpected Journey – Extended Edition*, Disc 3: The Appendices: Part Seven: A Long-Expected Journey: The Journey Back to Middle-earth. 2012.

occurred with *The Hobbit* film trilogy clearly follows on from the exemplary work that was commenced by *The Lord of the Rings* project. It is a clear indication that by means of community consultation and participation OLFIT can be a hugely successful and sustainable venture.

The Lord of the Rings and *The Hobbit* film trilogies are ideal examples of the successful functioning of OLFIT. They clearly indicate that proper planning, thorough communication and consultation with locals is absolutely essential from an early stage to meet the needs and demands of the film crews and tourists, as well as those of the local residents. Only in this way can the sustainability and success of OLFIT be ensured. This may then result in job creation, involvement of local tourism stakeholders in the running and provision of services and products for OLFIT and for their general support of a film tourism enterprise.

5.3. Film-Specific Factors

In order to gain further insight into the factors that influence the success and sustainability of OLFIT, it is essential to analyze the connection between films and the tourism industry.⁴⁸⁴ In order for a film to be attractive for purposes of on-location film-induced tourism (OLFIT) there are several film-specific factors that need to be considered. One of the most basic requirements is that the quality of the movie or television programme must be of such a nature to attract attention and hence audiences. It needs to be well-made and comprise a good script and storyline. According to Riley and Van Doren, there are three qualities that films rely on in order to be successful: “uniqueness, status or timely significance”.⁴⁸⁵ Uniqueness is essential for films to be set apart from others, status refers to the ability of a film to lure audiences and timely significance “eliminates the disinterest associated with anachronistic productions”.⁴⁸⁶ These qualities ensure the box office success of a cinematic production or the critical success of television films, thereby “[magnifying]

⁴⁸⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 86.

⁴⁸⁵ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, p. 269.

⁴⁸⁶ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, pp. 269-270.

the tourism potential of a destination”.⁴⁸⁷ For a film to induce tourism it must possess one or more of these qualities. In the case of the LOTR film trilogy, all three criteria were met, which may be one of the reasons that it not only became a critical success, but also induced tourism to New Zealand as *Middle-earth*.⁴⁸⁸ Thus, these film-specific factors are needed in order for OLFIT to occur in the first place.

Furthermore, in order for a film to possess the potential to induce tourism, a certain degree of on-location filming must have occurred. A television programme or feature film must not only have been shot and digitally enhanced in a film studio. As was previously identified with regards to push and pull factors, films must showcase iconic sites in order to impress audiences and to lure them to the filmed location. Consequently, on-location filming forms a vital part of the film-specific factors. With regard to director Peter Jackson’s “visionary decision to shoot as much of the [LOTR] as possible on location in his native New Zealand”, the country was put on the map as *Middle-earth*.⁴⁸⁹ This connection was further ingrained with the filming of *The Hobbit* prequel trilogy, whereby again visually arresting and almost otherworldly locations were chosen as film locations.⁴⁹⁰

Another core precursor for films to induce tourism is the genre of a film, which can be defined as “a type of film and broadcast program either by content or by their specific audience” or a “term for any group of motion pictures that reveals similar stylistic, thematic, and structural interests”.⁴⁹¹ By means of a specific film genre, audiences can be targeted more efficiently and their expectations can be raised and met accordingly. According to Ross Rayners, General Manager of the Cape Town Film Studios, there are specific genres of film that usually grasp the attention of

⁴⁸⁷ R.W. Riley and C.S. Van Doren, Movies as tourism promotion: A ‘pull’ factor in a ‘push’ location, *Tourism Management* 13(3), 1992-09, p. 269.

⁴⁸⁸ D. Carl, S. Kindon and K. Smith, Tourists’ Experiences of Film Locations: New Zealand as ‘*Middle-Earth*’, *Tourism Geographies* 9(1), 2007-02, p. 53.

⁴⁸⁹ B. Sibley, *The Lord of the Rings: The Making of the Movie Trilogy*, (HarperCollins Publishers, London, 2002), p. 33.

⁴⁹⁰ B. Sibley, *The Hobbit: An Unexpected Journey: Official Movie Guide*, (Houghton Mifflin Harcourt, Boston, 2012), p. 11.

⁴⁹¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 86.

audiences.⁴⁹² These genres include elements of epic dramas, fantasy, science fiction, adventure and action, or more often than not some combination thereof.⁴⁹³

According to Roesch, “[conventional] film genres overlap”.⁴⁹⁴ This would mean that they become blurred, mixed or hybrid and are difficult to distinctly classify and define. The renowned television series *Game of Thrones* (GOT) (2011-present) represents the genres of fantasy, drama, action and adventure. Similarly, the award-winning *The Lord of the Rings* (2001-2003) and *The Hobbit* (2012-2014) movie trilogies are a combination of epic drama of adventure, fantasy, action and even war. The *Firefly* (2002-2003) television series with its movie sequel *Serenity* (2005), as well as the movie *Cowboys and Aliens* (2011) are a combination of western and science fiction. The popular movie series of *The Mummy* (1999, 2001, 2008) and *Indiana Jones* (1981, 1984, 1989, 2008) both have elements of action, adventure and fantasy. The epic historical drama *The Last of the Mohicans* (1992), which includes adventure, romance, war and Western elements, garnered the attention of millions of cinematic audiences all over the world. However, this is not to say that the above-mentioned movie genres are the only ones with a potential for commercial success or the ability to capture the interest of viewers, as is evident by means of romantic comedies and dramas such as *Notting Hill* (1999) or the television/film series *Sex and the City* (1998-2004, 2008, 2010), which have induced tourism to their respective film locations in London and New York.

As was explained in Chapter 3 of this dissertation, literature may cause a place to become a tourist attraction. However, “literary works can also act as a precursor for a subsequent film production”, which has resulted in a “crossover cycle of production and consumption in the culture industry”.⁴⁹⁵ The benefits resulting from this occurrence have been identified by the film industry, which in turn has adopted the phenomenon and made extensive use of it to gain from the commercial value of

⁴⁹² Personal information: R. Rayners, General Manager of the Cape Town Film Studios, ross@capetownfilmstudios.co.za, Cape Town, South Africa, 2014-07-14.

⁴⁹³ Personal information: R. Rayners, General Manager of the Cape Town Film Studios, ross@capetownfilmstudios.co.za, Cape Town, South Africa, 2014-07-14.

⁴⁹⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 86.

⁴⁹⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 97.

adapting books into scripts for subsequent film productions. Especially in the case of popular and award-winning books, which have become bestsellers, this has been viewed as a pre-guaranteed success, minimizing the potential risks that film production companies face. Literary precursors may not be exact guarantees toward the success of a film, but a multitude of films have been based on literary works (see Annexure B).⁴⁹⁶ Some of these crossover productions have become exceedingly popular and managed to induce tourism to film locations. A prominent example hereof is the television series *Game of Thrones* (2011 to present). The fantasy drama, based on the *A Song of Ice and Fire* book series by George R.R. Martin, has become a huge success and so have the associated film locations. Fans can now engage in “*Game of Thrones* tourism”.⁴⁹⁷ There are many reports that Croatia, Iceland, Malta, Morocco, Northern Ireland and Southern Spain, where parts of the fifth season were recently filmed, have already experienced a rise in tourist numbers, especially to the film locations.⁴⁹⁸ This indicates that GOT “set-jetting” becomes increasingly popular.⁴⁹⁹

In general, once a book has achieved critical success it is quite probable that its filmic counterpart may also be successful. However, films do not always meet the expectations of literary enthusiasts. Many people view filmic adaptations of books out of curiosity. If the movies or series are not satisfactory, negative word-of-mouth soon spreads due to the disappointment of literary audiences. This may be one of the reasons why the 2011 movie adaptation of the book classic by Alexandre Dumas, *The Three Musketeers*, failed to deliver. Reviews from critics and audiences have been predominantly negative, as the film “plays admirably fast and loose with Alexandre Dumas’ classic tale, but in every other respect, *The Three Musketeers*

⁴⁹⁶ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 98-99.

⁴⁹⁷ LosApos, ‘Westeros in real life: The Game of Thrones filming locations’, http://www.losapos.com/game_of_thrones_locations, 2010-2013. Access: 2014-08-17.

⁴⁹⁸ Business Insider, ‘A Spanish Town Is Going Bananas After ‘Game of Thrones’ Started Filming There’, <http://www.businessinsider.com/afp-spanish-town-hopes-for-game-of-thrones-tourism-boost-2014-10>, 2014-10-23. Access: 2014-12-21.; Financial Times, ‘Beyond the Wall in Iceland’s ‘Game of Thrones’ locations’, <http://www.ft.com/intl/cms/s/2/48e345f6-924d-11e3-9e43-00144feab7de.html>, 2014-02-14. Access: 2014-12-21.

⁴⁹⁹ Financial Times, ‘Beyond the Wall in Iceland’s ‘Game of Thrones’ locations’, <http://www.ft.com/intl/cms/s/2/48e345f6-924d-11e3-9e43-00144feab7de.html>, 2014-02-14. Access: 2014-12-21.

offers nothing to recommend”.⁵⁰⁰ Film critics claimed that unrealistic and disparate plot elements, such as the introduction of airships, made it difficult to recognize the actual storyline.⁵⁰¹ While others claimed that this “unbuckled swash” of steampunk is nonsensical and completely unbecoming of the real storyline and time period which the plot is set in.⁵⁰²

Recently, book adaptations of Young Adult (YA) fantasy novels (involving elements of dystopia, magic or vampires) have become immensely popular. Examples of this include the *Harry Potter* filmic franchise (2001, 2002, 2004, 2005, 2007, 2009, 2010 and 2011), *The Hunger Games* (2012-present) movies and the films from *The Twilight Saga* (2008-2012).⁵⁰³ Other YA adaptations have attempted to garner a similar success and instead ended up as a commercial failure for varying reasons. These include amongst others the film adaptations of *The Mortal Instruments: City of Bones* (2013), *Ender’s Game* (2013) and *The Host* (2013).⁵⁰⁴ While the films were able to make their “production budgets back”, none of them were box office hits.⁵⁰⁵ The reason for the critical failure of these films may be that audiences have high expectations of the movies, based on the success of the book series. If a similar quality of the film adaptation does not seem to be realized, audiences will not go to cinema to watch the film.⁵⁰⁶ Another popular trend is the production of superhero-type movies, most of which are based on popular graphic novels (comic books).

⁵⁰⁰ Rotten Tomatoes, ‘The Three Musketeers’, http://www.rottentomatoes.com/m/the_three_musketeers_2011/, s.a. Access: 2014/11/05.

⁵⁰¹ Cinema Blend, ‘Movie Review: The Three Musketeers (2011)’, <http://www.cinemablend.com/reviews/The-Three-Musketeers-2011-5522.html>, s.a. Access: 2014-12-22.

⁵⁰² The Guardian, ‘The Three Musketeers – review’, <http://www.theguardian.com/film/2011/oct/13/the-three-musketeers-review>, 2011-10-13. Access: 2014-12-22.

⁵⁰³ C. Herselman, *From ‘Logging Capital’ to ‘Tourism Phenomenon’: the Impact of Literary Tourism on Forks, WA., United States of America*, (Masters Dissertation, University of Pretoria, 2014), p. 66.; The Week, ‘Girls on Film: How *Divergent* breaks new ground in the YA genre: Unlike *Twilight* or *The Hunger Games*, *Divergent* centers its narrative on the growth of a distinctly human girl’, <http://www.theweek.com/article/index/258392/girls-on-film-how-divergent-breaks-new-ground-in-the-ya-genre>, 2014-03-21. Access: 2014-11-15.

⁵⁰⁴ The Week, ‘Girls on Film: How *Divergent* breaks new ground in the YA genre: Unlike *Twilight* or *The Hunger Games*, *Divergent* centers its narrative on the growth of a distinctly human girl’, <http://www.theweek.com/article/index/258392/girls-on-film-how-divergent-breaks-new-ground-in-the-ya-genre>, 2014-03-21. Access: 2014-11-15.

⁵⁰⁵ Entertainment.ie, ‘OPINION: Why are YA adaptations so difficult to get right?’, <http://entertainment.ie/cinema/news/OPINION-Why-are-YA-adaptations-so-difficult-to-get-right/249049.htm>, 2014.

⁵⁰⁶ Entertainment.ie, ‘OPINION: Why are YA adaptations so difficult to get right?’, <http://entertainment.ie/cinema/news/OPINION-Why-are-YA-adaptations-so-difficult-to-get-right/249049.htm>, 2014.

Such films include the various *Superman*, *Spiderman*, *Batman*, *X-Men* and *Avengers* franchises. This has been a relatively long-lasting trend in cinema.⁵⁰⁷

As a film-specific factor, box office success has been noted to contribute to the overall recognition of movies. In the past, authors have assumed that films that lure people to film locations have been box office successes. They deduced that this was one of the few means to gain enough exposure for a place.⁵⁰⁸ Box office numbers either reflect international cinematic attendance or only within a specific country or region. Thus, the box office success as experienced in one area does not guarantee the overall international success of a film. In the case of *Mandela: Long Walk to Freedom* (2013), it gained extensive success within South Africa. Different reports have confirmed that the film broke local box office records.⁵⁰⁹ Incidentally, the local release of the film occurred roughly a week before the passing of the international icon and the international film release coincided with Nelson Mandela's death. His daughter, Zindzi Mandela, and other dignitaries and celebrities were informed of Mandela's passing during the screening of the film at its London premiere.⁵¹⁰ Nevertheless, compared to South Africa, the film did not score as high on an overall international scale regarding box office. Even though the film has gained high critical acclaim, Mandela's death and funeral might actually have contributed to this, as "rather than providing a boost" the media coverage surrounding the "death and funeral may have provided many potential moviegoers with a surfeit of information about him, or convinced them that they knew enough about his life".⁵¹¹ With such discrepancies between local and overall international

⁵⁰⁷The Wire, 'The Superhero Movie Era Won't End', <http://www.thewire.com/entertainment/2013/05/superhero-movie-era-wont-end/64870/>, 2013-05-03. Access: 2014-11-15.

⁵⁰⁸R. Riley, D. Baker and C.S. Van Doren, Movie Induced Tourism, *Annals of Tourism Research* 25(4), 1998, pp. 925-926.

⁵⁰⁹Nelson Mandela, 'Mandela: Long Walk to Freedom breaks box office records: issued by Videovision', <http://www.nelsonmandela.org/news/entry/mandela-long-walk-to-freedom-breaks-box-office-records-issued-by-videovisio>, 2013-11-29. Access: 2014-11-15.; Deadline, 'Mandela: Long Walk To Freedom' Breaks South African Box Office Record', <http://deadline.com/2013/11/mandela-long-walk-to-freedom-breaks-south-africa-box-office-record-645063/>, 2013-11-29. Access: 2014-11-15.

⁵¹⁰The Guardian, 'Nelson Mandela death announced at Long Walk to Freedom film premiere: Idris Elba, who played former South African president, and the Duke and Duchess of Cambridge attended London screening', <http://www.theguardian.com/world/2013/dec/06/nelson-mandela-death-long-walk-to-freedom-film-premiere>, 2013-12-06. Access: 2014-11-15.

⁵¹¹The Wrap, 'Why Hasn't 'Mandela: Long Walk to Freedom' Found Its Box-Office Footing?', <http://www.the-wrap.com/hasnt-mandela-long-walk-to-freedom-found-box-office-footing/>, 2014-01-14. Access: 2014-11-15.

box office numbers, this means that a film can be a local success and not necessarily an international success. This may then result in the exposure of the filmed locations only to specific local audiences.

In most cases, the number of people who venture out to watch a movie in cinema over the opening weekend following the new release of a film already gives cinematographers an indication as to its critical success. Movies have been ranked according to their box office successes. Nevertheless, following a comparison between box office numbers and tourist numbers to a film location, it is evident that box office success does not necessarily ensure the success of OLFIT. It indicates the exposure of a film location to the public, but as Roesch points out it is “no indication of the ability of a movie to initiate film location tourism”, as was previously assumed.⁵¹² Furthermore, prospective film-induced tourists gain further exposure to a film location by means of the exhibition on television, through the purchase of the film on DVD or other media and through downloads from the Internet. Indications of viewer numbers on television are not exact and the sales numbers and downloads may be difficult to trace. Thus, box office numbers may be an indication of a film’s success in cinematic exhibition, and thereby a sign of the exposure of a film to audiences, but it does not guarantee the success of a film location as a tourist attraction.

The release of a film in cinema or on television is usually accompanied by media exposure, which is important in “generating film locations as new attraction nuclei”.⁵¹³ Media coverage includes stories about big budget on-location film productions, which draw much more “attention than small or off-location productions”, as well as reports about the lives of celebrities and film stars involved with a particular film production.⁵¹⁴ Such media exposure may further enhance the exposure of audiences to film locations, but it is also no direct indication of the future success of film locations within the tourism realm. Nevertheless, the media exposure of a film

⁵¹² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 88.

⁵¹³ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 94.

⁵¹⁴ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 94-95.

may include critiques and ratings, which are released in media programmes over television or radio and in newspaper articles or movie websites and blogs.

The status of a film production may also play a significant role in the success of the filmed location. When a film is called a “classic”, this means that it is regarded as a “[work] of cinema having transcended time and trends with an indefinable quality”.⁵¹⁵ Examples of classic movies include amongst others *Gone with the Wind* (1939), *Lawrence of Arabia* (1962) and *Out of Africa* (1985).⁵¹⁶ A classic is usually accompanied by overwhelmingly positive critical acclaim as it is seen as an innovative filmic and artistic production. Long after the cinematic release, classics will continue to captivate audiences, often also as a result of nostalgia. As a result, re-screenings will not diminish their impact. While it is unclear how many re-screenings and film purchases are necessary to distinguish a film as a classic, it is usually social or public consensus that “defines certain films as cinematic classics”.⁵¹⁷ Annual re-screenings of classics on television usually occur around Christmas, New Year, Easter or other significant public holidays. It is clear that filmic tourists, who visit the film locations of classics, have usually seen that particular film multiple times. If a classic indeed has been around for many years, often the fondness for that film is passed down to the next generation and a profound sentimental connection will be established. Nevertheless, “[there] is no specific time period after which a movie is considered to be a classic”.⁵¹⁸ *The Lord of the Rings* movie trilogy is the obvious example of the immediate canonisation of film.

Films can also gain status as “cult” movies or series. This may occur parallel to the canonisation of a film as a classic or alternatively without being widely accepted. In this case, a cult movie or series is a “film without wide popularity but that appeals primarily to a particular group or type of person”.⁵¹⁹ Similar to audiences of classics, fans of a cult film tend to watch that film repeatedly. Such audiences are often

⁵¹⁵ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 95.

⁵¹⁶ Internet Movie Database, ‘IMDb’, <http://www.imdb.com/>, 1990-2014. Access: 2014/11/13.

⁵¹⁷ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 95.

⁵¹⁸ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 96.

⁵¹⁹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 96.

intensely passionate and may be easily persuaded to visit a film location as they draw an emotional connection to that film. Thus, it is “more meaningful to them”.⁵²⁰ Cult movies do not necessarily perform well in box office, but due to word-of-mouth recommendations their popularity tends to grow over time. Enthusiastic audiences tend to become devoted to the films, which leads to the creation of fan clubs and repeated screenings. Mainly films from the horror and science fiction genres fall into this category, but these are not the only cult genres. Examples of cult films would be *Monty Python and the Holy Grail* (1975), as well as the television series *Supernatural* (2005-present) and *Lost* (2004-2010). Furthermore, the science fiction and adventure franchises (series and movies) of *Stargate* (1994, 1997-2007, 2004-2009, 2008, 2009-2011), *Battlestar Galactica* (1978-1979; 2004-2009) and *Star Trek* (1966-1969, 1979, 1987-1994, 1995-2001, 2001-2005, 2009, 2013-present, 2014, proposed movie: 2016) are known as cult films.⁵²¹ Attempts to distinguish films as cult may be very subjective and opinionated. A cult film may become very dear to one person and mean nothing to another. Nevertheless, it is clear that “the devotion to cult movies can and does result in location visits”.⁵²²

Films may gain critical acclaim due to their status as award-winners or award-nominees. Matt Bolton furthers this point by claiming that “winning a major award like an Oscar can [...] help drive a film’s potential for catapulting its destination into prime time”.⁵²³ Many of the films that have been classified as classics are also award-winning movies or television series. This includes films such as *Gone with the Wind* (1939 –8 Oscars), *Ben Hur* (1959 – 11 Oscars), *Titanic* (1997 –11 Oscars) and *The Lord of the Rings: The Return of the King* (2003 –11 Oscars). Television series that have gained award-winning status include amongst others the period drama *Downton Abbey* (2010-present – 2 Golden Globes) and the crime drama *Breaking Bad* (2008-2013 –2 Golden Globes).⁵²⁴

⁵²⁰ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 96.

⁵²¹ Internet Movie Database, ‘IMDb’, <http://www.imdb.com/>, 1990-2014. Access: 2014/11/13.

⁵²² S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), p. 97.

⁵²³ BBC, ‘Does an Oscar really win tourism?’, <http://www.bbc.com/travel/feature/20140227-does-an-oscar-really-win-tourism/2>, 2014-02-28. Access: 2014-11-13.

⁵²⁴ Internet Movie Database, ‘IMDb’, <http://www.imdb.com/>, 1990-2014. Access: 2014-11-13.

The re-screening of movies and reruns of television shows may re-awaken interest in older films. As a result, this may serve to induce tourism to the filmed locations. In addition, a recent trend has emerged, whereby new productions are made of old classic movies or cult television series. One such example is the television series *Hawaii Five-0* (2010 to present), which is a remake of the original series of the same name that was screened for twelve seasons from 1968 to 1980. Both the original and the re-imagined television series have been filmed on-location in Honolulu, O'ahu.⁵²⁵ New productions of films give rise to renewed media attention on the topic and return public interest to the movies or television series. Furthermore, with new film productions at some of the known film locations, this has vast potential to rejuvenate the visitation of such attractions.⁵²⁶

5.4. Positive and Negative Impacts

All forms of tourism bring about positive and negative impacts on the local and national environment (socio-cultural, physical and economic). In the case of OLFIT, this tourism niche is believed to “exert a series of effects on destinations that are unique to this form of visitation”.⁵²⁷ Though, Croy and Heitmann state that “many of the negative impacts appear to be afterthoughts” and that “most impacts attributed to film tourism (both positive and negative) reflect the impacts generally attributed to tourism”.⁵²⁸ Some of the most frequently encountered impacts of OLFIT will be discussed below.

Firstly, the most notable positive impact is the increased visitation of a destination.⁵²⁹ This occurs as a result of the broadened visitor market for a destination due to the

⁵²⁵ IMDb, ‘Hawaii Five-0 (2010-)’ , <http://www.imdb.com/title/tt1600194/>, 1990-2014. Access: 2014-11-13.; IMDb, ‘Hawaii Five-0 (1968-1980)’ , http://www.imdb.com/title/tt0062568/?ref =nv_sr_2, 1990-2014. Access: 2014-11-13.

⁵²⁶ For more information, see the Tourism Area Life Cycle (TALC) section of this chapter.

