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Using destination branding to attract

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2011-06-15
http://hdl.handle.net/10539/10122

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1. INTRODUCTION

1.1 Background & Context

1.1.1 Films and the film industry

Films are entertainment vehicles that educate, delight, and thrill viewers. “Motion pictures are powerful because they brand culture” (Markman, 2005:28). Movies provide audiences with a creative way to experience a different idea, culture, or situation than they might normally find in their lives. This experiential medium touches audiences in numerous ways, depending on whether the format is escapist fun or educational content. However, what seems easy to the audience – two hours of enjoyment or intelligent stimulation – takes a great deal of time, effort, and money to bring to the screen.

The film industry, like the rest of the business world, is largely governed by budgets and capital decisions. In particular, the ever-tightening nature of budgets plays a large part in decisions regarding where films will be shot and made. South Africa offers cheaper film services than Europe, Australia, or the United States, and during the 1990s it attracted more foreign business every year (*The Economist*, 1997). Currently South Africa’s growing film industry, which is over 100 years old (Nevin, 2002), supports the production of thousands of motion pictures, TV shows, and commercials every year (*The Economist*, 2004).

1.1.2 Gauteng and the Gauteng Film Office (GFO)

Gauteng, the smallest of South Africa’s nine provinces, is South Africa’s most populated province and generates a third of South Africa’s gross domestic product (Gauteng Economic Development Agency, 2004). Additionally, “it is the financial services capital of Africa” (Gauteng Economic Development Agency, 2004).

The Gauteng Film Office (GFO), a division of the Gauteng Economic Development Agency (GEDA), is primarily responsible for marketing Gauteng as a prime destination to film, television, and commercial production companies both

domestically and internationally. Currently, the GFO is focussed on attracting international production companies to Gauteng, primarily by networking at international film festivals (Gauteng Film Office, 2005). Recent movies filmed in Gauteng include "Hotel Rwanda," "Red Dust," "Drum," and "Tsotsi."

"With the recent inception of the Gauteng Film Office (GFO), Johannesburg's hopes of becoming Africa's Tinseltown have been running high" (Nevin, 2002:3). Regarding Johannesburg's need to compete with Cape Town for film business, the same author contends that "Johannesburg has the edge in offering a better, more reliable climate and more diverse locations and good infrastructure" (Nevin, 2002:3).

1.1.3 The goal: Attracting the film industry to Gauteng

The goal, then, is to attract the domestic and international film communities to shoot their movies in Gauteng. Doing so would bring a welcome infusion of money and jobs into Gauteng's economy. In addition, being featured in films of any kind would raise Gauteng's profile with potential tourists and investors, who would form images and impressions of Gauteng based on what they saw in the film. After all, there are three main ways in which destination images are formed: word-of-mouth impressions and experiences, promotional material, and the portrayal of a place by the media. "[Of] particular interest here is… the role of movies in shaping place image" (Piggott, Morgan, & Prichard, 2004:208).

1.1.4 The role of branding in attracting the film industry

Branding is a marketing tool that can shape the formation of positive destination images and capitalise on those images to attract business from film and other industries.

> "Branding is perhaps the most powerful marketing weapon available to contemporary destination marketers confronted by increasing product parity, substitutability and competition… Every country claims a unique culture and heritage, each place describes itself as having the friendliest people… As a result, the need for destinations to differentiate themselves

from their competitors is more critical than ever. Indeed, it has become the basis for survival…" (Morgan, Prichard, & Piggott, 2002:1).

While this quote addresses destination branding at the national level, it certainly applies to smaller geographic areas as well. Caldwell and Freire (2004:4) speak directly to the regional level of destination branding: "The way citizens of different countries perceive a particular destination country can differ widely, but views regarding a region tend to be more stable and are therefore easier to manage".

Hopefully Gauteng will be able to manage others' images of the province in such a way as to highlight the many and distinct benefits Gauteng offers the film industry. Branding is the key tool in this exercise, and it will help Gauteng build a strong and credible image to attract business from film and other industries for many years to come.

1.2 Research problem

The research problem in this study is:

What is the role that destination branding plays in attracting filmmakers to Gauteng?

The sub-problems are as follows:

i. What factors govern location decisions made by South African film, television, and commercial production companies?
ii. What is the relative perception of Gauteng, in the minds of South African filmmakers, as a film destination?
iii. How could destination branding be developed for Gauteng?

1.3 Relevance of research study

This topic is relevant to the Gauteng marketplace because it explores the power of branding to attract business to Gauteng, specifically through the film industry.