⁵²⁷ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 73.

⁵²⁸ G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 196.

⁵²⁹ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 84.

presence of film locations as additional attractions.⁵³⁰ Due to this diversification of the visitor market, film locations can be “all-year, all-weather attraction[s]”, which means that a constant influx of visitors occurs at the respective destinations.⁵³¹ Thus, as a result of OLFIT the main tourism season of a destination is extended and in some cases seasonality may even be completely eliminated. This means that the visitation of tourists is not merely limited to a specific time of the year, but that it extends further. The visitation of tourists and activities with regard to film locations happen year-round and thus enhance the sustainability of that destination.⁵³² This is evident in the case of the period drama television series *Downton Abbey*, which boosted tourism to the UK and more specifically to its film locations at Highclere Castle in Berkshire and the town of Bampton in Oxfordshire. There has been a clear increase in visitors to Highclere Castle as is evident by means of comparing the visitor numbers: “About 50,000 people came to see the house last year, compared to about 30,000 who visited before the series began airing in the U.K. in fall 2010”.⁵³³

This year-round tourism has significant positive economic consequences for a tourist-receiving region. Due to the presence of film-induced tourism at a destination new business opportunities can be generated which empowers the local economy.⁵³⁴ Thus, the development of products and activities related to OLFIT causes job creation due to tourism being a labour-intensive and multi-stakeholder industry.⁵³⁵ This rise in employment is reflected in amongst others the need for specialized tourist guides at film locations. Transportation to and from the locations becomes necessary and tour operators may be able to offer specialized services and tour packages to accommodate interested parties. In addition, the hospitality industry (accommodation and restaurants) may develop or gain a boost and require more

⁵³⁰ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 17.

⁵³¹ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 93.

⁵³² S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵³³ CNN Travel, “Downton Abbey’ creates tourism boom’, <http://edition.cnn.com/2012/01/27/travel/downton-abbey-tourism/>, 2012-01-30. Access: 2014-12-21.

⁵³⁴ G. Croy and S. Heitmann, Tourism and Film in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 196.

⁵³⁵ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 73.

personnel. This may also cause a multiplier effect with the need for auxiliary services such as laundry for hotels.

Another positive economic impact is the growth in regional income and revenues as a result of tourist spending, in particular the sale of souvenirs or film-related merchandise.⁵³⁶ This may also lead to the introduction of organized film location tours. Travellers then spend money on spin-off services such as guided location tours, specialized activities and themed tour packages. In order to accommodate them, new amenities will become necessary. This causes the introduction of new facilities and the upgrading of existing ones.⁵³⁷

Film locations as tourist attractions also serve to broaden the available tourism products and activities that are offered to visitors. This means that as a result of OLFIT the diversification of the tourism product can be achieved. In the case of the small town of Bovec in Slovenia, the entire valley where the town is located is known for its World War I and World War II heritage. The region is especially renowned for the fact that it is the location where an important battle between Italy and the Austro-Hungarian Empire occurred during World War I. The battle itself later became known as Kobarid or Caporetto in literature. Incidentally, however, the town of Bovec, or more specifically the River Soca, recently featured as the “lead actress” in the Disney movie *The Chronicles of Narnia: Prince Caspian* (2008).⁵³⁸ Filming of the final decisive battle in the film occurred at the Soca River in 2007.⁵³⁹ The filmic legacy of the region now contributes to the existing heritage sites, thereby enhancing the attractiveness of the destination to tourists.

⁵³⁶ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 73.

⁵³⁷ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 17.

⁵³⁸ A. Adamson (director), *The Chronicles of Narnia: Prince Caspian – 2-Disc Collector’s Edition*, Disc 2: Big Movie Comes To A Small Town. 2008.

⁵³⁹ A. Adamson (director), *The Chronicles of Narnia: Prince Caspian – 2-Disc Collector’s Edition*, Disc 2: Big Movie Comes To A Small Town. 2008.

A social or cultural result of OLFIT is the altered or raised profile of a tourism area as a result of filming having taken place there.⁵⁴⁰ This means that due to filming, awareness of a destination can be raised.⁵⁴¹ Various places have through their exposure to filmic audiences only gained enough public exposure as to become recognizable. Therefore, films can assist a country or region in its destination marketing. Especially in the case of *The Lord of the Rings* and New Zealand, the “New Zealand government was very proactive” to use the movie trilogy in national campaigns and authorities have grasped the opportunities provided by the movie trilogy to gain greater exposure for New Zealand as a tourist destination.⁵⁴² In addition, Beeton states that this raised profile as a result of a destination being a film location also results in “community pride and cohesiveness”.⁵⁴³

Another positive environmental or physical effect as a result of filming on-location and as a result of OLFIT is the fact that the scenic beauty of a place raises environmental awareness in both residents and visitors.⁵⁴⁴ This undoubtedly furthers an understanding about the need to protect and preserve the natural and cultural environment of a region and thus enhances its continued survival.

However, there are not only positive consequences as a result of OLFIT. Destinations do not always make use of all marketing and planning opportunities with regard to film location tourism. This may occur as destination marketing organizations (DMOs) might not have realized the “pulling power of a film”.⁵⁴⁵ This may be as they judge OLFIT to be a capricious niche, which is difficult to plan for. In addition, various destinations and their stakeholders feel that the “lure of film- or TV-based tourism might not last long, so it would be unwise to base long-term planning

⁵⁴⁰ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 86.

⁵⁴¹ G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 196.

⁵⁴² M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 73.

⁵⁴³ S. Beeton, *From the Screen to the Field: The Influence of Film on Tourism and Recreation*, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁴⁴ S. Beeton, *From the Screen to the Field: The Influence of Film on Tourism and Recreation*, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁴⁵ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 83.

on what could be a passing trend” and they are “disinclined to alter their product to satisfy what might be a fickle market”.⁵⁴⁶ As a result, various destinations, where OLFIT takes off despite opposing expectations, are physically unprepared to “find themselves at the centre of a film-based tourism boom”.⁵⁴⁷ At this stage many destinations then face unsustainable numbers of tourists (crowding/overcrowding), which may result in “environmental damage, loss of privacy for the host community or an unwelcome change to the traditional visitor base”.⁵⁴⁸

An example of a destination being overwhelmed by the sheer numbers of tourists is the case of Bovec in Slovenia, where the epic river battle was filmed for *The Chronicles of Narnia: Prince Caspian* (2008). However, in this case, even though much communication, consultation and community participation occurred in advance of filming, when the actual film crew arrived, the small town was still overwhelmed. The town itself had about 1600 residents and the foreigners (cast, crew, extras) who came for the filming comprised about 1200 people on any day of the two and a half weeks of filming on location. For the duration of filming, the film crew was accommodated in Bovec itself and in 20 surrounding villages. Despite the thorough consultation and involvement of the locals in the planning process, the town initially seemed a little overwhelmed with the hordes of foreigners. This sudden influx of people was unlike anything the town had seen before, despite them claiming that they were ready to receive the tourists. Director Andrew Adamson claims that “Bovec was actually consumed by the film for a small period of time”.⁵⁴⁹ In addition, on the day that everyone arrived and the first day of filming began, most of the cast and crew went out for dinner in the evening, but eventually the kitchens and waiters had to inform them that there was not enough food for everyone. In one case, the chef even quit as he was overwhelmed. The cast and crew had to go to the supermarkets to purchase food to prepare for themselves. Also, most pubs and restaurants closed at 22:00 in the evening, which was when many crew members

⁵⁴⁶ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

⁵⁴⁷ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 73.

⁵⁴⁸ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 73.

⁵⁴⁹ A. Adamson (director), *The Chronicles of Narnia: Prince Caspian – 2-Disc Collector’s Edition*, Disc 2: Big Movie Comes To A Small Town. 2008.

only completed their work for the day. This was unexpected for the cast and production crew.⁵⁵⁰ Nevertheless, despite feeling overwhelmed initially, the residents of the small town remained friendly and welcoming towards the film crew. The cast and crew made use of local facilities and tourism products, such as various adventure tourism activities. The intense visitation of the region caused economic upliftment and the locals seemed very appreciative that their town and the Soca River had been chosen for the film project. The mayor of Bovec even thanked director Adamson for bringing the film to town. Local residents also expressed their gratitude for the film production livening up the local economy and encouraged the film crew to return as tourists.⁵⁵¹ While in this instance it eventually led to a positive response, despite overcrowding, it is not always the case.⁵⁵²

Harmful environmental impacts may also occur as a result of the actual filming process in itself, which then may shed a bad light on the film location as a tourist attraction. This means that as a result of film productions the “natural and cultural environment within a destination is subject to pressure from both the film industry and the resulting increase of tourism activity”.⁵⁵³ There have been several reported cases of the destruction or the modification of the environment by film crews.⁵⁵⁴ One example is the filming of the latest movie in the Mad Max series. *Mad Max: Fury Road*, the fourth movie in the series (proposed release date: 2015) which has been filmed in South Africa and Namibia in addition to Australia. This is contrary to the previous three films in the franchise, which were filmed almost exclusively in

⁵⁵⁰ A. Adamson (director), *The Chronicles of Narnia: Prince Caspian – 2-Disc Collector’s Edition*, Disc 2: Big Movie Comes To A Small Town. 2008.

⁵⁵¹ A. Adamson (director), *The Chronicles of Narnia: Prince Caspian – 2-Disc Collector’s Edition*, Disc 2: Big Movie Comes To A Small Town. 2008.

⁵⁵² This is evident with the example of *Balamory* (2002-2005). The small fishing town of Tobermory on the Isle of Mull (Scotland) was completely overwhelmed and overcrowded by the large numbers of OLFIT tourists and local facilities were insufficient to cater for the hordes of visitors. See the following source: M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), pp. 73-74.

⁵⁵³ G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 196.

⁵⁵⁴ As indicated, such environmental destruction was evident during the filming process of *The Beach* (2000). Furthermore, the increase in backpacker tourism to the formerly pristine film location caused the environment to become strained further. See the following sources: S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 18.; M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

Australia. While the studio work was done at the Cape Town Film Studios, location shooting occurred in the Namib Desert of Southern Africa. However, there were multiple reports of the film crew damaging the fragile ecosystem.⁵⁵⁵ Reportedly, the Namibian government was delighted when the Namib Desert was chosen as a film location for the movie as this would boost the economy with foreign currency, generate taxes and result in extensive employment for locals, as well as global marketing. However, insufficient consultation occurred with the local communities and no environmental impact assessments occurred to inform people of possible consequences.⁵⁵⁶ Eventually, filming occurred within the Dorob National Park, a sensitive region where rare cacti occur and endangered reptiles. Reports of the filming process leaked out and claims were made that the film crews had allegedly damaged the sensitive environment.⁵⁵⁷ This did not only shed a bad light on the film itself, but authorities were afraid that it would harm the Namibian film industry.⁵⁵⁸

As a result of OLFIT, altered behaviour in tourists may be brought about as well. This results in negative impacts on and damage to the cultural and/or natural heritage environment as a direct result of inappropriate tourist behaviour at film locations. An example of this is the iconic temple of Ta Prohm, overgrown with fig trees, at the World Heritage Site of Angkor Wat, which is located in the Siem Reap region of Cambodia. It prominently featured as a film location in the movie *Lara Croft: Tomb Raider*, which was based on the computer gaming franchise of that same name.⁵⁵⁹ As a result of having viewed the film, various film location tourists were “found to be climbing on the ancient temple walls in an attempt to emulate the

⁵⁵⁵Wired, ‘Fragile Namibian deserts ‘damaged’ by Mad Max film crew’, <http://www.wired.co.uk/news/archive/2013-03/05/mad-max-namibian-desert-damage>, 2013-03-05. Access: 2014-11-10.

⁵⁵⁶The Guardian, ‘Mad Max: Fury Road sparks real-life fury with claims of damage to desert: Filmmakers accused of riding roughshod over ancient ecosystem in Namibia, endangering lizards and rare cacti’, <http://www.theguardian.com/world/2013/mar/05/mad-max-fury-road-namibia>, 2013-03-05. Access: 2014-11-10.

⁵⁵⁷News 24, ‘Film accused of destroying Namib Desert’, <http://www.news24.com/Travel/International/Film-accused-of-destroying-Namib-Desert-20130305>, 2013-03-05. Access: 2014-11-10.

⁵⁵⁸The Guardian, ‘Mad Max: Fury Road sparks real-life fury with claims of damage to desert: Filmmakers accused of riding roughshod over ancient ecosystem in Namibia, endangering lizards and rare cacti’, <http://www.theguardian.com/world/2013/mar/05/mad-max-fury-road-namibia>, 2013-03-05. Access: 2014-11-10.

⁵⁵⁹Middle Savagery, ‘The “Tomb Raider Temple” – Ta Prohm at Angkor Wat’, <http://middlesavagery.wordpress.com/2013/04/17/the-tomb-raider-temple-ta-prohm-at-angkor-wat/>, 2013-04-17. Access: 2014-11-10.

heroine, Lara Croft”.⁵⁶⁰ Together with the re-enactments of film scenes safety concerns are also raised, especially when inexperienced people attempt to act out stunts or actions that their film heroes have “performed”.⁵⁶¹ Another form of inappropriate behaviour on behalf of film location tourists is the “actual removal of part of a site for souvenirs”.⁵⁶² This includes taking small samples of sand or other materials from film locations or bigger objects such as street signs. In various cases, the repeated removal of iconic items that featured prominently in film was noted.⁵⁶³

A prevalent negative impact of on-location film-induced tourism is that as a result of developments to accommodate the tourists from this market niche, some argue that public funds are redistributed “away from basics of health and education” and therefore away from the needs of the local residents of an area.⁵⁶⁴ They feel that only those people directly involved with tourism related to film locations would benefit from such developments. This would also mean that only a certain segment of the local society gains economically from OLFIT.⁵⁶⁵ In addition, due to the raised profile of the location property values rise and with the increase in tourism, prices of local produce will also increase to allow for further financial gain from the visitors. However, this also means that local residents also have to pay the higher prices. In addition, the cost of local labour will rise and locals may no longer be able to afford the higher living costs. This is a possible cause of contention.⁵⁶⁶ Various socio-cultural impacts have also been noted by authors. Related to the above-mentioned economic impact is the fact that those residents who do not experience financial gain

⁵⁶⁰ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

⁵⁶¹ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁶² M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

⁵⁶³ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

⁵⁶⁴ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁶⁵ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁶⁶ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 68.

from OLFIT will develop a jealousy towards those that do. This may result in community disintegration.⁵⁶⁷

Another negative effect is the negative word-of-mouth marketing or a negative impression of the actual location as compared to what it appears like in film. With regard to the romantic comedy *Notting Hill* (1999), it is actually a challenge to find the romanticized locations within the “real London street of the same name”.⁵⁶⁸ This means that the authenticity of the actual location will be questioned as it does not completely resemble the simulated image that was depicted in film. This is even more the case when “films are [...] not shot at the destination they purport to be”.⁵⁶⁹ This issue of authenticity and simulacra clearly is a post-tourism difficulty faced by film locations and it may result in the dissatisfaction of visitors.

Closely related to this issue is that tourists expect the film location to be similar to what they appeared in the film. This means that they also expect the local residents to be friendly and welcoming. Tourists thus expect “them to behave as in the film” and impose on their hospitality,⁵⁷⁰ after exploiting the local population.⁵⁷¹ This drawback is related to increased tourist visitation in general and it is not necessarily a direct result of OLFIT.⁵⁷²

Frequently, local residents have also complained about the ambience of a place changing. Either there is a sudden influx of people or different tourists than what the locals are used to that travel to the location. As a result, concerns about noise levels, crowding and pollution came about.⁵⁷³ Residents felt that the character of their place was thus altered as a result of OLFIT. In some instances, destinations

⁵⁶⁷ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁶⁸ M. Smith, N. MacLeod and M. Hart Robertson, *Key Concepts in Tourist Studies*, (SAGE Publications Ltd, London, 2010), p. 74.

⁵⁶⁹ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 18.

⁵⁷⁰ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁷¹ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 68.

⁵⁷² S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 18.

⁵⁷³ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

are also physically altered and commoditised to appear like the film set. This physically changes the appearance of a place to resemble that on-screen, even after filming has long wrapped up.⁵⁷⁴

In addition, it seems that in various cases this new type of special-interest tourist clashed with the existing visitor base of a destination. New facilities were built to accommodate the cultural niche tourists, which meant that existing facilities such as camping grounds were replaced by “higher-class” amenities such as hotels. Tourists who regularly travelled to that region before thus felt unwelcome and pushed out by the film location tourists.⁵⁷⁵ This has been perceived at Barwon Heads, where the Australian television series *Sea Change* (1998-2000) was filmed. Barwon Heads stands in as the fictitious town of Pearl Bay on screen.⁵⁷⁶ As a result of the popularity of the television series, the visitor market of the destination broadened.⁵⁷⁷ In order to attract higher-spending visitors, the traditional budget travellers and campers were displaced in favour of the high-yield niche tourists. Thereby, the “mix of visitors” changed.⁵⁷⁸ Amenities to cater for the new types of visitors changed from camping sites to more expensive hotels. In addition, traditional budget tourists were competing over space, local resources and activities with the higher-paying film location tourists.⁵⁷⁹ The change in the visitor base also had other consequences. The local residents of Barwon Heads were disillusioned by the way the film location tourism impacted on their daily lives. Tourism services had largely replaced the general amenities that were required by the inhabitants of the town. Again, “real estate values” and thus the prices of properties increased dramatically, which was upsetting to local residents.⁵⁸⁰ Residents and the traditional campers also complained about the intrusion of their privacy by the new types of visitors, who did

⁵⁷⁴ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁷⁵ S. Beeton, From the Screen to the Field: The Influence of Film on Tourism and Recreation, *Tourism Recreation Research* 33(1), 2008, p. 42.

⁵⁷⁶ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 20.

⁵⁷⁷ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 22.

⁵⁷⁸ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 15.

⁵⁷⁹ G. Croy and S. Heitmann, Tourism and Film in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), p. 196.

⁵⁸⁰ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 22.

not seem to respect boundaries and invaded by peering in through windows and snapping photographs.⁵⁸¹

A further negative consequence of OLFIT is the possible conflict that may arise between hosts and guests. As seen above, due to OLFIT the number of visitors is likely to increase and the type of tourists visiting the destination may also change. The town of Goathland in Yorkshire, where both the British television series known as *Heartbeat* (1992-2010) and scenes featuring the “Hogsmeade” railway station from the *Harry Potter* movie series were filmed, is a case in point.⁵⁸² As a result of on-location film-induced tourism the traditional identity of the town changed from a tranquil sanctuary into a “major day tourist attraction”, with the town of 200 inhabitants needing to accommodate 1.1 million tourists annually.⁵⁸³ Overcrowding of local facilities resulted. This is an indication that the carrying capacity of that destination was exceeded, which caused congestion⁵⁸⁴ and so competition for space between residents and visitors occurred.⁵⁸⁵ This metamorphosis of a tranquil town into a popular tourist destination, as a result of OLFIT, also gave rise to conflict between the residents and the visitors. A point of contestation was the physical manifestation of the merging of the real and the fictional filmic place. This caused a “progressive dissolution of the distinction between ‘back stage’ Goathland, the ‘real’ place where ‘real’ country people live, and Aidensfield, the fictional ‘front stage’ of *Heartbeat* and *Heartbeat* tourism”.⁵⁸⁶ Conflict arose between the town’s inhabitants and the tourists travelling there, as the residents became intolerant of the visitors to their town. They perceived a cultural difference between themselves and traditional tourists, as the people appreciating the local landscape and scenery, and the “vulgar

⁵⁸¹ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, pp. 22-23.

⁵⁸² T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, p. 233.

⁵⁸³ N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 81.

⁵⁸⁴ S. Beeton, Smiling for the Camera: The Influence of Film Audiences on a Budget Tourism Destination, *Tourism, Culture & Communication* 3(1), 2001, p. 18.

⁵⁸⁵ N. O’Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 81.

⁵⁸⁶ T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, p. 238.

Heartbeat tourists”, who were day-trippers or mass tourists causing congestion and intruding into the area.⁵⁸⁷ The travellers were thus highly scrutinized by the locals.

Furthermore, it has often been argued that films may cause a negative impact on a destination as a result of “off-putting destination images” and “unfavourable imagery” due to “pessimistic storylines”.⁵⁸⁸ Featured topics include drugs, arms and human trafficking, the depiction of slums or townships, war, drug use, crime, prostitution and other social concerns. This may cause a destination to be portrayed in a bad light or as a hazardous environment for visitation. The opposite has, however, also proven to be true as several locations featured in such films have become exceedingly popular. This is evident with the award-winning crime drama *Breaking Bad* (2008-2013). Despite expectations, a virtual tourist boom has occurred at the film locations in Albuquerque, New Mexico. Due to the popularity of the film locations as tourist attractions a number of location tours have developed.⁵⁸⁹ Another example of a “negative” film inducing tourism is that of *Slumdog Millionaire* (2008), which has fuelled tourism to the slums of Mumbai.⁵⁹⁰

Roesch suggests that a possible solution to the negative effect of OLFIT would be to “demarket” the tourist area in order to decrease its visitation.⁵⁹¹ Nevertheless, while many of the negative impacts faced at film locations as tourist attractions seem overwhelming, one should not forget that there are indeed positive consequences as well. As was obvious above, these are also quite extensive and may be immensely beneficial to a tourist-receiving destination. Therefore, as long as there is an awareness of the negative consequences of OLFIT and it is not devastating, this form of special-interest tourism will continue to thrive. In order to mitigate the

⁵⁸⁷ T. Mordue, Performing and directing resident/tourist cultures in *Heartbeat* country, *Tourist Studies* 1(3), 2001, p. 244.

⁵⁸⁸ N. O'Connor, S. Flanagan and D. Gilbert, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a case study*, (Lambert Academic Publishing, Saarbrücken, 2010), p. 82.

⁵⁸⁹ Albuquerque Convention & Visitors Bureau, ‘Breaking Bad in Albuquerque’, <http://www.visitalbuquerque.org/albuquerque/film-tourism/breaking-bad/>, 2014. 2014-11-13.; The Guardian, ‘The Breaking Bad tours driving a tourist boom in Albuquerque’, <http://www.theguardian.com/travel/2013/aug/11/breaking-bad-tour-albuquerque>, 2013-08-11. Access: 2014-12-16.

⁵⁹⁰ Development Asia, ‘Slumdog Millionaire Puts Slum Tourism in the Spotlight’, <http://development.asia/issue03/feature-01.asp>, 2009-04-03. 2014-11-13.

⁵⁹¹ S. Roesch, *The Experiences of Film Location Tourists*, (Channel View Publications, Bristol, 2009), pp. 38-40.

negative impacts of OLFIT, community consultation and the involvement of locals in the filming process and in the development of a film location as a tourist destination and attraction is necessary. In addition, the “close cooperation between DMOs and the film industry is essential”.⁵⁹² It is thus evident that the impacts of OLFIT influence its long-term success and sustainability.