The influx of business would provide needed jobs and capital to the local economy. In addition, films made in Gauteng will increase public awareness, both domestically and internationally, of the region's features. This could result in greater tourist and investor interest in Gauteng.

1.4 Assumptions & Delimitations

1.4.1 Assumptions

The assumptions of the study are as follows:

a. The opinions of the subjects interviewed for this report are representative of the perceptions of those in the South African film industry.
b. Respondents' decision-making is rational and objective.
c. Decision-making criteria for products can be applied to decisions regarding places.

1.4.2 Delimitations

The data collection, data analysis, and resulting conclusions regarding a destination brand in this report are limited to the South African province of Gauteng. In addition, the research in this report focuses exclusively on South Africa's domestic film production industry. While the international film market is bigger and spends more money on filming locations than the domestic film market, it is too broad of a research field and therefore is outside of the scope of this study. (However, this report provides topical context and foundational information to support future studies related to the international film community.)

1.5 Structure of subsequent chapters

Chapter 2: Literature Review

This chapter explores the literature related to branding, destination branding, the global and domestic film industries, and buyers' decision-making processes.

Chapter 3: Research Questions

Three research questions are presented that resulted from the literature review.

Chapter 4: Research Methodology

In-depth, semi-structured interviews were carried out with a small convenience sample of film location managers, location scouts, and producers in South Africa. Data gleaned from the interviews were analysed in a qualitative manner, using the positivist method of content analysis.

Chapter 5: Analysis of Results

Results from the interviews are presented and analysed.

Chapter 6: Interpretation of Results

Results are interpreted and explained in the context of the research questions posed.

Chapter 7: Conclusions and Recommendations

Conclusions reached as a result of the research are presented; the research problem and research questions are answered; and topics for further study are suggested.

2. LITERATURE REVIEW

2.1 Branding

Marketers are responsible for creating awareness of, and demand for, particular products or services. Within their toolkit are many different methods to help them achieve these goals: market identification and segmentation, advertising, promoting, positioning, distributing, and selling, among others. One of the most effective tools is branding. It is considered "the art and cornerstone of marketing" (Kotler, 2003:418).

Kotler (2003:420) defines a brand as "a marketer's promise to deliver a specific set of features, benefits, and services consistently to the buyers". This concept of a brand as a "promise" relates to the most critical component of any brand: It must be perceived as truthful and consistent (Crockett & Wood, 2004). The consistency with which a brand keeps its promise is primarily responsible for the popularity and success of that brand. Similarly, Ries and Ries (2002:29) write about the critical importance of the "authenticity" of a brand's claims.

Bedbury (2002:15) offers this definition of a brand: "A brand is the sum of the good, the bad, the ugly, and the off-strategy. It is defined by your best product as well as your worst product…" Ind (2003:3) adds, "Although a brand is related to a physical product or service it is itself immaterial. It is a transforming idea that converts the tangible into something of value… by delivering something of value." In so doing, brands evoke an emotional response in the mind of the consumer, which in turn "incite beliefs… and prompt behaviours [because] brands have social and emotional value to users" (Kotler & Gertner, 2004:41).

These definitions of branding are, quite rightly, slightly vague. This is because the true essence of a brand is difficult to capture in words. A brand is not a singular "thing"; instead, it is the composite effect of a firm's products, features, customer service representatives, logos, and policies – and how all of those elements are different from those offered by the firm's competitors. "The objective [of branding] is to create in the mind of the prospect the perception that there is no

other product on the market quite like your product" (Ries *et al*, 2002:ix). In addition, no matter what a company does to influence the public's view of its brand, the essence and understanding of a brand is ultimately defined by the end consumer. "…[A] brand only exists in a buyer's mind and it is the buyer who has the power to begin, sustain, or terminate a relationship with it… The company does not control the life of the brand – the customer does" (Ind, 2003:3). "Brands … become psychological concepts held in the minds of the public, where they may stay forever" (Bedbury, 2002:15). Brands, therefore, tend to have very long lives, precisely because they reside in the mind of the consumer instead of in the company's factory. Anholt (2004:29) maintains that this is what makes brands "surprisingly difficult to destroy".

2.2 Destination branding

Destination branding, also called "location" or "place" branding, is the latest "fad" in a world saturated with marketing hype. Recently, marketing experts deplored the lack of literature on location branding (Hankinson, 2001). Now, however, destination branding is the marketing industry's latest darling, with experts making statements such as: "…places currently offer the greatest untapped branding opportunities" (Morgan, Prichard, & Pride, 2004a:4).