5.5. Tourism Area Life Cycle (TALC)

As indicated, one of the most influential theoretical models in tourism is Richard Butler’s Tourism Area Life Cycle (TALC), which he developed in 1980 based on marketing and tourism literature of the 1970s. Eighteen years after Butler created this model, Tom Baum maintains that the Tourism Area Life Cycle “is one of the most robust and widely used conceptual and managerial frameworks to be employed in the tourism area”.⁵⁹³ While this model has been commonly applied within the tourism domain, it has also been subject to much scrutiny and criticism over the years. For instance, it has been argued that it presents an oversimplified representation of actual events because it does not consider alternative stages to those established by Butler.⁵⁹⁴ It has also been criticised for neglecting to include the notion of a carrying capacity for tourism.⁵⁹⁵ Nevertheless, more than 30 years after the concept was coined, it remains undoubtedly the “most-widely cited conceptual framework for comprehending the dynamics of tourist destinations”.⁵⁹⁶ Therefore, the TALC is also of cardinal importance in this regard. All the factors noted above influence the Tourism Area Life Cycle of an OLFIT attraction and destination (see the flow diagram of Figure 8). However, before going into more detail, it is essential to note that the TALC of any tourism attraction or destination is similar to the patterns of a product cycle in marketing. With regard to merchandise, initial sales usually take off slowly. Thereafter, the products “experience a rapid rate

⁵⁹² G. Croy and S. Heitmann, *Tourism and Film* in P. Robinson, S. Heitmann and P.U.C. Dieke (eds.), *Research Themes for Tourism*, (CAB International, Wallingford, 2011), pp. 197-198.

⁵⁹³ T. Baum, Taking the Exit Route: Extending the Tourism Area Life Cycle Model, *Current Issues in Tourism* 1(2), 1998, p. 167.

⁵⁹⁴ T. Baum, Taking the Exit Route: Extending the Tourism Area Life Cycle Model, *Current Issues in Tourism* 1(2), 1998, p. 170.

⁵⁹⁵ S. Singh, The Tourism Area ‘Life Cycle’: A Clarification, *Annals of Tourism Research* 38(3), 2011, p. 1185.

⁵⁹⁶ S. Cole, Beyond the Resort Life Cycle: The Micro-Dynamics of Destination Tourism, *The Journal of Regional Analysis & Policy: Special Section: Tourism and Regional Science* 37(3), 2007, p. 266.

of growth, stabilize, and subsequently decline”.⁵⁹⁷ These stages are very similar to the life stages of tourism areas. This means that the tourism at a destination or attraction is evolving. The TALC reflects a “cycle of evolution” and may also be referred to as “Tourism Area Evolution” (TAE).⁵⁹⁸

The life stages within such a “hypothetical cycle of area evolution” resemble an S-curve (see Figure 5 below).⁵⁹⁹ There are six to seven evolutionary stages of a tourist area that can be identified. These are known as Exploration, Involvement, Development, Consolidation, Stagnation and either Decline or Rejuvenation.⁶⁰⁰ Firstly, the Exploration Stage is characterized by small initial numbers of tourists, usually non-locals, exploring the destination or attraction. They make individual arrangements to travel to places, thus visitation patterns seem irregular. Since there are not significant tourism facilities available yet, local amenities are used, though this does not yet imply that any notable economic or social impact is occurring.⁶⁰¹

This is followed by the Involvement Stage, where the visitation of sites increases, as do the numbers of tourists travelling to those areas. Thus, tourist visitation to a destination or attraction “[assumes] some regularity”.⁶⁰² Locals are commencing to provide amenities and facilities primarily for visitors. Nevertheless, the interaction between hosts and guests remains high. Tourist-orientated advertising may commence. Furthermore, a tourist season will slowly but surely start to emerge and “adjustments will be made in the social pattern of at least those local residents involved in tourism”.⁶⁰³ Furthermore, the travel arrangements of tourists to the destination will become more organized. This means that the local/regional

⁵⁹⁷ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 4.

⁵⁹⁸ S. Singh, The Tourism Area ‘Life Cycle’: A Clarification, *Annals of Tourism Research* 38(3), 2011, p. 1186.

⁵⁹⁹ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, pp. 6-7.

⁶⁰⁰ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 7.

⁶⁰¹ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), pp. 5-6.

⁶⁰² R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 7.

⁶⁰³ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 6.

governmental organizations, as well as other public agencies, will be expected to facilitate official transportation and other facilities.⁶⁰⁴

Most of a destination's growth occurs during the Development Stage since a relatively well-defined tourist market has emerged and heavily targeted advertising occurs. Local heritage attractions are being developed, amenities are provided there and the attractions are marketed extensively. Regional and national governmental and public involvement in planning and in the provision of facilities becomes essential, which means that local control of and involvement in tourism development tends to decline. This is evident when local facilities are replaced by "larger, more elaborate and more up-to-date" ones that are made available by external and often international organizations or hospitality franchises.⁶⁰⁵ During peak season, the number of tourists may well exceed that of local residents and imported labour may be used. Auxiliary facilities (such as laundries, restaurants and petrol stations) to supplement the tourism infrastructure will start to develop. During this stage the physical appearance of the area will alter noticeably, which may or may not be welcomed by locals.⁶⁰⁶

During the Consolidation Stage the steep "rate of increase in numbers of visitors will decline, although total numbers will still increase".⁶⁰⁷ Though, the number of visitors will still exceed that of local residents. It is during this phase that the area's economy will be largely dependent on the tourism industry. Marketing and advertising of the destination and its attractions remain extensive and the major franchises and chains of the tourism industry will have located themselves within the destination. As a result of this and the large tourist numbers present, opposition and discontent amongst local residents who are not involved in the tourism industry may arise.⁶⁰⁸

⁶⁰⁴ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 6.

⁶⁰⁵ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 8.

⁶⁰⁶ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 6.

⁶⁰⁷ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 8.

⁶⁰⁸ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 7.

As a destination enters the Stagnation Stage of the TALC, visitor numbers will reach their peak as the carrying capacity of the destination is reached or exceeded. This means that environmental, social or economic problems may arise.⁶⁰⁹ Though, it has thus far not explicitly been stated what the carrying capacity for tourism at a destination comprises and when it will be reached. The only agreement seems to be that it is “finite since the earth’s resources [...] are limited and their excessive use will lead to decline in either the number of tourists or the quality of their experience”.⁶¹⁰ During this stage, while the image and marketing brand of the destination will be well-established, it will slowly fall out of fashion. The destination will become dependent on repeat visitation and conventions. “Surplus bed capacity will [become] available and strenuous efforts will be needed to maintain the level of visitation”.⁶¹¹ Furthermore, new developments may occur in peripheral areas, separate from the original tourism focal points. In addition, “existing properties are likely to experience frequent changes in ownership”.⁶¹²

The final stage, namely the Decline Stage, may often be inevitable in any biological or product life cycle.⁶¹³ Thus it undoubtedly also occurs within the TALC. Once a tourism area has reached the Decline Stage it will no longer be able to compete with other and “newer” areas. Furthermore, it becomes less popular as a result of overuse or visitation impacts.⁶¹⁴ The tourist destination loses its attractiveness and faces a declining market. It will no longer appeal to holiday vacationers, but rather to weekend travellers or day excursions.⁶¹⁵ Another characteristic is that within the tourism area the “property turnover will be high”.⁶¹⁶ Additionally during this phase,

⁶⁰⁹ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 7.; R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 8.

⁶¹⁰ S. Singh, The Tourism Area ‘Life Cycle’: A Clarification, *Annals of Tourism Research* 38(3), 2011, p. 1185.

⁶¹¹ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 7.

⁶¹² R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 7.

⁶¹³ S. Singh, The Tourism Area ‘Life Cycle’: A Clarification, *Annals of Tourism Research* 38(3), 2011, p. 1185.

⁶¹⁴ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 5.

⁶¹⁵ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 9.

⁶¹⁶ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 7.

several tourist facilities may even be replaced by structures that are no longer in relation to the tourism industry. This indicates that the area “moves out of tourism”.⁶¹⁷ As the attractiveness of the destination for tourism declines, more tourism-related amenities and facilities will disappear. Local involvement in tourism will increase as property values decrease and residents and employees buy up properties. In addition, hospitality establishments may be converted into condominiums or apartments for permanent settlement. In some extreme cases, the entire area may decline into a slum and its tourism function may be lost entirely.⁶¹⁸

In order to circumvent decline, the rejuvenation of a tourism area needs to occur. To achieve increased sustainability, collaborative marketing is essential.⁶¹⁹ Furthermore, almost a complete change in the attractions on which the tourism is based is necessary: The destination needs to reinvent itself to survive. In this regard, OLFIT in itself has a great potential in supplementing existing attractions or by providing an alternative resource base to induce travel to an area. In general, rejuvenation may be achieved in two ways. The first option would be to introduce man-made attractions such as casinos or theme parks, or in the case of OLFIT, to maintain film sets after filming has wrapped up at locations for tourist visitation.⁶²⁰ Man-made attractions may not always be effective, especially when surrounding areas introduce a similar tourism product and start competing with that attraction.⁶²¹ Alternatively, it is possible to exploit previously unused (natural) resources for tourism.⁶²² These may include hot or mineral springs in order to develop spas, or in the case of OLFIT, landscapes and locations that have featured in film. Thereafter, once rejuvenation occurs, the “development of new facilities becomes economically feasible”.⁶²³ With niche tourism, such as FIT, new forms of recreation and tourism

⁶¹⁷ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 7.

⁶¹⁸ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 8.

⁶¹⁹ S. Singh, The Tourism Area ‘Life Cycle’: A Clarification, *Annals of Tourism Research* 38(3), 2011, p. 1186.

⁶²⁰ R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 9.

⁶²¹ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 8.

⁶²² R.W. Butler, The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources, *The Canadian Geographer* 24(1), 1980, p. 9.

⁶²³ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 8.

develop as new tourist markets emerge. These special-interest types of travel may make use of previously untapped resources or have the potential to revive existing features. To ensure the success of rejuvenation, both public (governmental) and private sector efforts are essential. Though, ultimately even “the attractions of the rejuvenated tourist area will lose their competitiveness”.⁶²⁴ Only in exceptional cases there are such unique, and established, attractions that have visitation longevity, a timeless attractiveness and long-time tourism sustainability. In this regard, accessibility and cost also play a significant role for the attractions to be able to “withstand the pressures of visitation”.⁶²⁵

Figure 4: The Tourism Area Life Cycle

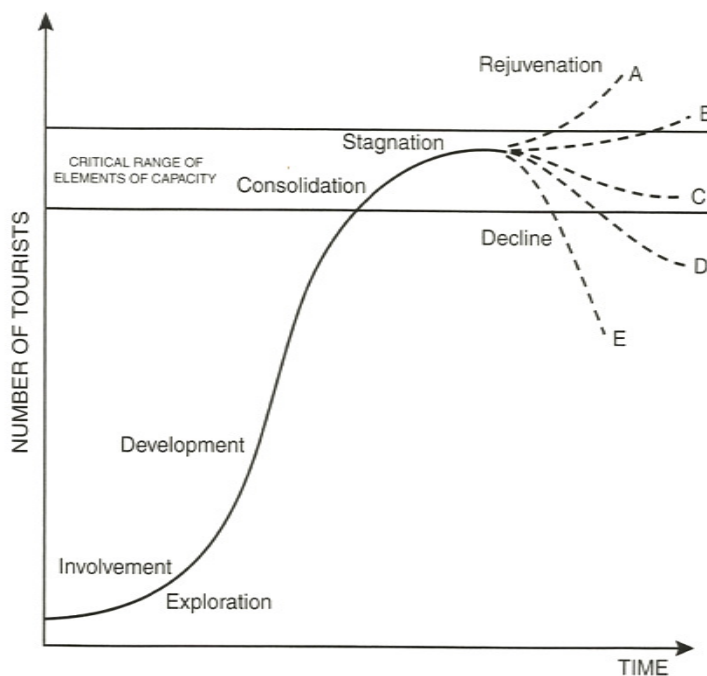


Figure 1.1 Hypothetical evolution of a tourist area. (For explanation of A–E see ‘Implications.’)

From: R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 5.

The TALC also has important implications for OLFIT. Similar to other tourism areas, on-location film-induced tourism attractions and associated tourism products also evolve according to the TALC, which might make them somewhat predictable.

⁶²⁴ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 8.

⁶²⁵ R.W. Butler (ed.), *The Tourism Area Life Cycle Vol. 1: Applications and Modifications*, (Channel View Publications, Clevedon, 2006), p. 8.

Indeed, “scholars [have] considered the TALC concept indispensable for sustainability”, which further indicates the model’s usefulness in the context of this dissertation.⁶²⁶ Thus, knowledge about the TALC will allow film producers, destination managers, marketers and tour operators of OLFIT to enhance the available products and attractions. In order to lengthen the appeal of a film/book series or franchise and to benefit and capitalize from this when transferring a story from book into film format, there currently seems to be a trend to produce more than one film per novel. This is especially the case with popular book series, once the film rights have been obtained. Usually, only one film is made per book, but recently the final climactic novel tends to be produced in two parts. This was the case with the novel *Breaking Dawn* from *The Twilight Saga*, the novel *The Deathly Hallows* from the *Harry Potter* series and the novel *Mockingjay*, which is the climactic end of *The Hunger Games* franchise.

Another trend is the revival of older film series or movie franchises with the aid of new productions. These may be filmed at new film locations, as is the case with the seventh film in the *Star Wars* franchise, known as *Star Wars: Episode VII – The Force Awakens* (proposed release date: 2015). Part of the filming occurred in July 2014 on the Irish Island known as Skellig Michael, located within Kerry County. The island is a World Heritage Site because of the sixth century Christian monastic site that is located there, a landscape that was ideally suited for the purposes of the film project.⁶²⁷ In addition, location shooting also occurred in Abu Dhabi, which is a state forming part of the United Arab Emirates (UAE), instead of Tunisia, which is the location used before.⁶²⁸

Though, there are also new film productions at older known film locations, which clearly have revived the visitation of those sites. One example would be the new

⁶²⁶ S. Singh, The Tourism Area ‘Life Cycle’: A Clarification, *Annals of Tourism Research* 38(3), 2011, p. 1186.

⁶²⁷ Irish Central, ‘Experts raise concerns over filming of “Star Wars” on Kerry Island’, <http://www.irishcentral.com/culture/entertainment/Experts-raise-concerns-over-filming-of-Star-Wars-on-Kerry-Island.html>, 2014-08-01. Access: 2014-11-10.; The Guardian, ‘Star Wars 7: Skellig Michael filming ruffles a few feathers: Bird experts are concerned filming of the new Star Wars film will interrupt breeding season on remote Irish island’, <http://www.theguardian.com/film/2014/jul/29/star-wars-vii-skellig-michael-filming-bird-population-breeding>, 2014-07-29. Access: 2014-11-10.

⁶²⁸ IMDb, ‘Star Wars: Episode VII – The Force Awakens (2015) Filming Locations’, http://www.imdb.com/title/tt2488496/locations?ref_=tt_dt_dt, 1990-2014. Access: 2014-11-10.

episodes of the popular television series *Dallas* (2012 to present). Similar to the original *Dallas* series (1978-1991), Southfork Ranch in Texas features as the central film location. Even some of the original cast members have returned for the filming of the new series.⁶²⁹ Despite the end of filming of the original series, tourism at the film location continued to grow: “Because of the ranch's high profile on television, the beautiful white mansion, the pool, the barns and surroundings quickly became a tourist mecca”.⁶³⁰ Since the start of filming of the new series, Southfork Ranch as a tourist attraction was firmly relocated back into the public eye, thereby enhancing and reviving its visitation and doubling its visitation numbers from 150,000 to over 300,000 tourists annually.⁶³¹

Alternatively, the prequel movie trilogy *The Hobbit* (2012-2014) has been reusing one of the key film locations in New Zealand where *The Lord of the Rings* film trilogy (2001-2003) had been shot on location, namely the film set of Hobbiton in the fictional Shire, at a private farm within the environs of Matamata near Auckland.⁶³² Film tourism to the location is still going strong more than a decade after the first LOTR film was released. According to Russell Alexander, chief executive of Hobbiton, the “predicted influx of tourists [...] materialized over the Christmas and New Year holidays”, this is a year after the release of the first film in the new trilogy.⁶³³ During this time, the second film had been released in cinema and there was still a third film to follow in December 2014. Thus, an average of 2050 tourists now visits the film location per day.⁶³⁴

In conclusion, the diagram below sets out the elements necessary for OLFIT, as identified in Chapter 4, and the success and sustainability factors that were

⁶²⁹IMDb, ‘Dallas (2012-)', http://www.imdb.com/title/tt1723760/?ref=mv_sr_4, 1990-2014. Access: 2014-11-13.

⁶³⁰Southfork Ranch, ‘The history of Southfork Ranch’, <http://www.southforkranch.com/dallas/>, 2014. Access: 2014-12-16.

⁶³¹ Huffington Post, ‘Dallas’ Tourism Bubbles Up At Southfork Ranch’, http://www.huffingtonpost.com/2013/01/25/southfork-ranch-draws-da_n_2543432.html, 2013-01-24. Access: 2014-12-16.

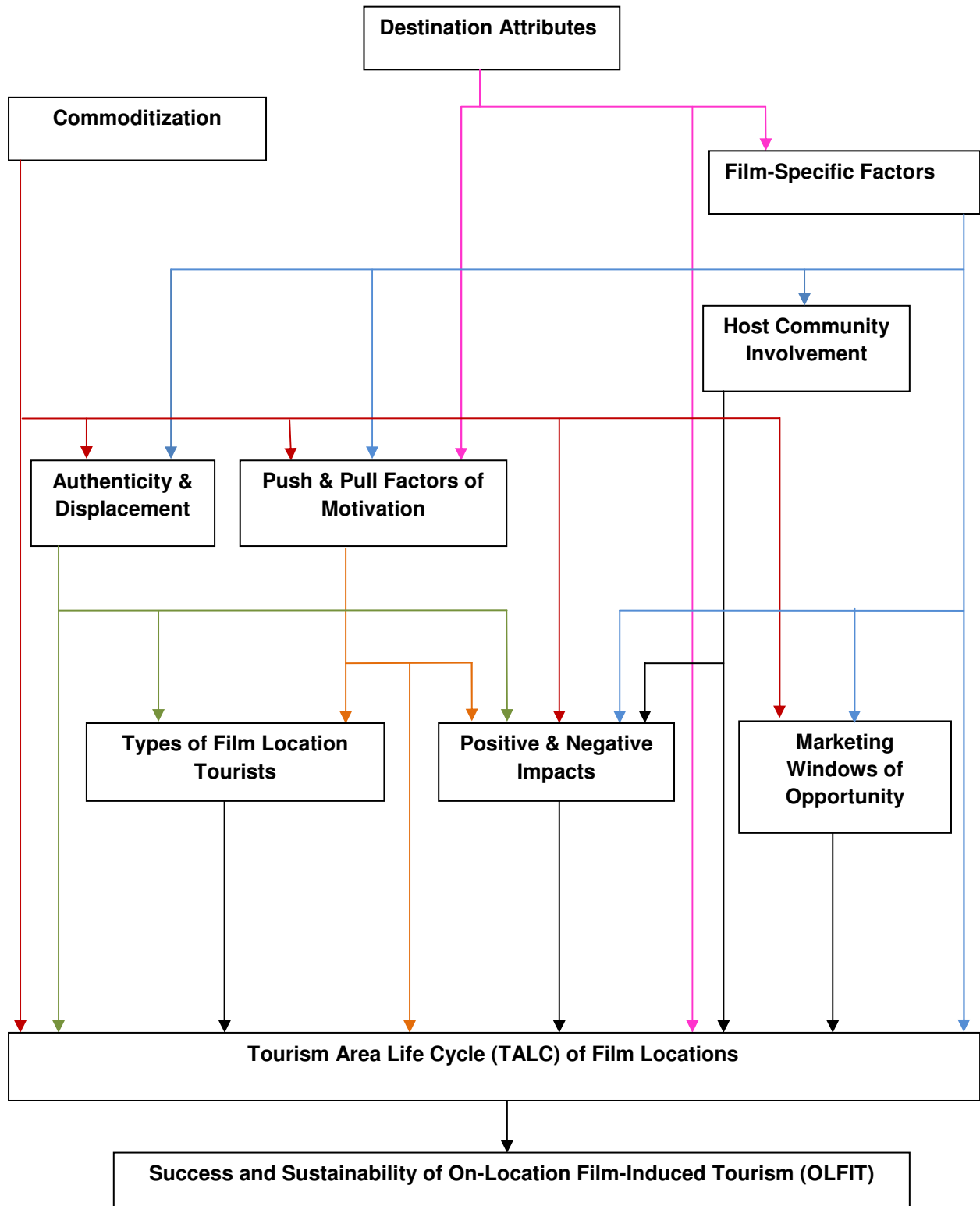
⁶³² I. Brodie, *The Hobbit Motion Picture Trilogy Location Guidebook*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2014), pp. 42-53

⁶³³ Stuff, ‘Is Hobbiton’s Green Dragon Inn Waikato’s busiest bar?’, <http://www.stuff.co.nz/waikato-times/news/9639512/Is-Hobbitons-Green-Dragon-Inn-Waikatos-busiest-bar>, 2014-01-23. Access: 2014-11-13.

⁶³⁴ Stuff, ‘Is Hobbiton’s Green Dragon Inn Waikato’s busiest bar?’, <http://www.stuff.co.nz/waikato-times/news/9639512/Is-Hobbitons-Green-Dragon-Inn-Waikatos-busiest-bar>, 2014-01-23. Access: 2014-11-13.

evaluated within this chapter. The flow diagram combines the elements and the appraisal thereof.

Figure 5: Flow Diagram of the Factors and Issues Affecting the Success and Sustainability of On-Location Film-Induced Tourism (OLFIT)



As is evident in the model above, which was drawn up based on the research from Chapters 4 and 5, there are a multitude of factors, which were discussed in this chapter and the previous chapter, which influence each other. As indicated in the model, there are a number of elements that were noted. The sphere of influence of each element in the model can be seen by following the coloured line of that specific factor. By tracing a specific colour, one can identify the impact of that element on other factors relevant to the study. Commoditization, for example, affects the authenticity of a tourist area. It also can generate marketing opportunities and influence the push and pull factors that motivate people to visit a film location. In addition, commoditization can either produce positive or negative impacts for an OLFIT destination. Evidently, the elements necessary for OLFIT and the success and sustainability factors influence each other, which in turn impacts on the Tourism Area Life Cycle of film locations as tourist attractions. The TALC thus is an indication of the success and sustainability of OLFIT attractions and destinations, since it is influenced by a number of tourism- and film-related factors. Thus, the TALC in actual fact monitors the success or failure and reflects the longevity of an OLFIT attraction and destination.

Chapter 6: The South African Situation

This chapter turns to consider South Africa in the context of the developing realm of OLFIT. After a brief sketch of South Africa as a destination, the chapter considers its role as both a stand-in location, as well as its position with the OLFIT industry. Since South Africa is a relatively new participant in this realm, there is only a limited amount of information available. Where possible, the developments in the country will be considered in the context of the factors and issues raised in the preceding chapters. The South African film productions will be discussed in chronological order to reflect on the development that has taken place.