The purpose of destination branding is to "shape public perceptions" (Ooi, 2004:252). One author says a place brand should communicate "…the shortest translation of those particular things an area is proud of or wants to stand for. Ideally, place marketing closes the gap between what an area really is ('identity'), what outsiders think of it ('image') and how the location wants to be known in the outside world (its 'brand' or desired reputation)" (Hospers, 2004:3).

Establishing a place as a brand – whether country, region, or city – helps to differentiate that place from others around the globe. It "help[s] consumers to evaluate products and make purchasing decisions" (Kotler *et al*, 2004:41). Hall (2004:171) says:

> "What motivates the creation of location brands? The short answer is that in an increasingly competitive environment, each location has recognised

> the economic benefits in establishing a clear and compelling selling proposition. Such a proposition makes it easier for potential purchasers to buy into the location, whether as a tourist destination, a place in which to invest or a source of desirable products and services".

While much of the destination branding literature discusses how to attract tourists to a place, this research report is concerned with the last part of Hall's statement about a place being a source for a desirable product or service.

Destinations are difficult to brand, however, due to several factors. Firstly, it is difficult to truly differentiate one place from another, because different people will view destinations in different ways, based on their varied individual needs and desires (Pride, 2004). Therefore, the destination must find the unique fact or experience that sets it apart from any other place, and it must position itself there in the consumer's mind (Crockett *et al*, 2004). "To be effective, the desired image must be close to reality, believable, simple, appealing and distinctive (there are already too many 'friendly places' out there)" (Kotler *et al*, 2004:47).

Secondly, how to brand a product is covered in depth in the marketing literature – but the skills needed to brand a destination are broader than those needed to brand a product. This is because a destination is so much more than a tangible "thing". Therefore, marketers must be even more creative, intuitive, and customer-focussed when building a destination brand than when developing a product brand. "…[A] destination is not a product and, while there are significant opportunities in the imaginative and responsible application of classical marketing approaches to places, destinations cannot (and should not) be promoted as if they were soap powder" (Morgan & Prichard, 2004b:60).

Thirdly, destinations have "images" – the public's perception of those places – that in large part define how the brand will be received. Fourthly, destinations are at the mercy of a number of different stakeholders, thus rendering control of the brand very difficult. Finally, overcoming negative impressions of a place can pose a daunting challenge for any destination branding agent. The following sections will elaborate more on these last three factors.

2.2.1 Destinations as "image"

"Destination brands are inextricably linked to the image of the place" (Hankinson, 2004:13). A destination's image is a critical factor that leads people or companies to do business in that place (or discourages them from doing so). That image is comprised of "beliefs, ideas, and impressions" that people hold of a particular place (Konecnik, 2004:2). Images are formed based on a few impressions isolated from an onslaught of total impressions (Font, 1997). Therefore, creating or shaping this image is often seen as the primary purpose of branding (Hankinson, 2001). This image, however, must be truthful, as honesty and consistency are critical to a brand's success.

The essence of the destination brand is not only the image of the place but all the products, services, and experiences that accompany that place in the customer's mind. These images constitute a holistic set of perceptions that govern the decisions customers make in regard to where they want to travel, invest, or work outside their home country (Kotler *et al*, 2004). After all, in the minds of consumers, "[p]erception of a brand is as good as reality" (Lindstrom, 2005:102).

The aim of a destination brander is therefore to create, manage, and sustain an image of a destination that is both positive and truthful. Lately, marketing practices have shifted to acknowledge the role of the customer in the formation and perception of brands. Brian Collins, executive creative director of the Brand Integration Group at Ogilvy & Mather, was quoted in *Fast Company* as saying "…brands are moving from a marketing model that says, 'I'm going to talk to you and you better listen up' to an experiential model… The experience conveys the essence of the brand" (Tischler, 2004:3). The difficulty with destinations, of course, is that the experiences of each customer can vary greatly based on the stakeholders with whom they interact and the experiences they have.

2.2.2 Numerous stakeholders and control issues

Destination branding is difficult because so much of the brand is built on intangible experiences as opposed to concrete products a consumer can see and

touch. Destination branding seeks to define – or mould the public's definition of – a place by coordinating all the brand's touchpoints with a consumer (specific points where the brand and the customer touch). Those touchpoints, however, are not under the control of a singular brand steward such as a brand manager or a CEO, as they would be for a product or company brand. Instead, there are many different stakeholders for a destination brand (Morgan *et al*, 2004b; Palmer, 2004; Crockett *et al*, 2004). Some of these stakeholders include the tourism sector, local and national government officials and departments, hotels, car hire companies, and the media. Therefore, "[s]uccessful destination branding is about achieving a balance between applying cutting-edge solutions to a marketing problem and the real politick of managing local, regional, and national politics" (Morgan *et al*, 2004b:64).