6.1. A World in One Country: Tourism and Film Industry in South Africa

This first introductory section considers the various features of South Africa in order to present a brief backdrop and showcase what potentially exists for OLFIT. South Africa is located on the southernmost tip of the African continent and has a landmass of 1,233,404 km². The Robben, Marion and Prince Edward Islands form part of the country's territory as well. Towards the north, South Africa shares its borders with Namibia, Botswana, Zimbabwe and Mozambique. Furthermore, located within the region are the kingdoms of Lesotho and Swaziland, separate countries that are entirely (or partially) surrounded by South African territory.⁶³¹ South Africa itself is divided into nine provinces, namely the Northern Cape, Western Cape, Eastern Cape, Free State, KwaZulu Natal, North-West Province, Gauteng, Mpumalanga and Limpopo Province. The country has three capitals: Pretoria (administrative), Bloemfontein (judicial) and Cape Town (legislative).⁶³²

South Africa is surrounded by water on three sides with a coastline of 2,798 km. The Atlantic Ocean on the Western side carries with it the cold Benguela current and Indian Ocean on the Eastern side brings in warm water through the Agulhas

⁶³¹ South African Tourism, 'South Africa Fast Facts', <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.

⁶³² P. van Dyk, *Introduction to Tourist Guiding*, (Izimpilo C & S Publishers, Pretoria, 2008), p. 166.

current.⁶³³ Due to the apparent temperature difference in the water it is often assumed that Cape Point, the most south-western point of the continent with its stormy seas, is the confluence of the oceans. Thus, thousands of tourists flock there annually. However, Cape Agulhas as the southernmost tip of Africa is known as the official place where the two oceans meet. Though by now, it has been established that there is no clear dividing line, but that the two oceans meet and mix somewhere in between Cape Agulhas and Cape Point.⁶³⁴ While the exact point where the oceans meet remains controversial, it is clear that the oceans influence the climate and weather of the country. Due to the temperate climate and the long sunny days prevalent in the country, it is known as “Sunny South Africa”.⁶³⁵

According to the 2011 census, South Africa has an estimated population of 51,8 million people.⁶³⁶ The country has a very diverse populace and there are eleven official languages: Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sesotho sa Leboa, Sesotho, Setswana, siSwati, Tshivenda and Xitsonga. There are also other language groups in the country. This vast linguistic range reflects the strong ethnic and cultural diversity of the country. This is the reason why South Africa is known as the “Rainbow Nation”, which is a major draw card for tourism.⁶³⁷ Despite being one of the most developed countries in Africa, serious social and economic problems prevail such as unemployment, poverty, corruption, illiteracy, crime, inflation, the HIV/AIDS pandemic, poor service delivery, insufficient provision of low-cost housing, basic services (sanitation, water and electricity supply) and health care. These problems may also become risks, which hinder tourism to the country.⁶³⁸ Therefore,

⁶³³ South African Tourism, ‘South Africa Fast Facts’, <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.; P. van Dyk, *Introduction to Tourist Guiding*, (Izimpilo C & S Publishers, Pretoria, 2008), p. 165.

⁶³⁴ SouthAfrica.info, ‘Where the two oceans *really* meet’, <http://www.southafrica.info/about/geography/oceansmeet.htm#.VJgnucGXw>, 2007-12-18. Access: 2014-12-22.

⁶³⁵ South African Tourism, ‘South Africa Fast Facts’, <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.

⁶³⁶ Statistics South Africa, ‘People’, http://beta2.statssa.gov.za/?page_id=595#collapseEco, s.a. Access: 2014-12-22.

⁶³⁷ SouthAfrica.info, ‘The languages of South Africa’, <http://www.southafrica.info/about/people/languages.htm#.VJglucGXw>, 2012-11-06. Access: 2014-12-22.; P. van Dyk, *Introduction to Tourist Guiding*, (Izimpilo C & S Publishers, Pretoria, 2008), p. 173.

⁶³⁸ G. Shaw, M. Saayman and A. Saayman, Identifying Risks Facing the South African Tourism Industry, *South African Journal of Economic and Management Sciences SAJEMS* NS 15(2), 2012, p. 193.

the government has attempted to reduce extreme poverty and under-development and to improve living conditions by providing a social welfare system that enables access to education and food.⁶³⁹ However, according to South African Tourism, since the advent of democracy in 1994, there has been a steady economic upturn with positive growth in gross domestic product (GDP) and a “well-developed financial sector and active stock exchange”.⁶⁴⁰

After the demise of the Apartheid regime, tourism has become “one of the fastest growing” and most important economic sectors in South Africa.⁶⁴¹ It provided 3% of South Africa’s GDP in 2012 and contributed 4.6% of direct employment within the tourism industry.⁶⁴² Though, with tourism “[growing] at three times the world average”, it has become one of the most significant economic sectors in the country and the government intends to further this growth so that the tourism sector contributes up to 12% of the GDP in future.⁶⁴³ This growth is also reflected by the rise in international tourist arrivals, reaching the “highest levels ever” with 9.6 million international tourist arrivals in 2013.⁶⁴⁴ These already displayed an impressive growth rate of 10.2% in 2012, which has now been augmented by a further 4.7% in 2013. Thus, international tourism to the country has grown an annual average of 7.4% for the period of 2011 to 2013, which is well above the global average of 4.5%. Former Tourism Minister Marthinus van Schalkwyk stated that these numbers are a sign of “ongoing performance and sustainability” that can be expected for the local

⁶³⁹ Statistics South Africa, ‘People’, http://beta2.statssa.gov.za/?page_id=595#collapseEco, s.a. Access: 2014-12-22.

⁶⁴⁰ South African Tourism, ‘South Africa Fast Facts’, <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.; South African Tourism, ‘South Africa at a glance’, <http://www.southafrica.net/za/en/guides/entry/South-Africa-at-a-glance>, 2014. Access: 2014-12-22.

⁶⁴¹ South African Tourism, ‘South Africa Fast Facts’, <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.

⁶⁴² Industrial Development Corporation (IDC), ‘South African tourism numbers show impressive growth’, <http://www.idc.co.za/home/media-room/tourism-news/697-south-african-tourism-numbers-show-impressive-growth.html>, 2014-05-26. Access: 2014-12-22.

⁶⁴³ Media Club South Africa, ‘Tourism in South Africa’, <http://www.medioclubsouthafrica.com/component/content/article?id=91:tourism-industr...>, 2015. Access: 2015-01-31.

⁶⁴⁴ Department of Tourism, ‘International tourist arrivals to South Africa approach the 10 million mark’, www.tourism.gov.za/AboutNDT/Publications/International_tourist_arrivals_to_South_Africa_approach_the_10_million_mark.pdf, 2014-05-20. Access: 2014-12-22.

tourism sector.⁶⁴⁵ Similarly, when observing the figures of domestic tourism in the country, the statistics from the second quarter of 2014 (April to June) indicate that “6.9 million domestic trips were taken”, which is a staggering increase of 24% as compared to the same timeframe in the previous year.⁶⁴⁶ In general, the tourism industry in South Africa is well-developed. It provides a multitude of products, services and experiences. Entrepreneurship in this sector is strong and South Africa is a “global leader in responsible tourism”.⁶⁴⁷ Thus, niche tourism prevalent in the country is thriving, which implies that there is potential for OLFIT to develop.

As a tourism destination South Africa can be regarded as a “world in one country”. There are a multitude of natural and cultural attractions available for visitation. Due to a range of climate and vegetation zones, the country possesses diverse landscapes, ranging from fynbos and Mediterranean wineland regions in the Western Cape, vast beaches, indigenous forest and tropical areas, high mountains, rolling grasslands, flat plateau, desert and semi-desert environments to bushveld and savannah regions. There is abundant wildlife, especially within nature reserves in the country, including the famous Big Five (buffalo, elephant, lion, leopard and rhino) and many other species. Tourists can engage in many activities, but South Africa is perhaps best known for its adventure, sport, nature and wildlife tourism.⁶⁴⁸ The natural and cultural diversity is also evident in South Africa’s eight UNESCO World Heritage Sites (WHS), which were declared as sites of universal significance including the Fossil Hominid Sites (designated as WHS in 1999); Robben Island (1999); the iSimangaliso Wetland Park (1999); the transfrontier and mixed cultural and natural site of the Maloti-Drakensberg Park (2000) between Lesotho and South Africa; the Mapungubwe Cultural Landscape (2003); the Cape Floral Region

⁶⁴⁵ Department of Tourism, ‘International tourist arrivals to South Africa approach the 10 million mark’, www.tourism.gov.za/AboutNDT/Publications/International_tourist_arrivals_to_South_Africa_approach_the_10_million_mark.pdf, 2014-05-20. Access: 2014-12-22.

⁶⁴⁶ South African Tourism, ‘South African Tourism Domestic indicators: April to June 2014’, www.southafrica.net/uploads/files/Domestic_Indicators_Q2_2014_Final_.pdf, 2014. Access: 2014-12-22.

⁶⁴⁷ South African Tourism, ‘South Africa Fast Facts’, <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.

⁶⁴⁸ South African Tourism, ‘South Africa Fast Facts’, <http://www.southafrica.net/za/en/articles/entry/fact-sheet-south-africa-fast-facts>, 2014. Access: 2014-12-22.

Protected Areas (2004); the Vredefort Dome (2005); and the Richtersveld Cultural and Botanical Landscape (2007).⁶⁴⁹

Since the early 1990s South Africa experienced an economic upturn due to the advent of democracy, when sanctions against the country ended and tourists started travelling there in increasing numbers. Mega events such as the 1995 Rugby World Cup and the 2010 Soccer World Cup were held, shedding a positive light on the country as a tourist destination. Democracy also had a positive effect on the development of the film industry of the country and it is significant that the country only became really viable as a film destination since 1995. It now has a “vibrant, growing film industry that is growing in reputation and is competitive internationally”.⁶⁵⁰ This is as a result of South Africa’s great diversity in landscapes, which is ideal for the on-location filming of local and foreign films. Due to the versatility of the country, different genres of film can be shot there on-location. It is one of the few places in the world that can handle a diversity of genres and film productions.⁶⁵¹

South Africa has highly skilled technical and production crews that are required for film productions. Furthermore, the country has “excellent technical capacity and infrastructure”, which is evident by means of the facilities provided by the relatively new Cape Town Film Studios (CTFS).⁶⁵² Being operational since 2011, the CTFS are the “first custom-built Hollywood-style film studio complex of its kind in Africa, with state-of-the-art support services”.⁶⁵³ Therefore, South Africa is not only capable of handling film productions, but also provides an environment that enables filming within and around the main filming centres. These film centres are identifiable due to the location of film commissions in the Eastern Cape, Durban, Cape Town and

⁶⁴⁹ UNESCO World Heritage Centre, ‘South Africa’, <http://whc.unesco.org/en/statesparties/ZA/>, 1992-2014. Access: 2014-12-23.

⁶⁵⁰ SouthAfrica.info, ‘South Africa’s film industry’, <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

⁶⁵¹ 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, *Time* 177(15), 2011-04-18, p. 43.

⁶⁵² SouthAfrica.info, ‘South Africa’s film industry’, <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

⁶⁵³ Cape Town Film Studios, ‘Home’, <http://www.capetownfilmstudios.co.za/>, 2014. Access: 2014-12-29.

Johannesburg. The latter two film centres are nicknamed “Callywood”⁶⁵⁴ and “Joziwood”.⁶⁵⁵ The nickname for the Johannesburg film industry was coined as it is “estimated that more than 70% of the filming and television industry in South Africa is based in Gauteng, mainly in Johannesburg”.⁶⁵⁶ The film cities of Durban, Johannesburg and Cape Town have become areas that boast enough film services concentrated in close proximity to host both local and international film productions. They are being promoted as film friendly locations for the production of films, television programmes and advertisements by providing networks of services. They become internationally competitive by providing a macro economic platform for the filming, post-production, distribution and exhibition of films.⁶⁵⁷ Besides, diverse landscapes ideal for filming are conveniently located close to, or only a few hours’ drive away from the main production centres. These all are factors that attract film projects to the country.⁶⁵⁸

Furthermore, the appeal of South Africa for filming is a result of the favourable exchange rate for international filmmakers and low production costs prevalent in the country. Therefore, 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 USA.⁶⁵⁹ In addition, there are a number of regional film commissions, namely the Cape Film Commission (CFC), the Gauteng Film Commission (GFC, located in Johannesburg), the Durban Film Office (DFO) and the Eastern Cape Film Office (ECFO), which is located in East London, that offer support for funding and assist in negotiating agreements, film permits and work visas, thereby supporting cultural growth and the

⁶⁵⁴ The Independent, ‘Safe House: How one film put Cape Town’s movie industry on the map’, <http://www.independent.co.uk/arts-entertainment/films/features/safe-house-how-one-film-put-cape-towns-movie-industry-on-the-map-7851268.html>, 2012-06-14. Access: 2014-12-31.

⁶⁵⁵ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

⁶⁵⁶ Gauteng Film Commission, ‘Gauteng Film Industry’, <http://www.gautengfilm.org.za/filming-in-gauteng/film-industry>, 2014. Access: 2014-12-30.; Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

⁶⁵⁷ K.G. Tomaselli, *Film Cities and Competitive Advantage in South Africa: Film Services, Network and Value Chain Approaches. Towards a national collaborative research project*, Public lecture, UNISA’s Department of Communication Science and the SACOMM Film Interest Group, 2011-11-16.

⁶⁵⁸ 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, *Time* 177(15), 2011-04-18, p. 43.

⁶⁵⁹ 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, *Time* 177(15), 2011-04-18, p. 43.

development of audiovisual heritage. They facilitate the growth of the local film industries and economies within the respective provinces by developing, promoting and coordinating film productions and promoting film locations for on-location shooting, thereby attracting local and foreign investments and providing an enabling environment for filming.⁶⁶⁰ In addition, the film industry is flourishing due to support, production rebates, grants and incentives offered by a variety of private sector organizations and government departments to promote filming in the country, including 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). Furthermore, 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.⁶⁶¹

Undoubtedly, South Africa has the required attributes for a country to attract film projects (see Table 3 in Chapter 4). Not only is producing films in South Africa beneficial for international and local film productions, but it also has clear economic benefits for the country itself. Due to filming foreign exchange is generated. Money is directly invested into South Africa's economy, contributing about 3.5 billion Rand annually and it is a "catalyst for both direct and indirect employment".⁶⁶² 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.⁶⁶³ In addition, it has already been noted that films induce tourism to a destination. This might not yet

⁶⁶⁰ SouthAfrica.info, 'South Africa's film industry', <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.; Cape Film Commission, 'Filming in Cape Town', <http://www.capefilmcommission.co.za/about.asp>, 2012. Access: 2014-12-30.; Durban Film Office, 'About Us', <http://www.durbanfilmoffice.com/About-us>, 2014. Access: 2014-12-30.; Eastern Cape Film Office, 'About Us', <http://www.ecfo.co.za/about.php>, 2014. Access: 2014-12-30.; Gauteng Film Commission, 'Who We Are', <http://www.gautengfilm.org.za/who-we-r>, 2014. Access: 2014-12-30.

⁶⁶¹ 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, *Time* 177(15), 2011-04-18, p. 43.; Channel 24, 'Welcome to Joziwood', <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.; SouthAfrica.info, 'South Africa's film industry', <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

⁶⁶² SouthAfrica.info, 'South Africa's film industry', <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

⁶⁶³ SouthAfrica.info, 'South Africa's film industry', <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

occur to the same scale as overseas, but OLFIT does occur. The remainder of this chapter will consider the potential of OLFIT for the South African tourism industry and indicates whether or not it is successful and sustainable.

6.2. South Africa as a Stand-In Location

South Africa has frequently been utilized as a stand-in location representing another place, where the storyline of a movie is set. As a result, it was not common knowledge that films had been shot on-location in the country as the storyline of the film was set elsewhere in the world. This was the case with many international productions that used the benefits of producing films in South Africa, without it ever being mentioned in the film. In other words, South Africa acted as a double and did not appear as itself. Thus, filmic audiences may have seen much of South Africa on film in recent years, but did so unwittingly.

Examples of South Africa acting as a double include *I Dreamed of Africa* (2000), the 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 within the KwaZulu Natal province of South Africa.⁶⁶⁴ It was chosen “as the location because of its close resemblance to the book’s actual setting in Kenya”.⁶⁶⁵ The local fever trees and savannah closely resemble the actual Kenyan location and the Lubombo Mountains look like the mountains of the Great Rift Valley. As a result of bandit activity in Kenya, filming in South Africa was safer at the time. In addition, South Africa was able to provide the necessary infrastructure that Kenya lacked. The location filming at Hluhluwe generated employment for locals as set-builders and extras, thereby benefitting the local economy.⁶⁶⁶ Nevertheless, on the official website of Zulu Nyala, no mention is made of the movie, indicating that the tourist attraction is not actually inducing OLFIT.⁶⁶⁷

⁶⁶⁴ IMDb, ‘I Dreamed of Africa (2000) Filming Locations’, http://www.imdb.com/title/tt0167203/locations?ref_=tt_dt_dt, 1990-2014. Access: 2014-12-31.

⁶⁶⁵ The Vincent Perez Archives, ‘I Dreamed of Africa’, <http://www.vincentperez.com/africa.html>, s.a. Access: 2014-12-31.

⁶⁶⁶ The Vincent Perez Archives, ‘I Dreamed of Africa’, <http://www.vincentperez.com/africa.html>, s.a. Access: 2014-12-31.

⁶⁶⁷ Zulu Nyala Group, ‘Zulu Nyala: Experience the Magic of Africa’, <http://www.zulunyalagroup.com/Default.html>, s.a. Access: 2014-12-31.

The 2005 movie *Lord of War*, featuring the famous actor Nicholas Cage as an illegal arms dealer, was set in West Africa (particularly Lebanon and Liberia), Colombia, the USA and Ukraine. Nevertheless, most location filming occurred in Cape Town with the city acting as a double for West Africa and Columbia.⁶⁶⁸ Actor Jared Leto, who portrayed the younger brother of the gunrunner in the movie, stated that South Africa as a film location is unique as it “can double for so much of the world”.⁶⁶⁹ Another movie that was shot on-location in South Africa was *Blood Diamond* (2006), which was actually set in Sierra Leone in 1999 during the civil war. As a result of the “poor infrastructure in Sierra Leone itself, the film was shot on locations in Cape Town, Port Edward (on the KwaZulu Natal coast) and Mozambique”.⁶⁷⁰ Since the West African country is characterized by tropical vegetation, the Southern African film locations with their coastal tropical regions were ideal for the movie.⁶⁷¹

Generation Kill (2008) is an Emmy-winning, British-American television mini-series that was set in Iraq. The storyline of this war drama revolves around the accounts of a reporter about the first assault led by the American forces on Baghdad in 2003. Instead of filming in Iraq, however, location shooting occurred in Southern Africa for seven to eight months.⁶⁷² The South African film locations include the Kalahari Half-Desert, Upington in the Northern Cape and Kragbron in the Free State.⁶⁷³ The fourth season of the award-winning US suspense television series *Homeland* (2011-present) was filmed in Cape Town. The city acts as a stand-in location for Islamabad, Kabul and Washington DC.⁶⁷⁴ This change of base for filming occurred as a result of the move of the main protagonist of the series CIA operative Carrie

⁶⁶⁸ 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, *Time* 177(15), 2011-04-18, p. 43.

⁶⁶⁹ African Budget Safaris, ‘Ten Movies Shot in Africa’, <http://www.africanbudgetsafaris.com/blog/ten-movies-shot-in-africa/>, 2014-06-28. Access: 2014-12-31.

⁶⁷⁰ African Budget Safaris, ‘Ten Movies Shot in Africa’, <http://www.africanbudgetsafaris.com/blog/ten-movies-shot-in-africa/>, 2014-06-28. Access: 2014-12-31.

⁶⁷¹ African Budget Safaris, ‘Ten Movies Shot in Africa’, <http://www.africanbudgetsafaris.com/blog/ten-movies-shot-in-africa/>, 2014-06-28. Access: 2014-12-31.

⁶⁷² The Guardian, ‘Calling the shots on Generation Kill’, <http://www.theguardian.com/tv-and-radio/2009/oct/02/generation-kill-susanna-white>, 2009-11-05. Access: 2014-12-30.

⁶⁷³ 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, *Time* 177(15), 2011-04-18, p. 43.; IMDb, ‘Generation Kill (2008 TV Mini-Series) Filming Locations’, <http://www.imdb.com/title/tt0995832/locations>, 1990-2014. Access: 2014-12-30.

⁶⁷⁴ Channel 24, ‘Homeland creators reveal how they transformed Cape Town into Islamabad’, <http://www.channel24.co.za/TV/News/Homeland-creators-reveal-how-they-transformed-Cape-Town-into-Islamabad-20140922>, 2014-09-22. Access: 2014-12-30.

Mathison (portrayed by Claire Danes) to a field-division in the Middle-East in her fight against terrorism.⁶⁷⁵

The German television movie *In einem wilden Land* (translated as *In a Wild Land*; 2013) also makes use of South Africa as a landscape double.⁶⁷⁶ It is notable that the historical drama and adventure Western movie with epic and romantic elements was set in Germany and Texas, USA. 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.⁶⁷⁷ One of the film's producers, Quirin Berg, claimed that the decision not to film in Texas, but in South Africa, occurred as the conditions were much easier to handle and the opportunities were ideal.⁶⁷⁸ The other producer of the film, Max Wiedemann, stated that he does not believe film audiences would realize that filming did not occur in North America. Instead, this displays the great bandwidth that one can find in South Africa as a film location.⁶⁷⁹ Again, since it is not obvious that South Africa was used as a film location for the television movie, no OLFIT will occur at the filmed locations.

SAF3 (pronounced "safe", 2013-present) is a US television series that follows an elite rescue task force of the Malibu Fire Department in Southern California. The series from the *Baywatch* creator Gregory J Bonann was filmed in Cape Town and developed in Johannesburg by the post-production company "Refinery".⁶⁸⁰ According to the producers, Cape Town was chosen as a film location because of

⁶⁷⁵ Cape Town Magazine, 'Homeland Season 4 to be Shot in Cape Town', http://www.capetownmagazine.com/news/homeland-season-4-to-be-shot-in-cape-town/10_22_19278, 2005-2014. Access: 2014-12-30.

⁶⁷⁶ Spiegel online: Kultur, 'TV-Western "In einem wilden Land": Sat.1 auf dem Weg in die ewigen Jagdgründe', <http://www.spiegel.de/kultur/tv/sat-1-western-in-einem-wilden-land-taugt-nichts-a-932574.html>, 2013-11-11. Access: 2014-12-30.

⁶⁷⁷ Spiegel online: Kultur, 'TV-Western "In einem wilden Land": Sat.1 auf dem Weg in die ewigen Jagdgründe', <http://www.spiegel.de/kultur/tv/sat-1-western-in-einem-wilden-land-taugt-nichts-a-932574.html>, 2013-11-11. Access: 2014-12-30.

⁶⁷⁸ R. Matsutani (director), *In Einem Wilden Land*, Making-Of. 2013.

⁶⁷⁹ R. Matsutani (director), *In Einem Wilden Land*, Making-Of. 2013.