So, crucial to the success of a destination brand is the coordination of all stakeholders' investment in, understanding of, and buy-in to that brand idea. Launching a location brand requires "government support" as well as "…constant investment in the place brand itself, which in turn requires commitment, collaboration, and effective synergy among the main communicators of the country's image in the global media…" (Anholt, 2004: 31).

Issues regarding control arise with every brand. In destination branding, however, control is particularly difficult. There are dozens of stakeholders, few of whom work together naturally. There may be disagreement between stakeholders regarding the image they want to portray and how it should be portrayed. Between these many stakeholders, there is no centralised control mechanism to ensure all parties are consistent in the image presented and the services provided. These difficulties must be acknowledged and managed by those responsible for creating a destination brand.

> "The issue of control is one of the central distinguishing features of location marketing… Branding, to be successful, requires consistency between the 'induced' image-building processes created by promotional bodies such as tour operators and local authorities and the 'organic' processes as portrayed by the mass media. In other words, the destination brand like any other must deliver the promise. This becomes particularly

> crucial when a destination has suffered from negative publicity" (Hankinson, 2001:132).

2.2.3 Negative perceptions of the place brand

A major stumbling block associated with building a place brand is confronting any negative impressions the public might have of that place. These perceptions and stereotypes are often created and reinforced by the media (Kotler *et al*, 2004). In South Africa's case, Johannesburg is believed to be a dangerous city rife with crime (Godwin, 2004). Furthermore, many outside South Africa still associate the country with its negative legacy of apartheid, the system of racial segregation imposed on South Africa for many decades (Godwin, 2004). While these negative stereotypes are slowly being replaced with positive impressions, the country – and Gauteng – have a long way to go to counter negative perceptions. "Never was the saying 'accentuate the positive and eliminate the negative' more true than in destination branding. Destination branding can help to bridge any gaps between a destination's strengths and potential visitors' perceptions" (Morgan *et al*, 2004b:65).

While it is important to create a positive image of a place in the branding process, it is more important that the represented affirmative characteristics be factual. This is especially critical if a destination has suffered from negative images in the past. One marketing expert cautions destination branders against promoting a place without first correcting the problems associated with that place:

> "In some instances, managers mistakenly try to fix the country's image without fixing the problems that gave rise to it. No amount of advertising or public relations will make an unsafe place safer, for example. Attracting tourists to the place without fixing the problem will lead visitors to badmouth the country and worsen its image" (Kotler *et al*, 2004:47).

Therefore, the onus is on the destination branders to help address a destination's problems while discovering new, positive, and truthful attributes of that place to sell to the public.

However, the process of creating new positive impressions and changing the public's view of a place, like the larger process of branding a destination, takes time and patience. "Changing the world's perceptions of a place is neither easy nor quick;… A place brand is like the proverbial supertanker, which takes five miles to slow down and ten miles to change course" (Anholt, 2004:34).

South Africa has many positive features, and Gauteng is rightly regarded as the financial powerhouse of the African continent, generating nine percent of Africa's economic activity (Godwin, 2004). With the coming World Cup in 2010, and planned infrastructure developments such as Gautrain, Gauteng is on its way toward replacing its negative reputation with more positive associations. Deliberately forging a more-positive image is an effort that will yield long-term results. "[Carefully building up] positive equity will stand a country in extremely good stead should something negative occur, and do much to insulate the country's reputation from severe harm, as well as ensure a speed recovery" (Anholt, 2005:129).

2.2.4 Benefits of destination branding

It is imperative that the destination's stakeholders manage the destination's image proactively instead of allowing other countries to define its image. "A nation that does not engage in proactive branding runs the risk of being positioned anyway by its competitors to the competitors' advantage…" (Gilmore, 2002:282).