⁶⁸⁰ SouthAfrica.info, 'SA post-production of US TV series "first-rate"', <http://www.southafrica.info/about/media/series-170314.htm#.VKRGznuQBNg>, 2014-03-18. Access: 2014-12-30.; SouthAfrica.info, "'SAF3' TV series shooting in Cape Town", <http://www.southafrica.info/about/media/film-251013.htm#.VKRL2nuQBNg>, 2013-10-25. Access: 2014-12-30.

“the production value, labour force and gorgeous scenery”.⁶⁸¹ Besides the series featuring action hero Dolph Lundgren and other popular US actors JR Martinez and Texas Battle,⁶⁸² a number of South African actors also co-starred in the series.⁶⁸³ The film series’ potential for inducing OLFIT remains to be seen.

The television series *Dominion* (2014) about warring factions of angels is based on the 2010 movie *Legion*. The story is set in dystopian Las Vegas in the USA, here known as “New Vegas”. However, the supernatural drama was filmed in South Africa for the television channel Syfy. The climate and landscape of South Africa closely resembles California and the Nevada desert. Cape Town stands in as the Malibu coastline.⁶⁸⁴ The easily recognizable Rhodes Memorial, located at the foot of Table Mountain, prominently featured towards the end of the series pilot. Apart from the scenic beauty depicted in the film series, several South African actors were cast alongside international ones. This adds to the local appeal of the film series and generates financial benefits.⁶⁸⁵

The recent development of the world-class Cape Town Film Studios (CTFS) has further promoted South Africa as a destination suited for international film productions, due to the presence of state-of-the-art film infrastructure. Moreover, the facility is building up a reputation globally “for making quality movies at a fraction of the price” that similar projects would cost overseas.⁶⁸⁶ This is bolstered by government incentives and favourable visa regulations.⁶⁸⁷ Thus, the film studio with

⁶⁸¹ SouthAfrica.info, “SAF3’ TV series shooting in Cape Town’, <http://www.southafrica.info/about/media/film-251013.htm#.VKRL2nuQBNq>, 2013-10-25. Access: 2014-12-30.

⁶⁸² SouthAfrica.info, ‘SA post-production of US TV series ‘first-rate’’, <http://www.southafrica.info/about/media/series-170314.htm#.VKRGznuQBNq>, 2014-03-18. Access: 2014-12-30.

⁶⁸³ SouthAfrica.info, “SAF3’ TV series shooting in Cape Town’, <http://www.southafrica.info/about/media/film-251013.htm#.VKRL2nuQBNq>, 2013-10-25. Access: 2014-12-30.

⁶⁸⁴ The Location Guide, ‘Supernatural TV drama Dominion to film in South Africa doubling for Nevada’, <http://www.thelocationguide.com/blog/2013/12/ng-television-supernatural-tv-drama-dominion-to-film-in-south-africa-doubling-for-nevada/>, 2013-12-20. Access: 2014-12-30.

⁶⁸⁵ Channel 24, ‘5 familiar SA faces in international series Dominion’, <http://www.channel24.co.za/TV/News/5-familiar-SA-faces-in-international-series-Dominion-20140709>, 2014-07-11. Access: 2014-12-30.

⁶⁸⁶ L. Claasen, SA’s Film Industry: Aiming for the big time, *Financial Mail (FM)* 217(1), 2012-07-06, p. 33.

⁶⁸⁷ L. Claasen, SA’s Film Industry: Aiming for the big time, *Financial Mail (FM)* 217(1), 2012-07-06, p. 32.; Fin24, ‘New agreement to boost SA film industry’,

its soundstages and back lots is able to promote itself. *Time* magazine indicated 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 the Baden Powell Drive.⁶⁸⁸ Many foreign film producers have already made use of the infrastructure for the location shooting of their films. These include the successful movies *Dredd* (2012), a SciFi film which was the first movie to be filmed at the CTFS,⁶⁸⁹ and *Chronicle* (2012), a story that is set in Seattle about three students who develop supernatural powers.⁶⁹⁰ In addition, the popular pirate series *Black Sails* (2014-present) by the American TV channel Starz is being filmed at the CTFS. Set in 1715, the series follows the adventures of Captain Flint and leads up to the events of Robert Louis Stevenson’s *Treasure Island*. Thereby, the film sets in South Africa double as the Bahamas.⁶⁹¹ The series is so popular, that the filming of Season 2 has already been completed and will be screened on television in 2015. Currently, the filming of Season 3 is underway at the CTFS.⁶⁹² Furthermore, the studio work for *Mad Max: Fury Road* (proposed release date: 2015), the fourth movie in the Australian *Mad Max* franchise, was also recently completed at the CTFS.⁶⁹³ The increasing number of international film productions at the studio is beneficial for the local economy. However, one difficulty remains: due to the lack of intellectual property rights for the international films shot at the studio, no sets or film props may be used for tourism purposes. This means that at this stage it is not yet possible to develop a museum to showcase costumes or materials used in international film productions. Neither may film sets be used for film studio tours.⁶⁹⁴ Negotiations with

<http://www.fin24.com/Companies/Industrial/New-agreement-to-boost-SA-film-industry-20141219>, 2014-12-19. Access: 2014-12-22.

⁶⁸⁸ 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, *Time* 177(15), 2011-04-18, p. 43.; SouthAfrica.info, ‘South Africa’s film industry’,

<http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

⁶⁸⁹ 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, *Time* 177(15), 2011-04-18, p. 43.

⁶⁹⁰ IMDb, ‘Chronicle (2012)’, <http://www.imdb.com/title/tt1706593/>, 1990-2014. Access: 2014-12-30.

⁶⁹¹ The Location Guide, ‘Pirate drama series Black Sails films on location at Cape Town Film Studios’, <http://www.thelocationguide.com/blog/2014/02/ng-television-pirate-drama-series-black-sails-films-on-location-at-cape-town-film-studios/>, 2014-02-03. Access: 2014-12-30.

⁶⁹² Cape Town Film Studios, ‘Film Shoots’, <http://www.capetownfilmstudios.co.za/2013-06-26-14-08-23/film-shoots.html>, 2014. Access: 2014-12-30.

⁶⁹³ Cape Town Film Studios, ‘Film Shoots’, <http://www.capetownfilmstudios.co.za/2013-06-26-14-08-23/film-shoots.html>, 2014. Access: 2014-12-30.

⁶⁹⁴ Personal information: R. Rayners, General Manager of the Cape Town Film Studios, ross@capetownfilmstudios.co.za, Cape Town, South Africa, 2014-07-14.

international filmmakers and film production companies need to be held to gain property rights for film props and sets after filming has wrapped up. Unless this issue is addressed, off-location film-induced tourism (OFFIT) based on film studios and film theme parks cannot be developed in South Africa in the near future. This becomes especially urgent as the films produced at the CTFS gain international acclaim.

As is evident with the multitude of films for which South Africa has already acted as a double, the film industry is flourishing. Nevertheless, by being merely a stand-in location, it is often not very obvious that filming did indeed occur within South Africa. The identity of the film location is mistaken to be elsewhere and issues of authenticity come to the fore. Therefore, in most cases it is unlikely that these films will induce OLFIT to the country.

6.3. International Productions and Internationally Successful South African Movies

While South Africa continues to be used as a double or stand-in location, this trend is changing. Similar to the fact that since the end of Apartheid foreign perceptions of the country are being altered, the image that is portrayed of South Africa on film is also evolving. This is reflected in a variety and increasing number of international productions that are filmed here.

However, before turning to the recent developments, a brief look at the earlier films will follow. One of the first South African film productions that gained international success was *The Gods must Be Crazy* (1980) by director Jamie Uys.⁶⁹⁵ It is one of the few earlier movies that were known to be filmed in South Africa, while parts of the story were set in Botswana. Despite being filmed during the Apartheid era and being criticized for aspects of racism, the movie garnered immense international

⁶⁹⁵ Reuters, 'Africa Investment-Action! – South Africa draws global film makers', <http://www.reuters.com/article/2013/10/16/africa-investment-idUSL6N0HU2DT20131016>, 2013-10-16. Access: 2014-12-30.

popularity.⁶⁹⁶ In fact, it became the highest-grossing foreign film ever in the USA and it also became very popular in Asia. The movie became so popular that various sequels were also filmed.⁶⁹⁷ Furthermore, it gained overwhelmingly positive reviews from both film critics and audiences.⁶⁹⁸ To further the distribution and popularity of the film, the Bushman actor N!xau was taken to promote it. N!xau was known to have travelled to amongst others America, Paris and Japan.⁶⁹⁹ 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 in connection with the movie is “God’s Window”, located in the Graskop area of Mpumalanga. Believing it is the end of the world, this is the place where the Bushman Xi (played by the Namibian Bushman N!xau) travels and where he discards the Coca-Cola bottle at the end of the film.⁷⁰⁰ However, the film location “God’s Window” is a popular tourist attraction in its own right. Thus it is almost impossible to determine whether or not OLFIT occurs to the site.

Based on a play of the same title by Athol Fugard, *The Road to Mecca* (1991) was another movie that brought international awareness to South Africa, be it still during the Apartheid era. Incidentally, Athol Fugard also wrote the screenplay, directed (together with Peter Goldsmid) and acted a supporting role in the movie.⁷⁰¹ The motion picture tells the life story of Helen Martins, who was portrayed by the American Oscar award-winning actress Kathy Bates. The movie showcases the arid landscapes of the Karoo and most significantly the town of Nieu-Bethesda, which is

⁶⁹⁶ BBC News, ‘Africa’s movie star bushman dies’,

<http://news.bbc.co.uk/2/hi/entertainment/3045170.stm>, 2003-07-04. Access: 2014-12-30.

⁶⁹⁷ The Gods Must Be Crazy, ‘The Gods Must Be Crazy’, <http://www.godsmustbecrazy.com/>, 2012-03-10. Access: 2014-12-30.; The New York Times, ‘N!xau, Bushman who starred in ‘The Gods Must Be Crazy’’, <http://www.nytimes.com/2003/07/08/arts/n-xau-bushman-who-starred-in-the-gods-must-be-crazy.html>, 2003-07-08. Access: 2014-12-30.

⁶⁹⁸ Rotten Tomatoes, ‘The Gods Must Be Crazy (1980)’, <http://www.rottentomatoes.com/m/the-gods-must-be-crazy/>, s.a. Access: 2014-12-30.

⁶⁹⁹ N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), p. 58.; BBC News, ‘Africa’s movie star bushman dies’, <http://news.bbc.co.uk/2/hi/entertainment/3045170.stm>, 2003-07-04. Access: 2014-12-30.

⁷⁰⁰ South Africa Holiday, ‘South Africa Holiday: Mpumalanga’, http://www.southafricaholiday.org.uk/places/p_mpumalanga.htm, s.a. Access: 2014-12-30.; Kruger Lowveld Tourism, ‘Graskop’, <http://www.krugerlowveld.com/content/page/graskop>, 2014. Access: 2014-12-30.

⁷⁰¹ IMDb, ‘The Road to Mecca (1991)’, http://www.imdb.com/title/tt0105266/?ref=nm_filmg_prd_55, 1990-2015. 2015-01-31.

located in the Eastern Cape at the foot of the Sneeuberge, 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 hand-made cement, chicken wire and broken or crushed glass figurines, her favourite sculptures being owls.⁷⁰² As a result, her house became known as “The Owl House” and it is currently a museum.⁷⁰³ Hence, the movie not only showcases breathtaking 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 is unclear whether or not the movie has induced or increased tourism.⁷⁰⁴

Some fourteen years later, another South African movie that managed to gain international acclaim was *Tsotsi* (2005). The movie was directed by Gavin Hood, who is a renowned South African director, actor, screenwriter and filmmaker. Hood is known to also have directed, produced, written and acted the lead role in the South African film *A Reasonable Man* (1999), and his accolades further include amongst others the Hollywood movies *Rendition* (2007; director), *X-Men Origins: Wolverine* (2009; director) and *Ender’s Game* (2013; writer and director).⁷⁰⁵ *Tsotsi* is based on another novel by the famous South African playwright Athol Fugard and it follows the story of a young thief from Soweto, who becomes an accidental kidnapper.⁷⁰⁶ The movie gained an Oscar at the 78th Annual Academy Awards in Los Angeles on 05 March 2009 for the category as the “Best Foreign Language Film”.⁷⁰⁷ Filming occurred in Johannesburg and in Soweto with its iconic township landscape, thereby placing South Africa in the limelight. Despite fears that the film would draw attention to the crime and poverty and the fickle social situation in the

⁷⁰² N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), pp. 58-59.

⁷⁰³ Routes, ‘Owl House’, <http://www.routes.co.za/ec/nieubethesda/owlhouse/index.html>, s.a. Access: 2015-01-30.

⁷⁰⁴ N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), pp. 58-59.

⁷⁰⁵ IMDb, ‘Gavin Hood (Actor/Producer/Director)’, http://www.imdb.com/name/nm0004303/?ref=tt_ov_dr, 1990-2015. Access: 2015-01-31.; IMDb, ‘A Reasonable Man (1999)’, http://www.imdb.com/title/tt0178860/?ref=nm_flmg_act_6, 1990-2015. Access: 2015-01-31.; IMDb, ‘X-Men Origins: Wolverine (2009)’, http://www.imdb.com/title/tt0458525/?ref=nm_knf_t2, 1990-2015. Access: 2015-01-31.

⁷⁰⁶ Tsotsi, ‘TSOTSI – The Official Film Site’, <http://www.tsotsi.com/english/index.php>, 2006. Access: 2009-12-04.

⁷⁰⁷ Tsotsi, ‘TSOTSI – The Official Film Site’, <http://www.tsotsi.com/english/index.php>, 2006. Access: 2009-12-04.

country, the outstanding international success of the movie “promoted a positive destination image of South Africa”.⁷⁰⁸

Neill Blomkamp’s *District 9* (2009) is a globally successful SciFi movie about aliens who are stranded on Earth and subsequently confined in *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, but rather as entertainment.⁷⁰⁹ Nevertheless, it addresses social issues such as racism and xenophobia, which are “related to South Africa’s controversial Apartheid history”.⁷¹⁰ The title of the movie is an analogy to District 6, an area in Cape Town whose inhabitants were forcibly removed under the former Apartheid regime. Indeed, the movie mirrors elements of Apartheid. Despite the negative and controversial storyline of the movie, which was feared to portray a negative destination 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 “took the box office by storm” following an extensive marketing campaign.⁷¹¹ The movie 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 filmmakers shot *District 9* on-location in Soweto. There had been some concern about safety, economy and other factors, however, the location was ideal for the purposes of the film and would have been difficult to recreate digitally in studio. Filming occurred in a neighbourhood of Soweto, at an area in South Johannesburg. People recently had been moved from the shacks to Reconstruction and Development Programme (RDP) housing (another similarity with the film). The film crews used the location and the local materials from the landfill as an inspiration for the film and to construct more shacks, which could then be used for filming. The film crews were assisted in this

⁷⁰⁸ Joburgnews, ‘Joburg makes it to the Oscars’, http://joburgnews.co.za/2006/mar/mar6_tsotsi.stm, 2006-03-06. Access: 2009-11-09.; N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), p. 57.

⁷⁰⁹ N. Blomkamp (director), *District 9*, Special Features: The Alien Agenda: A Filmmaker’s Log: Chapter 1: Envisioning District 9. 2009.

⁷¹⁰ N.B. Hoffmann, *Film-Induced Tourism: A South African Destination Marketing Tool?*, (Honours Research Essay, University of Pretoria, 2009), p. 52.

⁷¹¹ African Budget Safaris, ‘Ten Movies Shot in Africa’, <http://www.africanbudgetsafaris.com/blog/ten-movies-shot-in-africa/>, 2014-06-28. Access: 2014-12-31.

endeavour by locals, who were more than willing to collaborate. Filming also occurred in other areas of Johannesburg such as a medical lab and a military facility. Filming also occurred in a former nuclear weapons storage facility.⁷¹² The popularity of the film, its originality and the recognizable locations that were used for filming definitely caused the alien movie to become a game changer. *District 9* put South Africa, and more specifically Johannesburg, on the map as a film location.⁷¹³

Invictus (2009), directed by Clint Eastwood, is another movie that was shot on-location in South Africa and that became very popular. It portrays the story of the 1995 Rugby World Cup in South Africa and portrays a very positive and heart-warming view of Nelson Mandela utilizing and promoting sport as a medium for national unity in post-Apartheid South Africa. An idealistic image of the spirit of reconciliation is portrayed of South Africa, which in turn reflects positively on the country as a tourist destination. American film stars Morgan Freeman and Matt Damon were cast for the roles of Nelson Mandela and Francois Pienaar, the captain of the Springbok rugby team, respectively.⁷¹⁴ Not only are the local and international icons of Nelson Mandela and Francois Pienaar favourable for the success of the movie, but also actual triumph of South Africa at the Rugby World Cup.

In addition, the movie was shot in a variety of recognizable 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 thus can act as pull factors to the location. These attractions include the Union Buildings in Pretoria, Nelson Mandela's prison cell at the political prison on Robben Island, Cape Town and the Ellis Park Stadium in Johannesburg, where the final rugby match between the Springboks and the All Blacks from New Zealand took place, and they all featured in the movie *Invictus* (2009).⁷¹⁵ This positive message

⁷¹² N. Blomkamp (director), *District 9*, Special Features: The Alien Agenda: A Filmmaker's Log: Chapter 2: Shooting District 9. 2009.

⁷¹³ 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, *Time* 177(15), 2011-04-18, p. 43.

⁷¹⁴ IMDb, 'Invictus (2009)', <http://www.imdb.com/title/tt1057500/>, 1990-2014. Access: 2014-12-30.

⁷¹⁵ IMDb, 'Invictus (2009) Filming Locations', http://www.imdb.com/title/tt1057500/locations?ref_=tt_dt_dt, 1990-2014. Access: 2014-12-30.; Filmaps, 'Invictus', <http://www.filmaps.com/invictus-f-1626/>, 2011. Access: 2014-12-30.

with iconic imagery is sure to induce OLFIT to the film locations. However, again the film locations all are popular tourist destinations in their own right and it is not possible to trace the actual impact of the movie on the film locations.

The Bang Bang Club (2010) is the story of four photo-journalists, namely Greg Marinovich, Joao Silva, Kevin Carter and Ken Oosterbroek, against the backdrop of the crisis in South Africa towards the end of the Apartheid era. It is the story of four friends who are combat photographers and who struggle to portray the truth, trying to expose the horror and violence of Apartheid by means of their photographs.⁷¹⁶ The movie was mainly filmed in and around Johannesburg, at the actual locations where the historical events occurred.⁷¹⁷ However, as reviews about the movie were merely mediocre, it is questionable whether or not *The Bang Bang Club* has induced OLFIT to the filmed locations. There are unfortunately no records available of tourist visits to the film locations.

Outcasts (2010-2011) is an eight-episode British SciFi television series, which was showcased on BBC One, about pioneers who seek to settle on and colonize the planet of “Carpathia”, after Earth becomes uninhabitable. They establish a town called “Forthaven” and face various dangers on the harsh terrain of the planet.⁷¹⁸ A predominantly international cast was used to portray the story. Location filming occurred in the Western Cape of South Africa.⁷¹⁹ A variety of beautiful landscapes could be employed for filming, including mountains, white sand dunes, coastlines and unusual rock formations. Most filming occurred at “the foot of a 360-degree mountain range, where two huge, sprawling sets were built to create the town of Forthaven”.⁷²⁰ The scenic locations gave the television series an otherworldly feel. However, all filming occurred in a relatively close proximity of the Forthaven film set

⁷¹⁶ The Bang Bang Club, ‘About the film’, <http://www.thebangbangclub.com/about.html>, 2011.

Access: 2014-12-31.; Gauteng Film Commission, ‘All about The Bang-Bang Club’, <http://www.gautengfilm.org.za/news/news-archive/2011/july-2011/898-all-about-the-bang-bang-club>, 2014. Access: 2014-12-31.

⁷¹⁷ Gauteng Film Commission, ‘All about The Bang-Bang Club’, <http://www.gautengfilm.org.za/news/news-archive/2011/july-2011/898-all-about-the-bang-bang-club>, 2014. Access: 2014-12-31.

⁷¹⁸ IMDb, ‘Outcasts (2010-)', <http://www.imdb.com/title/tt1697793/>, 1990-2014. 2014-12-31.

⁷¹⁹ The Wertzone, ‘Outcasts’, <http://thewertzone.blogspot.com/2011/03/outcasts.html>, 2011-03-27. Access: 2014-12-31.

⁷²⁰ BBC News, ‘BBC drama sends Outcasts to new planet’, <http://www.bbc.com/news/entertainment-arts-12336474>, 2011-02-03. Access: 2014-12-31.

and towards the end of the series, the area felt somewhat over-familiar.⁷²¹ Unfortunately, despite a compelling plot and good acting, the series was not very successful due to its clichéd dialogue and awful scriptwriting, vague characters and unconnected story arcs. While the series had much promise, the execution of filming was mediocre.⁷²² As a result, the potential of the film series to induce OLFIT is also questionable.

Searching for Sugar Man (2012) was the second South African film production to be awarded an Academy Award. The movie won the Oscar in the category of “Best Documentary Feature” in 2013.⁷²³ The exceptional skill of the director Malik Bendjelloul and the poignancy of the film also ensured that it was awarded a large number of other accolades.⁷²⁴ The filming of the documentary about the life of the elusive musician Sixto Rodriguez mainly occurred in Cape Town, South Africa and in Los Angeles and Detroit in the USA. Despite the critical success of this film, it is unclear to what extent documentaries are able to induce OLFIT. This has the potential to be researched in more detail in future.

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 an enabling environment with the necessary film infrastructure for filming. As a result, one review coined the nickname of “Callywood” for the film industry in Cape Town. Extensive negotiations took place to gain film permits for some of the locations.⁷²⁵ Nevertheless, after all formalities had been sorted out, South Africa’s Mother City was able to expertly handle all aspects involved in the location filming of the action-packed movie, featuring Ryan Reynolds as a CIA agent Matt Weston and Denzel Washington as an ex-CIA and now rogue agent Tobin Frost. Amongst others, a high-octane car chase was shot

⁷²¹ The Wertzone, ‘Outcasts’, <http://thewertzone.blogspot.com/2011/03/outcasts.html>, 2011-03-27. Access: 2014-12-31.

⁷²² The Wertzone, ‘Outcasts’, <http://thewertzone.blogspot.com/2011/03/outcasts.html>, 2011-03-27. Access: 2014-12-31.

⁷²³ IMDb, ‘Searching for Sugar Man (2012) Awards’, <http://www.imdb.com/title/tt2125608/awards>, 1990-2014. Access: 2014-12-31.

⁷²⁴ The Telegraph, ‘The triumph and tragedy of Searching for Sugar Man’, <http://www.telegraph.co.uk/culture/tvandradio/bbc/10861201/The-triumph-and-tragedy-of-Searching-for-Sugar-Man.html>, 2014-05-30. Access: 2014-12-31.