One author highlights six specific reasons why destination branding benefits the tourism industry. However, these points are general enough to be applied to any industry focussed on a particular place (such as the film industry and Gauteng). According to Clarke (2000), cited in Foley and Fahy (2004), branding a place benefits industries in the following ways. It:

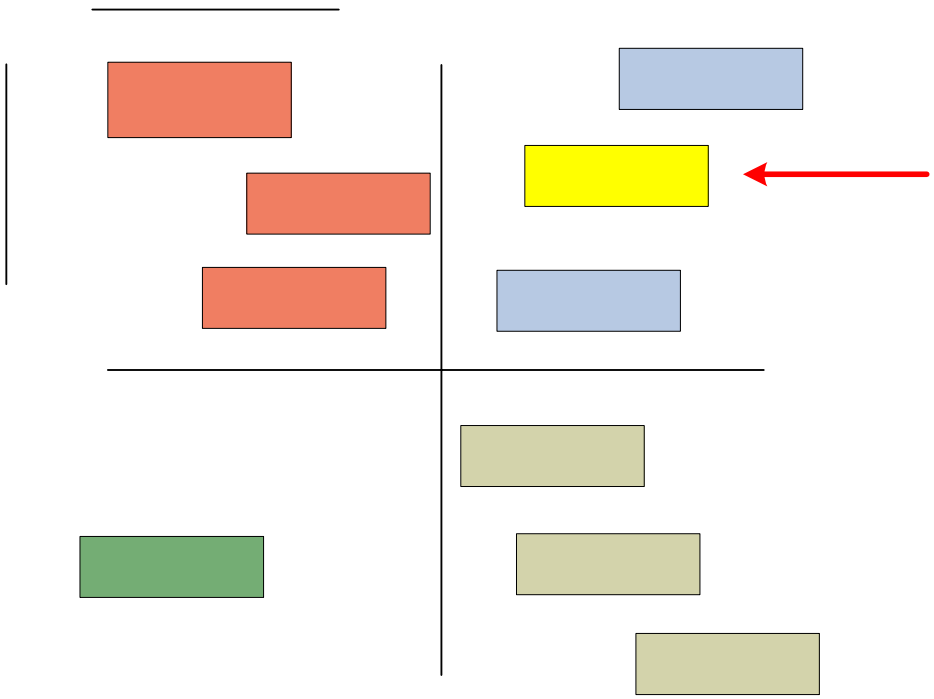
- reduces options from which to choose a destination;
- helps overcome the issue of intangibility;
- conveys consistency across communication modes and over time;
- can reduce the risk factor associated with choosing a place;
- enables specific segmentation; and

- helps provide a focus for integrated stakeholder effort.

2.2.5 South Africa as a destination brand

Morgan *et al* (2004b:66-67) argue that South Africa has "huge untapped potential" that makes it a potentially successful destination brand. This contention stems from the authors' view of South Africa's image in the eyes of consumers: That South Africa boasts high emotional pull but only has low celebrity value. "Celebrity" is the degree to which a destination's image is highly-positive and well-known, while "emotional pull" refers to the emotional significance that countries hold for people. The authors believe the ideal positioning for a country is to score high in both quadrants. South Africa, in their view, is more than halfway there. Figure 1 below is their positioning map highlighting South Africa's placement related to celebrity status and emotional pull compared with nine other countries.

Figure 1: The destination brand positioning map



2.3 Building a destination brand

Destination brands cannot simply be created by marketers and imposed on the public; instead, they must be carefully and thoughtfully constructed through consistent communications and actions by all stakeholders. "A national brand strategy determines the most realistic, most competitive, and most compelling strategic vision for the country, and ensures that this vision is supported, reinforced, and enriched by *every* act of communication between the country and the rest of the world" (Anholt, 2005:11).

Given the difficulties of building a location brand, as discussed in sections 2.2.2 and 2.2.3, the need to begin correctly is emphasised:

> "…it is critical to build a brand on something that uniquely connects a destination to the consumer now or has the potential to do so in the future. It must also be a proposition that the competition wants and may be able to copy, but that they cannot surpass or usurp… The point of differentiation must also reflect a promise that can be delivered and that matches expectations. Good destination branding is therefore original and different, but its originality and difference need to be sustainable, believable, and relevant" (Morgan *et al*, 2004b:65).

Furthermore, it is not enough for a place to copy another location's successful branding approach and strategies. After all, a critically important aspect of branding is the concept of singularity – that every brand offers a distinctive set of benefits to the consumer (Ries *et al*, 2002). Since every destination is unique, every approach toward building a destination brand must therefore be imaginative and unique (Pride, 2004). Insights and ideas regarding the uniqueness of a place help form the brand identity, which then leads to other marketing activities such as market segmentation, promotion, and brand management (Hall, 2004). "At the core of any successful branding is a unified and consistent approach that adds value to the brand" (Crockett *et al*, 2004:204).

One author cautions against using destination branding as an excuse to start over by presenting brand-new images of the destination to the public which might not

be perceived as factual:

> "The important thing to remember about branding a country is that it must be an amplification of what is already there and not a fabrication… Taking a proactive approach to repositioning a country does not therefore mean whitewashing the canvas, painting the desired picture of it and expecting that picture to sell. The country's brand should be rooted in reality and in fundamental truths about the destination, and it needs to connect people" (Gilmore, 2002:282).