⁷²⁵ Miss Ntertainment, ‘10 Facts about Shooting Safe House in South Africa’, <http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/>, 2012-02-11. Access: 2014-12-31.

on-location “on the Western Boulevard [...] and at the bottom end of Adderley Street, near the station”.⁷²⁶ Originally, South Africa was only supposed to appear as a stand-in location for Brazil, but after the filmmakers were so impressed with the local film industry, the story was re-written so that Cape Town “could finally stop serving as a double and, for once, be cast as itself”.⁷²⁷

Filming in the city occurred with great professionalism and the landscape proved to be very versatile. Some of the filmed locations include the spectacular Green Point Stadium, which was constructed for the 2010 Soccer World Cup, as a key location, as well as Table Mountain and Table Bay, the Paarl Mountains, the “scenery of Lion’s Head, the fine white sand of Clifton beaches and even the higgledy-piggledy earthiness of the Langa township”.⁷²⁸ Furthermore, the second safe house, where filming occurred is the “‘Standard Hotel’ in Parow”, which is depicted as “a farmhouse on a dusty farm road near Malmesbury” within the beautiful surroundings of the Swartland.⁷²⁹ The actors themselves even engaged in sightseeing during filming breaks and their spare time, taking in the sights in and around Cape Town. Actor Ryan Reynolds claimed that he travelled “all over the place” when he got a chance.⁷³⁰ Furthermore, both main protagonists of the movie stated that the local film crews were highly skilled and a pleasure to work with. Reynolds maintained that he could see more people coming to Cape Town in the future for location filming and to depict the city as itself on film.⁷³¹ Therefore, the actor himself acts as an

⁷²⁶ Whale Tales Blog, ‘Safe House’ shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!’, <http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-cape-town-favourite-film-city-of-ryan-reynolds/>, 2012-02-11. Access: 2014-12-31.

⁷²⁷ 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, *Time* 177(15), 2011-04-18, p. 43.

⁷²⁸ The Independent, ‘Safe House: How one film put Cape Town’s movie industry on the map’, <http://www.independent.co.uk/arts-entertainment/films/features/safe-house-how-one-film-put-cape-towns-movie-industry-on-the-map-7851268.html>, 2012-06-14. Access: 2014-12-31.; Whale Tales Blog, ‘Safe House’ shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!’, <http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-cape-town-favourite-film-city-of-ryan-reynolds/>, 2012-02-11. Access: 2014-12-31.

⁷²⁹ Whale Tales Blog, ‘Safe House’ shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!’, <http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-cape-town-favourite-film-city-of-ryan-reynolds/>, 2012-02-11. Access: 2014-12-31.

⁷³⁰ Miss Ntertainment, ‘10 Facts about Shooting Safe House in South Africa’, <http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/>, 2012-02-11. Access: 2014-12-31.

⁷³¹ Miss Ntertainment, ‘10 Facts about Shooting Safe House in South Africa’, <http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/>, 2012-02-11. Access: 2014-12-31.

ambassador for location filming in the city.⁷³² While not all film locations are clearly identifiable, *Safe House* nevertheless massively contributed to expose audiences to Cape Town. The city can thus be identified as a rising star for location filming, and possibly also for inducing OLFIT.⁷³³

One of the few examples in South Africa where on-location film-induced tourism is actually happening, is the *Wild at Heart* (2006-2012) film set at Glen Afric Country Lodge (or Brooker Farm as it is also known) in the area of Broederstroom, close to the Hartbeespoort Dam area in the North West Province. It is one of the few notable instances in the country where an original and complete film set (or in this case, actually multiple film sets) are open for visitation. The farm is located in close proximity to the cities of Pretoria and Johannesburg, which was one of the reasons why it was chosen as the film location for the television series. Post-production facilities and other necessary infrastructure were close by.⁷³⁴ The television series follows the adventures of the British vet Danny Trevanion and his family, as they emigrate to a game farm, owned by the Anders du Plessis, in South Africa. The series became immensely popular in the UK. Filming in South Africa occurred over a period of four or five months from May to September, with the show being broadcast on television in the UK during winter (January/February). The series had a prime slot at 18:00 or 19:00 in the evenings on a Sunday, when it would already be cold, dark, rainy or snowy outside. It was also the perfect time for the entire family to watch episodes of a story set in warm and sunny South Africa together. In addition, it was a story about a family and the African wildlife, with elements of romance, drama and action, making it ideal for the entire family to watch.⁷³⁵ Furthermore, a mixture of talented South African actors and also the UK cast was used for filming. The UK directors and producers were very impressed with the South African film

⁷³² Whale Tales Blog, ‘Safe House’ shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!, <http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-cape-town-favourite-film-city-of-ryan-reynolds/>, 2012-02-11. Access: 2014-12-31.

⁷³³ The Independent, ‘Safe House: How one film put Cape Town’s movie industry on the map’, <http://www.independent.co.uk/arts-entertainment/films/features/safe-house-how-one-film-put-cape-towns-movie-industry-on-the-map-7851268.html>, 2012-06-14. Access: 2014-12-31.

⁷³⁴ Glen Afric, ‘Home’, <http://www.glenafric.co.za/>, 2014. Access: 2014-12-29.; N. Laughland, D. Richards, R. Gartland and P. Harrison (directors), *Wild at Heart – Series Five*, Disc One: Special Features: Behind The Scenes: A Day In The Life. 2011.

⁷³⁵ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

cast and crews.⁷³⁶ The television series was so popular that filming continued for eight seasons, which means that filming also occurred on and off over a period of eight years. Only after filming had wrapped up, after the feature-length film for the eighth season had been completed, were the sets opened for public visitation.⁷³⁷ This was a milestone OLFIT event.

Filming for *Wild at Heart* occurred in a number of places all over the game farm. The “Leopard’s Den” film set, the Victorian house where Du Plessis and the Trevanions live and its immediate surroundings such as the animal clinic, was specially constructed for the film series over a period of ten weeks. Thereafter, it was aged to appear 100 years old.⁷³⁸ In case the television series would be picked up again for filming in the future, the producers of the television series purchased the rights for the film set, so that it would remain intact at least for another five years. However, the lodge would be allowed to utilize it for other films and for tours for visitors.⁷³⁹ Another area that was used for filming was the lodge itself and is also very identifiable on film. It appeared as the neighbouring game farm “Mara” in the television series and it is an actual and functioning game lodge with tourist facilities and amenities. Furthermore, the existing boma, which can be hired for celebrations and functions, was utilized as a location for Fatani’s Bar. On the outside of the boma, a set was constructed which acted as the local town. A sign with the name of the bar was added on that side of the boma, using it as the entrance to the location on film. In addition, various animal pens from Glen Afric were used for filming and also other places across the 750 hectares of land that belong to the game farm.⁷⁴⁰ For the purposes of filming some of these sites on the farm had to be “greened” and

⁷³⁶ N. Douglas, B. Richards, P. Harrison and N. Laughland (directors), *Wild at Heart – Series Four*, Disc One: Special Features: Behind The Scenes. 2010.

⁷³⁷ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

⁷³⁸ D. Caffrey, N. Laughland, J. O’Hanlon and R. Spence (directors), *Wild at Heart – Series Two*, Disc One: Special Features: Behind The Scenes. 2007.; Location visit: Nicole Hoffmann, Glen Afric Country Lodge, Plot 144, Broederstroom, North West Province, South Africa, 0240. 2013-09-28.

⁷³⁹ Location visit: Nicole Hoffmann, Glen Afric Country Lodge, Plot 144, Broederstroom, North West Province, South Africa, 0240. 2013-09-28.

⁷⁴⁰ Location visit: Nicole Hoffmann, Glen Afric Country Lodge, Plot 144, Broederstroom, North West Province, South Africa, 0240. 2013-09-28.

decorated, to hide or highlight specific features. All of these artificial objects were removed again after filming to return the area to its natural and original state.⁷⁴¹

The television series was mainly aired on television in the UK, with the first season of the series also being broadcast on German television. As a result, most of the visitors to the film sets and locations of *Wild at Heart* are from overseas, more specifically from the UK.⁷⁴² Since the television series was never really broadcast on local television, the film locations are only occasionally visited by South Africans. Glen Afric rather expects international than local visitors to want to view the film sets.⁷⁴³ Guided tours are offered to the film locations and the various remaining sets on the farm. These used to be extremely popular, especially with regard to the UK visitors to Glen Afric. The game farm as a film location was firmly located on the British movie radar, with the game farm purposefully being integrated into the itinerary of the holiday trip. Most visitors to the film location seem to be purposeful film location tourists, with only a small number of visitors accidentally visiting the site. Vicky Brooker states that during the period from November 2013 to February 2014 (when the telephone conversation of the author of this dissertation with the owner of the game farm occurred) there “was no day without visitors to the film set”.⁷⁴⁴ Unfortunately, there are no visitor statistics available at this stage to reflect the impact of the film on the visitation of the game farm, yet it is estimated that visitor numbers definitely increased by fifteen to twenty percent.⁷⁴⁵

This increase in tourism to the site, as a result of it being a film location, also helps the Broederstroom area through economic upliftment and job creation. It also allowed the game farm to make some necessary upgrades of its facilities. While Glen Afric as a film location is a very popular tourist attraction, possibly also due to a

⁷⁴¹ N. Laughland, D. Richards, R. Gartland and P. Harrison (directors), *Wild at Heart – Series Five*, Disc One: Special Features: Behind The Scenes: A Greensman Sets The Scene. 2011.

⁷⁴² Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

⁷⁴³ Location visit: Nicole Hoffmann, Glen Afric Country Lodge, Plot 144, Broederstroom, North West Province, South Africa, 0240. 2013-09-28.

⁷⁴⁴ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

⁷⁴⁵ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

great part because of positive word-of-mouth marketing especially to overseas visitors, Vicky Brooker also fears that the game farm may “have seen the best of it”.⁷⁴⁶ The British public may over time forget the film series. Therefore, Glen Afric as a film location is very successful at the moment, but most of the tourist influx and the prime visitation of the site may be “done”. Originally, the set tours were offered at a steep price of R100 for a half hour tour, but this has been decreased to R75 per person.⁷⁴⁷ This indicates that the stage of maturity in the TALC of the film location has been reached. At the same time, this means that the life span of a film location as a tourist attraction in a long-haul destination such as South Africa, especially for an international target market, is quite limited. Nevertheless, there still remains much potential for the visitation of the film location. If the show is distributed to the Australian and US public in the future, the visitation of the sets might be rejuvenated.⁷⁴⁸ For images from the location visit to the *Wild at Heart* film sets and filming locations at Glen Afric Country Lodge see Annexure E.

Wild at Heart is by no means the first film shoot that occurred at Glen Afric. Due to the presence of animal wranglers and trainers at the farm, the wild animals and its beautiful scenery, the game farm has served as a film location in the past.⁷⁴⁹ One of the first location shoots at Glen Africa occurred in the early 1990s for the US television series *Okavango: The Wild Frontier* (1993-1994; two seasons).⁷⁵⁰ Various television commercials, as well as documentaries for *National Geographic* and the South African nature programmes *50/50* and *Carte Blanche* have been filmed there. Furthermore, various internationally known movies and local feature films and series were shot there on-location. These include *Jock of the Bushveld* (1986) and the

⁷⁴⁶ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

⁷⁴⁷ Glen Afric, ‘Activities Options: “Wild at Heart” set tours’, <http://www.glenafric.co.za/activities-options.html>, 2014. Access: 2014-12-29.

⁷⁴⁸ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

⁷⁴⁹ N. Laughland, D. Richards, R. Gartland and P. Harrison (directors), *Wild at Heart – Series Five*, Disc One: Special Features: Behind The Scenes: A Day In The Life. 2011.; Glen Afric, ‘Glen Afric Films’, <http://www.glenafric.co.za/glen-afric-films.html>, 2014. 2014-12-29.

⁷⁵⁰ Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

Jackie Chan movie *Who Am I* (1998).⁷⁵¹ The American television series *Life is Wild* (2007-2008), which follows a very similar storyline to *Wild at Heart* – only with the vet and his family originating from the USA – was also filmed on-location at Glen Afric, using a bigger duplicate of the Leopard’s Den film set. The television series was filmed parallel to *Wild at Heart* and exclusively made use of the second set, while the second set also featured in aerial view shots of *Wild at Heart*. However, the series was discontinued after one season.⁷⁵² This second film set is not open for visitation, even though it is visible from the road.⁷⁵³ The popular Leon Shuster local movie *Mr. Bones* (2001), which was released internationally, was filmed at Sun City and at Glen Afric.⁷⁵⁴

In addition, a number of German television feature films and television series were filmed at Glen Afric, including episodes from the tele-novela TV series *Julia – Wege zum Glück* (translates as *Julia – Paths to Happiness*; 2005-2009) and two episodes from the *Traumhotel* film series, namely *Das Traumhotel - Afrika* (translates as *The Dream Hotel – Africa*; 2006) and *Das Traumhotel – Kap der Guten Hoffnung* (translates as *The Dream Hotel – Cape of Good Hope*; 2008) were filmed there on-location and at other South African destinations.⁷⁵⁵ For the television movie *Afrika ruft nach Dir* (translates as *Africa Is Calling for You*; 2012) filming occurred at the lodge itself, acting as the house of the film family, and the Leopard’s Den set was used as a rangers’ station. Filming also occurred at Sun City for this film.⁷⁵⁶ In

⁷⁵¹ Glen Afric Country Lodge, Glen Afric Information Manual, (Additional Information: List of Movie Productions Shot at Glen Afric/Brookers Farm, 2013-03), pp. 47-49.

⁷⁵² Personal information: Vicky Brooker, owner of Glen Afric Country Lodge and Animal Wrangler, P.O. Box 235, Broederstroom, North West Province, 0240 or Plot 144, Broederstroom, North West Province, 0240, Email: info@glenafric.co.za, Tel: 082 455 9905, 2014-02-11.

⁷⁵³ Location visit: Nicole Hoffmann, Glen Afric Country Lodge, Plot 144, Broederstroom, North West Province, South Africa, 0240. 2013-09-28.

⁷⁵⁴ Glen Afric Country Lodge, Glen Afric Information Manual, (Additional Information: List of Movie Productions Shot at Glen Afric/Brookers Farm, 2013-03), pp. 47-49.; Location visit: Nicole Hoffmann, Glen Afric Country Lodge, Plot 144, Broederstroom, North West Province, South Africa, 0240. 2013-09-28.

⁷⁵⁵ Glen Afric Country Lodge, Glen Afric Information Manual, (Additional Information: List of Movie Productions Shot at Glen Afric/Brookers Farm, 2013-03), pp. 47-49.

⁷⁵⁶ ARD Das Erste Presse Portal, ‘Das Erste / “Afrika ruft nach Dir” (AT): Drehstart in Südafrika für einen Fernsehfilm mit Erol Sander und Christina Plate’, <http://www.presseportal.de/pm/6694/2024984/das-erste-afrika-ruft-nach-dir-at-drehstart-in-s-dafrika-f-r-einen-fernsehfilm-mit-erol-sander-und>, 2011-04-12. Access: 2014-12-29.

addition, the German television movie *Die Löwin* (translates as *The Lioness*; 2012) made use of the Leopard's Den film set as its main film location.⁷⁵⁷

Another movie that used Johannesburg as a landscape to star in was *Vehicle 19* (2013). The storyline of the action thriller revolves around Michael Woods, played by the recently deceased actor Paul Walker, who is a young man travelling to South Africa to visit his girl friend. At the airport Woods hires a rental car, but is unfortunately given a vehicle that will cause him to get into trouble with the local police. In addition, the American clearly is a stranger who is faced with an unfamiliar environment, which adds to some of the tension in the drama. While trying to stay out of trouble as he is on parole, everything that could possibly go wrong goes wrong. In the car, he finds a young local woman called Rachel Shabangu, played by South African actress Naima McLean (who also appeared in a role in the TV series *Wild at Heart*), who had been kidnapped due to uncovering a conspiracy. Together they try to expose the truth. This independent movie was produced with a modest budget and filmed in and around Johannesburg. Various areas are clearly recognizable on screen, including the skyline of Johannesburg, the Nelson Mandela Bridge, the streets of Johannesburg and townships.⁷⁵⁸ While this movie reflects a rather negative storyline that could be associated with South Africa, it does underline the possibility of the low-budget filmmaking potential.

Similar to *Invictus*, the movie *Mandela: Long Walk to Freedom* (2013) also featured the international icon of Nelson Mandela. The movie was produced by the renowned South African Indian film producer Anant Singh, who is known to have produced at least another 50 other films, amongst others *The Road to Mecca* (1991), *Paljas* (1998), *Mr. Bones* (2001), *Red Dust* (2004), *Mr. Bones 2: Back from the Past* (2008) and *The First Grader* (2010). The filmic 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

⁷⁵⁷ Digital Fernsehen, 'Südafrika als neues Hollywood? Filmbranche boomt', <http://www.digitalfernsehen.de/Suedafrika-als-neues-Hollywood-Filmbranche-boomt.64828.0.html>, 2011-08-29. Access: 2014-12-29.

⁷⁵⁸ IMDb, 'Vehicle 19 (2013)', <http://www.imdb.com/title/tt1911662/>, 1990-2014. 2014-12-29.; M.M. Dewil (director), *Vehicle 19, Bonus Features: Featurette: Behind the scenes of Vehicle 19*. 2013.

itself. The Soweto scenes were shot at Sophiatown in Soweto and at Kliptown. In addition, the scenes depicting Mandela's childhood home were filmed within the Drakensberg region of KwaZulu Natal.⁷⁵⁹ However, various significant places in South Africa that played a pivotal role in Mandela's life were also used for location filming. The international icon is portrayed by actor Idris Elba and is supported by a star-studded cast, most notably Naomie Harris as Winnie Madikizela-Mandela.⁷⁶⁰ The remainder of the cast and crew were mainly local South Africans.⁷⁶¹ The movie performed very well at the local box office. However, as mentioned before, it coincided with the death of Nelson Mandela and did not become an international success.⁷⁶² Since the statesman was an international icon, it is thus also possible that in the future tourists would rather visit the actual heritage sites associated with Mandela than the film locations portrayed in the film.

After briefly evaluating the above case studies, it is evident that South Africa is more than capable of handling any number of local and international film productions. Not only is there a presence of excellent film infrastructure and a highly skilled technical and creative workmanship, but the abundance of film locations make it a very diverse and versatile place, which also contributes to the fact that more and more international filmmakers are recognizing this potential.⁷⁶³ Especially when South Africa acts as itself within a film or if it is known to be the filmed location (outside of studio work), the country as a film production centre can be successfully utilized to serve for the location shooting of a number of different film genres. Only when location shooting occurs, it is possible to induce OLFIT to South Africa as a tourist destination.

⁷⁵⁹ IMDb, 'Mandela: Long Walk to Freedom (2013) Filming Locations', http://www.imdb.com/title/tt2304771/locations?ref=tt_dt_dt, 1990-2014. Access: 2014-12-30.

⁷⁶⁰ IMDb, 'Mandela: Long Walk to Freedom (2013)', <http://www.imdb.com/title/tt2304771/>, 1990-2014. Access: 2014-12-30.

⁷⁶¹ African Budget Safaris, 'Ten Movies Shot in Africa', <http://www.africanbudgetsafaris.com/blog/ten-movies-shot-in-africa/>, 2014-06-28. Access: 2014-12-31.

⁷⁶² The Wrap, 'Why Hasn't 'Mandela: Long Walk to Freedom' Found Its Box-Office Footing?', <http://www.thewrap.com/hasnt-mandela-long-walk-freedom-found-box-office-footing/>, 2014-01-14. Access: 2014-12-30.

⁷⁶³ Digital Fernsehen, 'Südafrika als neues Hollywood? Filmbranche boomt', <http://www.digitalfernsehen.de/Suedafrika-als-neues-Hollywood-Filmbranche-boomt.64828.0.html>, 2011-08-29. Access: 2014-12-29.

6.4. Local Productions

With regard to the local film industry in South Africa, there seems to have been a stereotype that “local is inferior”, however, this is no longer the case.⁷⁶⁴ Instead, the South African film industry displays much potential. In addition to foreign film productions occurring within the country, South Africa is currently experiencing a local film boom.⁷⁶⁵ The number of local film productions has experienced a steady annual increase from 13 films in 2009 to 24 in 2012. The government has provided an “enabling regulatory framework”, which together with incentives from a variety of government departments, furthers the production of local films. In addition, the quality of the films has vastly improved over the years, partially owing to the public demand for “good quality local content”.⁷⁶⁶ Therefore, the local film boom is a promising omen for the future of South Africa’s film industry.

Especially the market segment for Afrikaans movies is flourishing and the most lucrative at the moment.⁷⁶⁷ Recently, the quality of local films has been improving and there are now a variety of Afrikaans movies that have the potential to induce OLFIT to the filmed locations. Only a few of the recently released Afrikaans films with known film locations will be discussed in more detail below. These include *Liefeling: Die Movie* (translates as *Lovey – The Movie*), *Pretville: 50’s Afrikaanse Musiekrolprent* (translates as *Pretville: 50’s Afrikaans Music Movie*), *Semi-Soet* (translates as *Semi-Sweet*), *As Jy Sing* (translates as *If You Sing*), *Vrou Soek Boer* (translates as *Woman Looking for Farmer*) and *Pad na jou Hart* (translates as *Path to Your Heart*).

Liefeling: Die Movie (2010) is the first “feature-length Afrikaans musical produced in 30 years”, which makes it unique, timely and fresh due to the popularity of Afrikaans

⁷⁶⁴ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

⁷⁶⁵ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

⁷⁶⁶ SouthAfrica.info, ‘South Africa’s film industry’, <http://www.southafrica.info/business/economy/sectors/film.htm>, 2013-05-02. Access: 2013-07-06.

⁷⁶⁷ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

music at the time.⁷⁶⁸ The compelling storyline was told by utilizing 24 well-known Afrikaans songs from 1970 to 2010.⁷⁶⁹ These hits set the film apart from other movies and allowed South Africans to culturally identify with it. To allow for bigger audiences, English subtitles were provided as well. In addition, a star-studded cast of Afrikaans singers and actors and also new talent were used for the film, which became a further drawcard. Filming was done according to international standards.⁷⁷⁰ These film-specific factors allowed the film to become a huge success, performing exceptionally well with regard to box office and smashing local records.⁷⁷¹ In addition, *Liefing* was filmed on-location at a variety of recognizable scenic places, including the University of Pretoria in Pretoria, Johannesburg, Hartbeespoort Dam with the dam wall featuring prominently at the conclusion of the film, Hartiwood Studios and also partially Lucerne in Switzerland “to give the film an international feel”.⁷⁷² Since it is a local production, the movie definitely made use of local labour and expertise, thereby contributing to the local economy. Nevertheless, it again remains difficult to judge the extent of film location tourism that might have originated from this film.

Pretville: 50's Afrikaanse Musiekrolprent (2012) is a rock ‘n roll musical movie that was filmed on-location at Hartiwood Studios, Xanadu and the local surroundings of Hartbeespoort Dam.⁷⁷³ The film itself once more sets itself apart from other films by a vibe similar to *Grease* (1978) with new catchy songs and colourful scenery. Jive-type and rock ‘n roll-type songs in Afrikaans are a new phenomenon and were

⁷⁶⁸ Gauteng Film Commission, ‘Liefing: Afrikaans song and dance’, <http://www.gautengfilm.org.za/news/news-archive/2010/september-2010/655-liefing-afrikaans-song-and-dance>, 2014. Access: 2014-12-30.; JHB/LIVE, ‘Liefing: Die Movie’, http://www.jhblive.com/kultcha/interviews/liefing:the_movie/56833, s.a. Access: 2014-12-30.

⁷⁶⁹ Gauteng Film Commission, ‘Liefing: Afrikaans song and dance’, <http://www.gautengfilm.org.za/news/news-archive/2010/september-2010/655-liefing-afrikaans-song-and-dance>, 2014. Access: 2014-12-30.

⁷⁷⁰ JHB/LIVE, ‘Liefing: Die Movie’, http://www.jhblive.com/kultcha/interviews/liefing:the_movie/56833, s.a. Access: 2014-12-30.

⁷⁷¹ Channel 24, ‘Liefing smashes SA movie records’, <http://www.channel24.co.za/Movies/News/Liefing-smashes-SA-movie-records-20101124>, 2010-11-24. Access: 2014-12-30.

⁷⁷² B. Webber (director), *Liefing: Die Movie*, Bonus Materiaal: Agter Die Skerms ... Met Almal. 2011.; Gauteng Film Commission, ‘Liefing: Afrikaans song and dance’, <http://www.gautengfilm.org.za/news/news-archive/2010/september-2010/655-liefing-afrikaans-song-and-dance>, 2014. Access: 2014-12-30.; JHB/LIVE, ‘Liefing: Die Movie’, http://www.jhblive.com/kultcha/interviews/liefing:the_movie/56833, s.a. Access: 2014-12-30.

⁷⁷³ Channel 24, ‘Pretville’, <http://www.channel24.co.za/Movies/Reviews/Pretville-20121123>, 2012-11-23. Access: 2014-12-30.

especially composed for the movie, making it unique and flamboyant.⁷⁷⁴ Similar to its forerunner *Liefeling*, which was directed and produced by the same filmmaking team as *Pretville*, a very talented cast adds to the attractiveness of the movie. The actors were specifically auditioned to identify new local singing and dancing talent, however, also seasoned and famous Afrikaans singers and actors were used.⁷⁷⁵ English subtitles are also provided for the convenience of audiences.⁷⁷⁶ Indeed, the movie outperformed various international blockbusters such as *Taken 2* (2012) in cinema over its opening weekend. It was reputed that it “opened in cinemas nationwide on 23 November and raked in just over R900,000, making it the number two film at the box office after international blockbuster *The Twilight Saga: Breaking Dawn - Part 2*”.⁷⁷⁷ The entire movie was shot on-location at the *Pretville* village set, which is still completely intact on the premises of Hartiwood Studios. The village was constructed over a period of ten months.⁷⁷⁸ 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. In addition, toilet facilities are located within the post office set. Roads, functional plumbing and electricity and other amenities were also included into the building of the film set. On-location filming occurred over a period of eighteen days.⁷⁷⁹

The film set was originally built with the intention to change it into whatever movie would next be filmed at the Hartiwood Studios. Nevertheless, once the tourist potential of the film set was realized, this did not happen.⁷⁸⁰ Instead, it is one of the very few complete film sets remaining in South Africa after filming has wrapped up. It opened its doors for visitation on 23 November 2012, the same day that the movie

⁷⁷⁴ L. Korsten (director), *Pretville: 50’s Afrikaanse Musiekrolprent*, Ekstras: Agter Die Skerms. 2013.

⁷⁷⁵ Pretville, ‘Official Website’, <http://www.pretville.co.za/>, s.a. Access: 2014-12-30.; L. Korsten (director), *Pretville: 50’s Afrikaanse Musiekrolprent*, Ekstras: Agter Die Skerms. 2013.

⁷⁷⁶ Channel 24, ‘Pretville’, <http://www.channel24.co.za/Movies/Reviews/Pretville-20121123>, 2012-11-23. Access: 2014-12-30.

⁷⁷⁷ Screen Africa, ‘Pretville number two at box office’, http://www.screenafrica.com/pls/cms/iac.page?p_t1=2054&p_t2=4714&p_t3=0&p_t4=0&dynamic=YP&p_content_id=1474394&p_site_id=103, s.a. Access: 2014-12-30.

⁷⁷⁸ L. Korsten (director), *Pretville: 50’s Afrikaanse Musiekrolprent*, Ekstras: Agter Die Skerms. 2013.; Location visit: Nicole Hoffmann, Pretville village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

⁷⁷⁹ Location visit: Nicole Hoffmann, Pretville village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

⁷⁸⁰ Location visit: Nicole Hoffmann, Pretville village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

was released on silver screen.⁷⁸¹ 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.⁷⁸²

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 "Silverdoek Bioskoop", where the film *Pretville* itself continues to be showcased daily, as well as three other Afrikaans movies in different time slots.⁷⁸³ According to the research performed by Kruger, a cinema at a film set, where the movie produced on-location could be viewed, was a first not only in South Africa, but also internationally. This definitely adds to the appeal of the film location as a tourist attraction.⁷⁸⁴ The *Pretville* village has become a well-liked tourist attraction for day trips, especially for Afrikaans-speaking audiences, and it has been quoted as such on amongst others TripAdvisor, a South African tourism media monitor.⁷⁸⁵

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 of 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.⁷⁸⁶ Nevertheless, it remains a well-visited holiday destination. By the end of January 2013,

⁷⁸¹ L. Korsten (director), *Pretville: 50's Afrikaanse Musiekrolprent*, Ekstras: Agter Die Skerms. 2013.; Screen Africa, 'Pretville set open to public', <http://www.screenafrica.com/page/news/film/1558536-Pretville-set-open-to-public#.VKM0LnuQBNg>, 2012-11-04. Access: 2014-12-30.

⁷⁸² Screen Africa, 'Pretville set open to public', <http://www.screenafrica.com/page/news/film/1558536-Pretville-set-open-to-public#.VKM0LnuQBNg>, 2012-11-04. Access: 2014-12-30.

⁷⁸³ Location visit: Nicole Hoffmann, Pretville village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

⁷⁸⁴ Location visit: Nicole Hoffmann, Pretville village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

⁷⁸⁵ TripAdvisor, 'Pretville Film Set', http://www.tripadvisor.co.za/Attraction_Review-g780944-d7311407-Reviews-Pretville_Film_Set-Hartbeespoort_North_West_Province.html, 2014. Access: 2014-12-30.; Show Me: Hartbeespoort, 'Visit the Pretville Film set in Harties', <http://showme.co.za/hartbeespoort/tourism/pretille/>, 2008/9. Access: 2014-12-30.

⁷⁸⁶ Location visit: Nicole Hoffmann, Pretville village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

approximately 20,000 visitors had passed through the site and positive word-of-mouth marketing ensured the continued visitation of the *Pretville* village. This means that the film set has become an attraction in its own right with people deliberately travelling there, even from faraway places in the country, to visit the site. This also has positive consequences for the immediate Hartbeespoort area, with employment in the area increasing and some jobs having been deliberately created due to the tourism at *Pretville*. In addition, restaurant visitation within Hartbeespoort has increased since the film set was opened, which indicates that the local economy is also improving.⁷⁸⁷ The popularity and success of the film set as a tourist attraction has exceeded the expectations of Kruger.⁷⁸⁸ Approximately a year after the location visit to the *Pretville* village, the visitation of the site was still very strong and “better than what we expected”.⁷⁸⁹ For images of the *Pretville* village location visit, see Annexure E.

Another Afrikaans movie which also became popular was *Semi-Soet* (2012). This is a romantic comedy that performed well in box office, and was a new type of genre for Afrikaans film, which made the movie timely and unique.⁷⁹⁰ Furthermore, a talented ensemble of actors featured in the high-quality production and it was rated as a “top-class Hollywood movie” that was incidentally filmed in Afrikaans, but also as a result of the spectacular locations where filming occurred.⁷⁹¹ It was filmed in Johannesburg and various features such as the Nelson Mandela Bridge and the Johannesburg skyline are clearly recognizable.⁷⁹² Location shooting also occurred at the “Vrede en Lust” estate in the Franschhoek wine valley where the Paarl Mountains and Simonsberg serve as a majestic backdrop to the film. Aerial shots of the wine estate and the Franschhoek valley display the scenic beauty of the film

⁷⁸⁷ Location visit: Nicole Hoffmann, *Pretville* village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

⁷⁸⁸ Location visit: Nicole Hoffmann, *Pretville* village, Hartiwood Studios, R511, Xanadu/Hartbeespoort, North West Province, South Africa, 0216. 2013-01-23.

⁷⁸⁹ Written information: P. Kruger, producer of the *Pretville* movie, hartiwood@gmail.com, 2014-02-18.

⁷⁹⁰ Channel 24, ‘Semi-Soet shakes up SA box office’, <http://www.channel24.co.za/Movies/News/Semi-Soet-shakes-up-SA-box-office-20120314>, 2012-03-14. Access: 2014-12-30.

⁷⁹¹ J. Rous (director), *Semi-Soet*, Ekstras: Agter die skerms. 2012.

⁷⁹² J. Rous (director), *Semi-Soet*, Ekstras: Agter die skerms. 2012.

location with more detailed location shooting at the “Vrede en Lust” vineyards, Manor House and slave bell.⁷⁹³

The connection between the movie and its film location at “Vrede en Lust” has been well-marketed. The *Semi-Soet* DVD itself has a “behind the scenes” feature about the filming on the wine farm and in Johannesburg.⁷⁹⁴ Furthermore, the official website of the “Vrede en Lust” wine estate reinforces this link, stating that the farm prominently stars as the film location for *Semi-Soet* and that it was also the site for the Cape Town film premiere.⁷⁹⁵ At the same time, “Vrede en Lust” is known as a popular wedding venue and the movie itself ends with a wedding. Thus, this aspect is also marketed through the film. In general, the movie enhances the destination brand of the wine estate, while showcasing it as a prominent film location. Therefore, OLFIT to the wine estate is expected with “hordes of locals descending on Franschhoek generally, and to Vrede en Lust specifically”.⁷⁹⁶ The actual effect of the film on the wine estate as a tourist attraction could be confirmed once access to tourist numbers before and after the release of the film is granted. However, at this stage the information is not available, which makes it difficult to assess the success and sustainability of “Vrede en Lust” as an OLFIT attraction. Without a doubt, the close connection that was established between the film and its film location bodes well for the future of OLFIT in South Africa.

In comparison to the above-mentioned movies *Liefing* and *Pretville*, the musical *As Jy Sing* (2013) was severely criticized in reviews. Despite employing a star-studded cast of various famous Afrikaans musicians, the storyline seemed jumbled and unrealistic at times and the acting skills of the cast were also disapproved of. The overall quality of the movie did not seem up to standard. Thus, one of the reviews

⁷⁹³ Whale Tales Blog, “Semi-Soet’ movie sweet marketing of Vrede en Lust and Franschhoek wine valley’, <http://www.whalecottage.com/blog/franschhoek/semi-soet-movie-sweet-marketing-of-vrede-en-lust-and-franschhoek-wine-valley/>, 2012-02-21. Access: 2014-12-30.

⁷⁹⁴ J. Rous (director), *Semi-Soet*, Ekstras: Agter die skerms. 2012.

⁷⁹⁵ Vrede en Lust, ‘Semi-Soet The Movie’, <http://www.vnl.co.za/media/semi-soet-the-movie/>, 2014. Access: 2014-12-30.

⁷⁹⁶ Whale Tales Blog, “Semi-Soet’ movie sweet marketing of Vrede en Lust and Franschhoek wine valley’, <http://www.whalecottage.com/blog/franschhoek/semi-soet-movie-sweet-marketing-of-vrede-en-lust-and-franschhoek-wine-valley/>, 2012-02-21. Access: 2014-12-30.

expressed concern that the Afrikaans film industry “is in serious trouble”.⁷⁹⁷ However, the best part of the film was probably the location where the filming of the Camp “Kannidood” scenes occurred, the holiday camp where the Bekfluidjies school choir travels to. The film location is the “SunWa River Lodge”, which is located on the banks of the Vaal River just 10 kilometers away from Parys and an hour’s drive from Johannesburg. The lodge advertises its premises as the film location of the movie on its official website. Similar to the movie, the “SunWa River Lodge” offers camping facilities and teambuilding and adventure activities, thereby entrenching a deeper connection between the movie and its film location.⁷⁹⁸ However, there is once more hardly any information available in the form of tourist numbers before and after the filming and screening of the movie occurred, to indicate whether or not the film actually has induced increased tourism to the film location.

The Afrikaans romantic, but adventurous road-trip movie *Pad na jou Hart* (2014), directed by Jaco Smit, managed to smash box office records in the country after its cinematic release on Valentine’s Day of 2014, outperforming the hits *Liefeling*, *Platteland* and *Semi-Soet* and even surpassing international releases on its opening weekend.⁷⁹⁹ The movie was awarded overwhelmingly positive reviews from audiences and film critics. The young and talented local cast, Ivan Botha (from the *Bakgat!* trilogy) and Donnalee Roberts (from the movie *Klein Karoo*), perform convincingly and provide audiences with a heart-warming storyline.⁸⁰⁰ 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. According to a press release, on-location filming occurred at various places within the country:

Pad na jou Hart was filmed over 3 300km across South Africa. The film starts in Sandton in Johannesburg, and from there the characters travel to the

⁷⁹⁷ The Citizen, ‘Movie Review: As Jy Sing is just plain bad’, <http://citizen.co.za/85084/cult-concern/>, 2013-11-15. Access: 2014-12-30.

⁷⁹⁸ SunWa River Lodge, ‘The New Afrikaans Movie ‘As Jy Sing’ Filmed on Location at SunWa’, <http://www.sunwa.co.za/as-jy-sing-eng.html>, 2015. Access: 2014-12-30.

⁷⁹⁹ Iafrika.com, ‘Pad Na Jou Hart’ smashes box office’, <http://entertainment.iafrica.com/movies/movienews/909334.html>, 2014-03-25. Access: 2014-12-30.; Screen Africa, ‘Afrikaans film Pad Na Jou Hart tops South African box office’, <http://www.screenafrica.com/page/news/film/1639623-Afrikaans-film-Pad-na-jou-Hart-tops-South-African-box-office#.VKQfiXuQBng>, 2014-02-17. Access: 2014-12-30.

⁸⁰⁰ Iafrika.com, ‘Pad Na Jou Hart’ smashes box office’, <http://entertainment.iafrica.com/movies/movienews/909334.html>, 2014-03-25. Access: 2014-12-30.

Golden Gate Nature Reserve near Clarens, drive over Vanderkloof Dam, they stay over in the heart of the Groot Karoo in De Aar, stop in Wilderness and end in Cape Town.⁸⁰¹

Apart from Sandton, also 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 states that it is impossible not to fall in love with South Africa when watching the movie.⁸⁰² Thus this movie has a vast potential to induce OLFIT to the country and its filmed locations.

Vrou Soek Boer (2014), a movie by first-time director Maynard Kraak, was released in cinemas countrywide on 07 March 2014. A well-known and strong South African cast was employed for the movie, including Lika Berning from *Liefling: Die Movie* and *The Bang Bang Club*, Nico Panagio from *Semi-Soet* and Bok van Blerk from the movies *Platteland* (2011) and *As Jy Sing*.⁸⁰³ The romantic comedy was filmed on-location in Johannesburg and in and around the town of Wakkerstroom in Mpumalanga.⁸⁰⁴ Mainly positive feedback was gained from test audiences and the film premiere at Montecasino in Johannesburg was also a huge success. Furthermore, the beautiful scenery of the film and the soundtrack contributed to a feel-good ambience.⁸⁰⁵ These film-specific factors were very promising for the movie itself and they have a clear potential to act as pull factors, inducing tourism to the filmed locations. This means that there is much potential for OLFIT to result from the movie, as the film seemed to appeal to a wide sector of the audience.

⁸⁰¹ Pad Na Jou Hart, ‘Afrikaans romantic adventure film Pad na jou Hart releases on the big screen on 14 February 2014’, <http://www.padnajouhartfilm.co.za/press-release>, s.a. Access: 2014-12-30.

⁸⁰² J. Smit (director), *Pad Na Jou Hart*, Bonus Features: Behind the Scenes on Pad Na Jou Hart. 2014.

⁸⁰³ Screen Africa, ‘First-time director for new Afrikaans romantic comedy’, <http://www.screenafrica.com/page/news/film/1638059-First-time-director-for-new-Afrikaans-romantic-comedy#.VKP9WnuQBNg>, 2014-01-03. Access: 2014-12-30.

⁸⁰⁴ Bella, ‘Nuwe fliëk – Vrou Soek Boer’, <http://bellamag.co.za/eksklusief-vrou-soek-boer-lokprent/>, s.a. Access: 2014-12-30.; Screen Africa, ‘First-time director for new Afrikaans romantic comedy’, <http://www.screenafrica.com/page/news/film/1638059-First-time-director-for-new-Afrikaans-romantic-comedy#.VKP9WnuQBNg>, 2014-01-03. Access: 2014-12-30.

⁸⁰⁵ Screen Africa, ‘Director Maynard Kraak discusses new rom com *Vrou Soek Boer*’, <http://www.screenafrica.com/page/news/film/1640180-Director-Maynard-Kraak-discusses-new-rom-com-Vrou-Soek-Boer#.VKP813uQBNg>, 2014-03-04. Access: 2014-12-30.

However, compared to Afrikaans movies, local English-language productions such as *Four Corners* (2013) and *The Perfect Wave* (2013) are not yet as popular or lucrative. As such, their potential to induce OLFIT is very limited. Experts claim that this lack of popularity is still an indication of ongoing cultural segregation in the country.⁸⁰⁶ One of the biggest problems that local films face is still their cinematic distribution and the limited infrastructure available, especially in rural areas. The problem is that with “[less] than 13% of our local population [living] anywhere near a cinema” and due to the high charges for movie tickets, cinematic productions are not easily accessible.⁸⁰⁷ For this same reason, it also does not yet make much sense to produce films in some of the other official languages of the country. Nevertheless, the first Venda-language movie, *Elelwani* (2012), was recently released at so-called Art House cinemas. It also serves as South Africa’s official entry into the Best Foreign Language Film category for the 2015 Annual Academy Awards.⁸⁰⁸ However, despite the critical acclaim of local film productions, as is evident amongst others with the movies *Yesterday* (2004 – won “Best Sound”, “Best Make-Up” and “Best Editing” at the 2005 African Movie Academy Awards),⁸⁰⁹ *U-Carmen eKhayelitsha* (2005 – Golden Berlin Bear at the Berlin International Film Festival),⁸¹⁰ *Fanie Fourie’s Lobola* (2013 – “Best Film” Golden Space Needle Award at the Seattle International Film Festival)⁸¹¹ and others, there is still much that needs to be done in order for them to gain popular appeal and to induce tourism to film locations.

6.5. South African Potential

In an article entitled, “Africa’s Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as

⁸⁰⁶ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

⁸⁰⁷ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.

⁸⁰⁸ Channel 24, ‘Welcome to Joziwood’, <http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019>, 2014-10-19. Access: 2014-12-29.; Screen Africa, ‘Elelwani selected as South Africa’s Oscars entry’, <http://www.screenafrica.com/page/news/film/1646522-Elelwani-selected-as-South-Africas-Oscars-entry#.VKPTBXuQBNg>, 2014-10-02. Access: 2014-12-30.

⁸⁰⁹ Africa Movie Academy Awards, ‘AMAA Nominees and Winners 2005’, <http://ama-awards.com/awards/2005>, 2015. Access: 2014-12-31.

⁸¹⁰ IMDb, ‘U-Carmen eKhayelitsha (2005) Awards’, <http://www.imdb.com/title/tt0445776/awards>, 1990-2014. Access: 2014-12-31.

⁸¹¹ IMDb, ‘Fanie Fourie’s Lobola (2013) Awards’, <http://www.imdb.com/title/tt2181941/awards>, 1990-2014. Access: 2014-12-31.

Hollywood's new back lot" A. Perry claims that the low production costs and tax rebates, the "[versatility] and convenience of location [...] are keys to South Africa's moviemaking appeal for both local and international film productions.⁸¹² In addition, the media cautioned that "we have to accept if we're going to compete with international markets we need to start producing films that meet international standards".⁸¹³ This definitely allows for more film productions being shot on-location in South Africa. While as of yet there are not many films that have induced OLFIT, it is happening in the country and has the potential to grow.

Thus, there is a need for good quality and unique local, South African film productions that have the potential to reach a wider audience. This is the case with Henk Pretorius' *Leading Lady* (2014). The director is also well-known for his previous movies, namely the *Bakgat!* movie trilogy (2008, 2010, 2013) – the first mainstream Afrikaans film trilogy, and the award-winning *Fanie Fourie's Lobola* (2013).⁸¹⁴ The film premiered at the Seattle International Film Festival (SIFF) on 7 June 2014.⁸¹⁵ Following this, the international distribution rights for the movie were sold and it was released in US cinemas three weeks before its official local release on 28 November 2014.⁸¹⁶ Since its cinematic release in South Africa, reports have shown that *Leading Lady* has exceeded expectations by even outperforming the popular romantic comedy *Semi-Soet* in box office over its opening weekend, making it the highest-grossing and biggest opening weekend for a locally produced romantic comedy ever.⁸¹⁷ It is the most popular movie amongst those directed and produced by Henk Pretorius to date. This may also be a result of positive word-of-mouth

⁸¹² 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, *Time* 177(15), 2011-04-18, p. 43.

⁸¹³ The Citizen, 'Leading Lady: Local made fairly lekker', <http://citizen.co.za/283113/local-made-fairly-lekker-2/>, 2014-11-28. Access: 2014-12-30.

⁸¹⁴ Media Club South Africa, 'Leading Lady for Seattle debut', <http://www.mediaclubsouthafrica.com/culture/3862-leading-lady-for-seattle-debut>, 2014-06-05. Access: 2014-12-30.

⁸¹⁵ Media Club South Africa, 'Leading Lady for Seattle debut', <http://www.mediaclubsouthafrica.com/culture/3862-leading-lady-for-seattle-debut>, 2014-06-05. Access: 2014-12-30.

⁸¹⁶ Screen Africa, 'Leading Lady secures US distribution deal', <http://www.screenafrica.com/page/news/film/1647526-Leading-Lady-secures-US-distribution-deal#.VKPtoHuQBnh>, 2014-11-10. Access: 2014-12-30.

⁸¹⁷ Jozi West Community, 'Biggest Opening Weekend for Local Movie Ever', http://joziwest.purelylocal.co.za/news/diy_decor/biggest-opening-weekend-for-local-movie-ever.html, 2014-12-03. Access: 2014-12-30.

marketing and press reviews.⁸¹⁸ The movie was shot on-location in London, UK and in Johannesburg, South Africa.⁸¹⁹ In addition, international stars were cast for the film production, thereby bringing Hollywood to South Africa. Canadian actor Gil Bellows and Irish actress Katie McGrath have joined the cast of famous local actors Bok van Blerk and Brümilda van Rensburg amongst others – yet the casting of international actors for a local film production “doesn’t necessarily make it Hollywood material”.⁸²⁰ Despite the box office success, star-studded cast and beautiful scenery of *Leading Lady*, it is still unclear if the movie will induce tourism to its film locations in South Africa. This remains to be seen and needs to be monitored in future.