The literature is divided as to the first active step to take when building a brand. One author argues the first step is for the brand's stewards to define and decide exactly what image the brand should project. "Image is likely to be a critical element in the destination choice process… [so] destination marketing should aim to achieve an image transfer that is based on a destination's identity… Image analysis [is an] important step of self-analysis leading towards building a strong destination brand" (Konecnik, 2004:5). Anholt (2004) disagrees, arguing that building a brand starts with the marketplace and the consumer.

Other authors believe a brand's self-analysis begins by defining the core values of a destination and its brand. Articulating these values then constitutes the first step in brand-building. These core values should be "durable, relevant, communicable, and hold saliency for potential tourists" (Morgan *et al*, 2004b:68). Values come first, and practicalities of implementation will follow, says Mitchell (2005:31): "…to build a brand, start with the people and the values you want to address and then worry about the mechanism needed to bring these values to life".

Either way, building a brand starts with research (Slater, 2004; Morgan *et al*, 2004b) and thoughtful consideration of the consumers' needs, as well as of all aspects of the brand itself. This includes the opinions of people who live and work in the place that is to be branded. For, without their buy-in to the idea, the brand-building process may not be able to build enough momentum to sustain itself. "For the brand to be successful in the long term, it needed to reflect the entire state's culture or personality, and residents should have ownership of the brand" (Crockett *et al*, 2004:203). Anholt (2004:37) concurs: "Building a place brand

strategy around the skills, aspirations, and culture of its population is far more likely to result in credible, sustainable and effective results than something cooked up by a team of ministers or PR consultants in closed meeting rooms".

Nation-branding programmes also need the "solid commitment by both government and exporting companies" (Anholt, 2005:13). Considering the needs of all residents, customers, and other stakeholders at the outset of the brand-building process will ensure sincerity and consistency in the message portrayed, which is a critical factor of any brand. In addition, destination brand strategies must be effectively communicated to all stakeholders. This communication includes clarification of definitions, roles, responsibilities, and expectations; it will enable better communication and strategy implementation throughout the brand-building and brand-maintenance processes.

Once the research phase has been completed, the brand identity must be developed, including the articulation of the brand's personality, architecture, and values. Here, creativity plays an integral role (Hall, 2004). Furthermore, critical to successfully defining a destination brand is the degree to which that brand is credible, deliverable, differentiated, and resonates with the consumer (Morgan *et al*, 2004b). In each of these aspects, brands must be assessed in light of their competitors' attributes in order to improve their positioning relative to the market (Kotler *et al*, 2004).

Once the brand identity has been developed, the destination brand stewards must communicate the place brand's message both locally and internationally. This can be done in a number of ways, yet each method must reflect the consistent message of the brand's desired image (Slater, 2004). Morgan *et al* (2002:9) states, "Successful branding is not realised by advertising alone… For all destinations, interactive media, direct marketing and events capitalisation will do more for a country than an advertising campaign ever can". Furthermore, the brand-building process must have sufficient financial backing to ensure market awareness of the new destination brand.

> "Strong creative concepts, a memorable slogan and beautiful advertisements that speak to the target group are only one-third of the

brand battle. The creative element has to be supported by efficient and effective media exposure, and the budget has to be strong enough to support the advertising exposure as well as other tactical communication efforts such as publicity and promotion" (Slater, 2004:233).

Most important, however, is the consistent reinforcement of the brand's message both through promotional activities and in consumers' experiences with that brand. Whatever promises are made by the brand, they must be sincere and truthful as well as honoured time and time again. Therefore, it is imperative that "structures are in place to deliver on the brand's promise" (Crockett *et al*, 2004:201). Over time, that consistently reinforced message will solidify the idea of the brand in the mind of the consumer. For, ultimately, "…all the money in the world can't buy [your brand] love or trust. You have to earn trust and love by how you behave over time" (Bedbury, 2002:xiv).

Kotler *et al* (2004:52-53) suggests a more prescriptive way to build a destination brand:

1. "The country needs to carry out a SWOT analysis to determine its chief strengths, weaknesses, opportunities, and threats.
2. The country then chooses some industries, personalities, natural landmarks and historical events that could provide a basis for strong branding and story telling.
3. The country should then develop an umbrella concept that would cover and be consistent with all of its separate branding activities. Among the possible concepts would be a country of pleasure, quality, security, honesty, or progress, or other concepts.
4. The country then allocates sufficient national funds to each branding activity deemed to have a potentially large impact.
5. The country creates export controls to make sure that every exported product is reliable and delivers the promised level of performance."

Successful place brands have a number of features in common: they are well-funded; have a shared vision based on consumer, competitor, and stakeholder research; they include the input of all stakeholders; they have a "brand

champion;" and they are flexible and creative (Morgan *et al*, 2004b:73-74). Ultimately, a successful destination brand is built slowly and thoughtfully over time and "more often than not yields incremental and not exponential results" (Morgan *et al*, 2004b:73). Ries *et al* (2002:98) put it succinctly: "Brand building is boring work. What works best is absolute consistency over an extended period of time".

2.4 The global film industry

While the field work and subsequent analysis in this report focuses on South Africa's domestic film industry, the literature review examines both the international and domestic film industries to provide a broader picture.

Film has become a global business. Faced with high location prices and too-familiar locations at home, many large film production companies are increasingly looking to work outside of their home countries. An example: Prague can be up to 50% cheaper than locations in the U.S. or U.K. when films require the building of large sets or need certain scenery shots of a city (Tizard, 2005). Many countries are therefore looking to attract international film business to stimulate their economies and raise international awareness of their country's scenic and logistical assets. Recently Russia and Namibia, like many countries before them, began proactive efforts to attract overseas film business (Birchenough, 2005; *African News Service*, 2004).

In particular, many U.S. film companies are looking to expand their reach by filming in locations that are cheaper than those found in America. For instance, film companies used to avoid working in Romania and Bulgaria, but after Anthony Minghella filmed the movie "Cold Mountain" in Romania in 2002, that negative perception changed. The picture, despite costing $83 million to make, came in on time and under-budget – and Hollywood paid attention. Now, Romania is viewed as a "safe and lower-cost alternative to Prague", which "paved the way for other foreign crews" (Hofmann, 2005:A2). Now Romania's production sector is growing, evidenced by the $60 million estimated spend for 2004 – $20 million more than was spent in 2003 (Hofmann, 2005).

However, this push to film in less-expensive locations results in more competition. “Hollywood is spending more money on fewer films, which translates to more competition by locations for prime projects. That means producers get impressive incentive offers from everywhere in the world, from Prague to Pretoria” (McNary, 2004:1).

It therefore becomes even more critical for places to distinguish themselves from the competition by creating a truly compelling destination brand.

2.4.1 Going elsewhere: The phenomenon of film flight

The recent increase in films being made outside of film companies’ home countries is a phenomenon called “film flight”, also referred to as “runaway production” and “production flight”. For places such as Gauteng that seek to attract such productions, this is good news. Films “fly” for various reasons including lower costs, more-easily obtainable permits, and tax benefits. In addition, working at a location away from family and friends enables the cast and crew to focus entirely on the task at hand (McNary, 2004). “For many on the management side of the industry, especially those working with smaller budget productions, film flight is all about the bottom line” (Smith, 1999:3).

However, it is important that locations seeking to attract such films consider the bigger picture. Not only must the place provide cost advantages to the film production company, but the quality of service received must be on par with that which is available in the film company’s home country. One industry executive says that while “…cost advantage is one lure for offshore producers, it isn’t the most critical: ‘If you can’t deliver the professionalism, comfort, and service the American companies require, you don’t get the project’” (Groves, 1996:1). This can be extrapolated to any offshore or domestic film production company. If the region in which they are considering filming can’t deliver the necessary logistics and services, the film companies will not bring their business to that place.

2.4.2 The role of the media

The media plays a huge role in influencing potential visitors by shaping consumers' images of a destination (Caldwell *et al*, 2004). This influence can be positive or negative. "In order to construct an image of some place... of which we have no direct experience, we rely heavily on visualization presented by others and made available to us" (Harding, 2003:69). Furthermore, "although films are primarily consumed as entertainment… it is evident that images of such places form some basis of individuals' understanding and expectations…" (Busby & Klug, 2001).

News stories, TV documentaries, and feature stories all highlight, for a global audience, the positive and negative attributes of a place. "The entertainment industry and the media play a particularly important role in shaping people's perceptions of places, especially those viewed negatively" (Kotler *et al*, 2004:42). Therefore, it is critical that the media is able to publish good news about a place. This in turn will positively influence the public perception of that place and motivate people to visit as well as bring their business there.