The trend that commenced with *District 9*, *Invictus* and *Safe House* is that South Africa stops “serving as a double and [instead is] cast as itself”.⁸²¹ This trend is expected to continue in future with more local film locations appearing as themselves. This is actually essential in order for OLFIT to occur to a greater degree in the country and is a trend already evident with newer international on-location film productions that have recently been shot at recognizable locations in South Africa and not in studio. One of the most prominent examples hereof is *The Avengers: Ages of Ultron*, which is scheduled to be released in cinemas worldwide on 1 May 2015. The filming of action street sequences at the beginning of the movie occurred in Johannesburg, more specifically location filming occurred “in and around Commissioner, Pritchard, Albertina Sisulu, Joubert and Rissik Streets”.⁸²² The on-location shooting process featured prominently in the media due to road closures and local actors who were hired as extras for the movie. In addition, the film industry, local employment and the economy have gained a major boost because of

⁸¹⁸ Media Update, ‘Filmmaker Henk Pretorius has his biggest opening ever with *Leading Lady*’, <http://www.mediaupdate.co.za/?IDStory=72417>, 2014-12-04. Access: 2014-12-30.

⁸¹⁹ IMDb, ‘Leading Lady (2014) Filming Locations’, http://www.imdb.com/title/tt3510718/locations?ref=tt_dt_dt, 1990-2014. Access: 2014-12-30.

⁸²⁰ The Citizen, ‘Leading Lady: Local made fairly lekker’, <http://citizen.co.za/283113/local-made-fairly-lekker-2/>, 2014-11-28. Access: 2014-12-30.

⁸²¹ 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, *Time* 177(15), 2011-04-18, p. 43.

⁸²² Johannesburg Development Agency, ‘Joburg streets hosted The Avengers’, <http://www.jda.org.za/index.php/latest-news/news-2014/147-news-2014/february/1492-joburg-streets-hosted-the-avengers>, 2014. Access: 2014-12-30.; KFTV, ‘Update: Avengers films in Johannesburg and South Korea’, <http://www.kftv.com/news/2014/02/18/The-Avengers-Age-of-Ultron-films-in-Johannesburg>, 2014-02-18. Access: 2014-12-30.

the two weeks of location filming during the middle of February 2014.⁸²³ Hereby, Johannesburg's reputation as a world-class film production centre is further strengthened, making the film industry a means of economic upliftment in the area.⁸²⁴ It is said that the first ten minutes of the film will feature footage where Johannesburg is indeed identifiable as a city. Following the recent success of the first *The Avengers* movie in 2012 and the prominent Hollywood trend of superhero movies, which have retained a strong appeal for audiences, this movie offers much potential in showcasing Johannesburg as a film location to international audiences.⁸²⁵ Therefore, the latest movie in the Avengers franchise could provide the necessary stepping stone to induce more OLFIT to the filmed locations in Johannesburg.⁸²⁶

The ongoing and increasing production of local and international films of such high standard bodes well for the future development of OLFIT in South Africa. Indeed, it was recently stated that the future of the South African film industry would be "brilliant", with the reputation of the country as a film location growing.⁸²⁷ After all, "[placing] a destination in film is the ultimate in tourism product placement".⁸²⁸ While OLFIT is happening to some extent in the country, as is evident with the few successful case studies mentioned above, it is still early days and not yet really sustainable. Nevertheless, there is much potential for this to change in the future and the on-location film-induced tourism that is expected to originate from the local and international film productions will also serve to further the economic upliftment of the country, generating employment and foreign exchange.

⁸²³ SA Breaking News, 'Avengers Sequel Film Shoot Starts In Jozi Tomorrow', <http://www.sabreakingnews.co.za/2014/02/10/avengers-sequel-film-shoot-starts-in-jozi-tomorrow/>, 2014-02-10. Access: 2014-12-30.

⁸²⁴ Johannesburg Development Agency, 'Joburg streets hosted The Avengers', <http://www.jda.org.za/index.php/latest-news/news-2014/147-news-2014/february/1492-joburg-streets-hosted-the-avengers>, 2014. Access: 2014-12-30.

⁸²⁵ Screen Africa, 'Johannesburg to benefit from filming of Marvel's Avengers: Age of Ultron', <http://www.screenafrica.com/page/news/film/1639123-Johannesburg-to-benefit-from-filming-of-Marvels-Avengers-Age-of-Ultron#.VKPN0HuQBNG>, 2014-02-03. Access: 2014-12-30.

⁸²⁶ News 24, 'Avengers filming in South Africa', <http://www.news24.com/MyNews24/Avengers-filming-in-South-Africa-20140205>, 2014-02-05. Access: 2014-12-30.

⁸²⁷ SouthAfrica.info, 'Future of South African film: 'brilliant'', <http://www.southafrica.info/about/media/film-030712.htm#.VKP4-nuQBNG>, 2012-07-03. Access: 2014-12-30.; Gauteng Film Commission, 'South African film's brilliant future', <http://www.gautengfilm.org.za/news/news-archive/2012/may-2012/990-south-african-films-brilliant-future>, 2012-05-25. Access: 2014-12-30.

⁸²⁸ S. Beeton, *Film-Induced Tourism*, (Channel View Publications, Clevedon, 2005), p. 27.

Chapter 7: Conclusion

In the previous chapters a number of success factors were identified and discussed, pertaining to the success and sustainability of on-location film-induced tourism (OLFIT).⁸²⁹ Evidently, OLFIT is not always successful or sustainable, although there are several reported cases where film locations have become popular tourist attractions. One of those is amongst others New Zealand as Middle-earth, where all factors seem to function together in harmony to contribute to a long-lasting attractiveness of film locations with regard to *The Lord of the Rings* and *The Hobbit* movie trilogies. This has played a major role in enhancing tourism and tourism awareness for what is regarded as a long-haul destination. In contrast, this was not the case with the film locations of *The Three Musketeers* in Germany, where on-location film-induced tourism failed to properly take off.

With regard to the local situation in South Africa, it is evident that both the tourism and the film industries are flourishing. While there are some successful cases of OLFIT that have been recorded in the country, on-location film-induced tourism is not yet really sustainable. The potential of films to induce tourism to its film locations depends on the quality and the intended audience of the film. This determines the success and longevity of the places as tourist attractions. There is a definite need for more better-quality local productions that are able to reach a wider audience and to extend beyond local borders. Alternatively, more international film productions need to be encouraged, where the intellectual property rights can be safeguarded locally and collaboration occurs between all levels of stakeholders. In addition, destination marketing needs to increasingly grasp hold of the windows of opportunity during the production and release stages of a film to promote the filmed locations for tourism. The factors that were identified in the flow diagram of Chapter 5 (Figure 5) need to be considered to ensure firstly the success of OLFIT locally and also to provide for its sustainability once OLFIT takes off in South Africa. Undoubtedly there is much potential in the country, it however needs to be managed in conjunction with future film productions from an early stage to grasp all available opportunities. On the other hand, if South Africa continues to market itself as a viable, successful and

⁸²⁹ See Figure 5 in Chapter 5.

affordable film location, it would take one blockbuster to situate it firmly on the OLFIT map as was the case with New Zealand.

Nevertheless, it is evident that while film-induced tourism as a niche, and OLFIT specifically, is a comparatively new field of tourism and an exceedingly popular and growing special-interest form of tourism internationally, its success and sustainability are dependent on the number of factors. It seems that “[as] long as film exists, the film tourism industry also will. Despite the fact that movies and therefore destinations might die over time, new movies will emerge and ensure that there will always be a potential for that tourism niche”.⁸³⁰

One issue that has baffled experts so far is the increasing replacement of cinematic movies (silver screen) and even the television films and series (small screen) by means of illegal downloads over the Internet. Nevertheless, in the meantime movie websites have arisen for the screening of movies and series by means of the PC. The online display of films by means of websites such as www.sidereel.com or www.kino.to may pose a possible answer to this. Thereby, the physical place or means of screening a film may change, but what remains the same is the fact that films will continue to exist. Instead of box office success, television viewership numbers, audience ratings and official critiques, Internet ratings and official (paid) download numbers may become a determining factor directly relating to a movie or series in future.⁸³¹ The movie in any form showcases the destination, which in turn leads to potential OLFIT.

In general, a tourism micro-niche such as FIT (and more specifically OLFIT) has evolved into a definite and persisting trend. Such tourism niches, being sustainable and attractive in the medium-term, may become “Megatrends”. As such, they are not only appealing to a mutually exclusive or specific target market, but extend beyond. Together with globalization and technological advances, such a niche will continue to grow and it will remain profitable. Thus, as K. Tomala and F. Faber

⁸³⁰ K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie? In A. Papathanassis (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), p. 157.

⁸³¹ K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie? In A. Papathanassis (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), pp. 157-158.

claim, film-induced tourism is an “ever-growing tourism sector” that, similar to other special-interest niches, is “gaining ground against mainstream offers”.⁸³² As such, on-location film-induced tourism (OLFIT) has much potential for the future internationally and locally in South Africa, and also has potential for future research. This dissertation has thus outlined the origin, development and factors that contribute to the success and sustainability of OLFIT and it is hoped that the international lessons will be of use to the locally developing film domain.

⁸³² K. Tomala and F. Faber, Film tourism: The answer to becoming part of your favourite movie? In A. Papathanassis (ed.), *The Long Tail of Tourism: Holiday Niches and their Impact on Mainstream Tourism*, (Gabler Verlag, Wiesbaden, 2011), p. 213.

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ANNEXURE A:

The Volume of Film-Induced Tourism Publications

Table 1: The Volume of Publications of Film-Induced Tourism

Year	Number of publications according to type of publication							Total	Total without "FIT mentioned"
	Journal or Magazine Articles/E-Papers	FIT mentioned in Chapters/ Articles	Theses/Dissertations/ Research Essays	Books	Chapters in Books	Conference Proceedings/ Presentations/Reports			
1990	0	0	0	0	0	0	0	0	
1991	0	0	0	0	0	0	0	0	
1992	1	0	0	0	0	0	1	1	
1993	0	0	0	0	0	0	0	0	
1994	0	0	0	0	0	0	0	0	
1995	0	0	0	0	0	0	0	0	
1996	2	0	0	0	0	0	2	2	
1997	0	0	0	0	0	0	0	0	
1998	1	0	0	0	0	0	1	1	
1999	0	0	0	0	0	0	0	0	
2000	0	1	0	0	0	0	1	0	
2001	3	0	0	0	0	0	3	3	
2002	1	0	0	0	0	0	1	1	
2003	1	1 (M.K. Smith)	0	0	0	0	2	1	
2004	4	0	0	0	0	1	5	5	
2005	5	0	0	0	0	0	5	5	
2006	17	0	0	0	0	2	19	19	
2007	3	1	1	1	1	3	10	9	
2008	15	0	1	0	0	0	16	16	
2009	13	1	3	1	2	0	20	19	

2010	19	1 (Morgam, Lugosi, Brent Ritchie), 1 (Waterton, Watson)	4	2	2	0	29	27
2011	28	2, 1 (Timothy)	3	3	3	1	41	38
2012	16	1 (chapter in Smith, Waterton, Watson)	3	1	0	1	22	21
2013	9	0	3	2	0	1	15	15
2014	24	3	1	0	2	3	33	30
2015	24	2	0	0	0	1	27	25

ANNEXURE B:

List of Books that were adapted to Film Format

Table 1: List of Literary Precursors to Film (as organized alphabetically by the author of the book)¹

Author (nationality)	Book (Publication Date – Year)	Television or Cinema	Release Date (year)	Film (Country)	Location
Michael Blake (American)	<i>Dances with Wolves</i> (1988)	Cinema	1990	USA	
Karen Blixen (Danish) (pen name: Isak Dinesen)	<i>Out of Africa</i> (1937)	Cinema	1985	Kenya; UK	
Dan Brown (American)	<i>Angels and Demons</i> (2000)	Cinema	2009	Italy; USA; Vatican City	
	<i>The Da Vinci Code</i> (2003)	Cinema	2006	France; Malta; UK	
Suzanne Collins (American)	<u>The Hunger Games Trilogy: <i>The Hunger Games</i></u> (2008)	Cinema	2012	USA	
	<u>The Hunger Games Trilogy: <i>Catching Fire</i></u> (2009)	Cinema as <i>The Hunger Games: Catching Fire</i>	2013	Hawaii; USA	
	<u>The Hunger Games Trilogy: <i>Mockingjay</i></u> (2010)	Cinema as <i>The Hunger Games: Mockingjay – Part 1</i>	2014	Germany; France; USA	
		Cinema as <i>The Hunger Games: Mockingjay – Part 2</i>	Proposed date: 2015	Germany; France; USA	
James Fenimore Cooper (American)	<u>The Leatherstocking Tales: <i>The Last of the Mohicans: A narrative of 1757</i></u> (1826)	Cinema as <i>The Last of the Mohicans</i>	1992	USA	
James Dickey (American)	<i>Deliverance</i> (1970)	Cinema	1972	USA	
Alexandre Dumas (French)	<u>The D'Artagnan Romances: <i>Les Trois Mousquetaires</i></u> (English: <i>The Three</i>	Cinema as <i>The Three Musketeers</i>	2011	Germany	

¹ This list is by no means exhaustive; it is just a shortened version of the original. For a more extensive list, please contact the author of this dissertation or consult the Internet Movie Database (IMDb).

	<i>Musketeers</i>) (1844)			
(Sir James) Percy FitzPatrick (South African)	<i>Jock of the Bushveld</i> (1907)	Cinema	1986	South Africa
Charles Frazier (American)	<i>Cold Mountain</i> (1997)	Cinema	2003	Romania; USA
Kuki Gallmann (Italian)	<i>I Dreamed of Africa</i> (1991)	Cinema	2000	Italy; Kenya; South Africa
Winston Groom (American)	<i>Forrest Gump</i> (1986)	Cinema	1994	USA
W.P. (William Patrick) Kinsella (Canadian)	<i>Shoeless Joe</i> (1982)	Cinema as <i>Field of Dreams</i>	1989	USA
C.S. Lewis (Irish)	<u>The Chronicles of Narnia: <i>The Lion, the Witch and the Wardrobe</i></u> (1950)	Cinema	2005	Czech Republic; New Zealand; Poland; USA; UK
	<u>The Chronicles of Narnia: <i>Prince Caspian</i></u> (1951)	Cinema	2008	New Zealand; Czech Republic; Slovenia; Poland; UK
	<u>The Chronicles of Narnia: <i>The Voyage of the Dawn Treader</i></u> (1952)	Cinema	2010	Australia; New Zealand
Nelson Mandela (South African)	<i>Long Walk to Freedom</i> (1995)	Cinema as <i>Mandela: Long Walk to Freedom</i>	2013	South Africa
George R.R. Martin (American)	<u>The Song of Ice and Fire Series:</u> (1996, 1999, 2000, 2005, 2011)	Television series as <i>Game of Thrones</i>	2011-present	Croatia; Iceland; Northern Ireland; Malta; Morocco; Spain; UK
Stephenie Meyer	<i>Twilight</i> (2005)	Cinema	2008	USA

(American)	<i>New Moon</i> (2006)	Cinema as <i>The Twilight Saga: New Moon</i>	2009	Canada, Italy
	<i>Eclipse</i> (2007) (and an <i>Eclipse</i> novella: <i>The Short Second Life of Bree Tanner</i> (2010))	Cinema as <i>The Twilight Saga: Eclipse</i>	2010	Canada; USA
	<i>Breaking Dawn</i> (2008)	Cinema as <i>The Twilight Saga: Breaking Dawn - Part 1</i>	2011	Brazil; Canada; USA; US Virgin Islands
		Cinema as <i>The Twilight Saga: Breaking Dawn - Part 2</i>	2012	Canada; USA
	<i>The Host</i> (2008)	Cinema	2013	USA
Margaret Mitchell (American)	<i>Gone with the Wind</i> (1936)	Cinema	1939	USA
J.K. Rowling (pen name of Joanne Rowling) (English)	<i>Harry Potter and the Philosopher's Stone</i> (1997)	Cinema	2001	UK
	<i>Harry Potter and the Chamber of Secrets</i> (1998)	Cinema	2002	UK
	<i>Harry Potter and the Prisoner of Azkaban</i> (1999)	Cinema	2004	UK
	<i>Harry Potter and the Goblet of Fire</i> (2000)	Cinema	2005	UK
	<i>Harry Potter and the Order of Phoenix</i> (2003)	Cinema	2007	Turkey; UK
	<i>Harry Potter and the Half-Blood Prince</i> (2005)	Cinema	2009	Ireland; Norway; UK
	<i>Harry Potter and the Deathly Hallows</i> (2007)	Cinema as <i>Harry Potter and the Deathly Hallows: Part 1</i>	2010	UK

		Cinema as <i>Harry Potter and the Deathly Hallows: Part 2</i>	2011	Germany; UK
Vikas Swarup (Indian)	<i>Q & A</i> (2005)	Cinema as <i>Slumdog Millionaire</i>	2008	India
J.R.R. Tolkien (English)	<i>The Lord of the Rings: The Fellowship of the Ring</i> (1954)	Cinema as <i>The Lord of the Rings: The Fellowship of the Ring</i>	2001	New Zealand
	<i>The Lord of the Rings: The Two Towers</i> (1954)	Cinema as <i>The Lord of the Rings: The Two Towers</i>	2002	New Zealand
	<i>The Lord of the Rings: The Return of the King</i> (1955)	Cinema as <i>The Lord of the Rings: The Return of the King</i>	2003	New Zealand
	<i>The Hobbit or There and Back Again</i> (1937)	Cinema as <i>The Hobbit: An Unexpected Journey</i> (Part 1)	2012	New Zealand; UK
		Cinema as <i>The Hobbit: The Desolation of Smaug</i> (Part 2)	2013	New Zealand
		Cinema as <i>The Hobbit: The Battle of the Five Armies</i> (Part 3)	2014	New Zealand
Lewis “Lew” Wallace (American)	<i>Ben Hur: A Tale of the Christ</i> (1880)	Cinema as <i>Ben Hur</i>	1959	Italy

ANNEXURE C: Location Visits to the “Filmpark Babelsberg” and the “Bavaria Filmstadt” in Germany

1. Location visit to the Filmpark Babelsberg at Potsdam, Germany, on 27 May 2013:

Photograph 1: Main Entrance to the Theme Park “Filmpark Babelsberg”



From: Nicole Hoffmann, 27 May 2013.

Photographs 2 and 3: Theme Park Show at the Open Air Film Set of the Airship from *The Three Musketeers* (2011), Participation of the Audience (with author of the dissertation in the centre right and at the back right respectively)



From: Nicole Hoffmann, 27 May 2013.

2. Location visit to the Bavaria Filmstadt and studio tour in Munich, Germany, on 14 June 2013:

Photograph 1: Main Entrance to the Bavaria Filmstadt with its Studio Tours



From: Nicole Hoffmann, 14 June 2013.

Photographs 2 and 3: Interior and Exterior of the Submarine Set from *Das Boot* (1981)



From: Nicole Hoffmann, 14 June 2013.

ANNEXURE D:

Case Study Pictures and Relevant Photographs

Picture 1: Map of New Zealand as the Home of *Middle-earth*, indicating the Film Locations



From: Middle-Earth News, 'Middle-earth overlapping Earth',

<http://middleearthnews.com/2014/04/24/middle-earth-overlapping-earth/>,

2014-04-

24. Access: 2014-12-29.

Picture 2: Peter Jackson (centre) and Crew Members at Bag End, the Bilbo Baggins' Hobbit Hole in the Street of "Bagshot Row"



From: B. Sibley, *The Hobbit: An Unexpected Journey: Official Movie Guide*, (Houghton Mifflin Harcourt, Boston, 2012), p. 18.

Picture 3: The Denize Bluffs on the Denize Family Farm at Piopio



From: I. Brodie, *The Hobbit Motion Picture Trilogy Location Guidebook*, (HarperCollins Publishers (New Zealand) Limited, Auckland, 2014), p. 67.

Pictures 4 and 5: King's Cross Station in London before (left) and after (right) the renovation with *Harry Potter's* Platform 9 $\frac{3}{4}$ and the trolley "vanishing" through the barrier



From: LosApos, 'The Harry Potter movie locations', <http://www.losapos.com/harrypotterlocations>, 2010-2013. Access: 2014-07-16.; Harry Potter London Locations, 'Platform Nine-And-Three-Quarters', <http://www.themagician.co.uk/harry-potter-london-locations.htm>, 2004-2012. Access: 2014-11-13.

Picture 6: The new "The Harry Potter Shop at Platform 9 $\frac{3}{4}$ " after the renovations at King's Cross Station, London



From: Harry Potter London Locations, 'Platform Nine-And-Three-Quarters', <http://www.themagician.co.uk/harry-potter-london-locations.htm>, 2004-2012. Access: 2014-11-13.

Picture 7: The author of this dissertation sitting on the Game of Thrones Iron Throne at Sandton City Mall, Johannesburg



From: Photograph, Nicole Beate Hoffmann, 27 September 2014.

ANNEXURE E:

Location Visits to the *Pretville* Village and the *Wild at Heart* Film Sets

1. Location Visit to the *Pretville* Village on 23 January 2013

Image 1: Pretville Movie Poster



From: Pretville, 'Official Website', <http://www.pretville.co.za/>, s.a. Access: 2014-12-30.

Photographs 1 and 2: Hartiwood Studio Building and *Pretville* Village Entrance



From: Nicole B. Hoffmann, 23 January 2013.

2. Location Visit to the *Wild at Heart* Film Set and Glen Afric Country Lodge on 28 September 2013

Photograph 1: The “Leopard’s Den” Set – the Victorian Farmhouse, where Anders Du Plessis and Danny Trevanion and his Family Lived in *Wild at Heart*



From: Nicole B. Hoffmann, 28 September 2013.

Photograph 2: The “Town Set”



From: Nicole B. Hoffmann, 28 September 2013.

Photograph 3: Inside “Fatani’s Bar” – The Boma from Glen Afric Country Lodge



From: Nicole B. Hoffmann, 28 September 2013.

Photograph 4: Glen Afric Country Lodge as the Location for the “Mara” Lodge



From: Nicole B. Hoffmann, 28 September 2013.

UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES
RESEARCH PROPOSAL & ETHICS COMMITTEE

DECLARATION

Full name : Nicole Beate Hoffmann _____

Student Number : 04346459 _____

Degree/Qualification: MHCS Heritage and Cultural Tourism _____

Title of thesis/dissertation/mini-dissertation:

On-Location Film-Induced Tourism: Success and Sustainability _____

I declare that this thesis / dissertation / mini-dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of university policy and implications in this regard.

N. B. Hoffmann
SIGNATURE

25 May 2015
DATE