2.4.3 The beneficial effects of filming in the community

Since films are such a public medium, many people first discover or learn more about a place by seeing it in a documentary or feature film. This in turn can motivate moviegoers to visit that place. New Zealand, for example, has built an entire advertising campaign for the country around "The Lord of the Rings" film trilogy. Tourism New Zealand's (TNZ) website invites visitors to click a link that takes them to "Middle-earth". TNZ's international adverts boast the tagline "Best Supporting Country in a Motion Picture" against a dramatic mountainous backdrop. These ad campaigns have resulted in global exposure, attracting thousands of unique visitors to TNZ's website every month (Piggott *et al*, 2004).

Films are generally good for their host communities. Film crews hire local workers, patronise community shops, and generally support the local economy. It is estimated that "about one-third of a film's budget stays in the community where

it's made" (*State Legislatures,* 1993:12).

2.4.4 Filming in South Africa

"The lights are on, the cameras are in place and South Africa's film industry is ready for action" (Pearson, 1997:7). Although this statement was made almost 10 years ago, it is still true: South Africa's film crews and equipment, and of course its stunning scenery, rival the offerings made by other countries. "SA's film industry is starting to make waves. Suddenly, locally made films are starting to win critical acclaim and notching up awards at international film festivals, while SA is again becoming a popular production destination for overseas films" (Lünsche, 2005:53).

In the 1990s, South Africa's film business developed into a robust industry. "The weak rand, coupled with SA's low cost base, good weather, diverse landscapes, skilled and experienced film personnel and excellent infrastructure had resulted in boom times for the industry during the late 1990s. SA was one of the world's favoured film destinations" (Lünsche, 2005:54).

This trend continued into the 2000s, with more films being made in South Africa every year. The country has become "a popular place for foreign directors to shoot television commercials and Hollywood blockbusters… Foreign productions now bring in more than $300 million a year, up from just a few million 10 years ago, with South African companies supplying everything from production facilities to stunt doubles" (Robinson, 2005:57). However, even with the increased promotion and hype about filming in South Africa, fewer than 10 films a year are made here (Robinson, 2005).

David Wicht, a producer for FilmAfrika, states: "[South Africa has] many natural advantages as a destination – good weather, race diversity, solid infrastructure and skills and diverse locations" (Lünsche, 2005:55). Cape Town has long been lauded as the best place to film in South Africa: It boasts good weather, well-trained crews, and modern production facilities. In addition, "Cape Town is cheap by rich-world standards. Filming there – assuming a crew is available – costs 30-

40% less than in Europe or America, and is 20% cheaper than Australia, South Africa's chief rival in the southern hemisphere" (*The Economist,* 1997).

In 2003, Cape Town issued more than 4,000 filming permits, which was more than four times the number issued in 1999 (*The Economist,* 2004). Cape Town's film industry is currently valued at about €247 million, and attracts repeat business from 70-80% of foreign clients who have previously filmed in the city (Haddow, 2006). "Even the strong rand and rising prices in South Africa have not deterred outsiders" (*The Economist,* 2004:58).

While the film industry's focus has been on Cape Town, the benefits of filming in other South African cities such as Durban and Johannesburg have recently been noted by "location directors the world over" (Nevin, 2002:1). The KwaZulu-Natal province, where Durban is located, saw a 58% increase in feature film activity in 2004 from 2003; in that same period, commercial production in KwaZulu-Natal increased by 43% (Haddow, 2006).

2.4.5 The role of location scouts and location managers in the film industry

Films can be shot on a film studio soundstage or "on location", meaning any place outside of a studio's walls. Most films employ a combination of both, shooting on sets when they can to save money and shooting in actual places when the script so dictates. For instance, possible locations for one film project could include some or all of the following: an outdoor café, a crowded hallway, a township road, a small office, an empty beach, a large factory, a deserted farm, a modern museum, a historic village, and a busy city street. Location scouts and location managers must draw upon their vast knowledge of the scenic and logistical aspects of thousands of different places to "determine which settings best advance and enhance story and character development" (Gluck, 2005).

Location scouts typically are solely responsible for finding and securing locations at which to film, while location managers usually find and secure the locations and then stay on the job to liaise with property owners over the course of the entire film shoot. Location scouts and location managers alike play a major role in

deciding where to film scenes that cannot be shot on a studio soundstage. Depending on the film project, there could be anything from a half-dozen to hundreds of different shots, requiring the location scout or location manager to find each of those locations and secure the rights to film in each of those places.

> "Once mere travelling photographers whose jobs were over by the time the cameras rolled, location managers now do much more, carrying the weight of negotiating rights to close major roads; brokering with mansion owners; acting as diplomats between the producers and the community hosting the production; and often search, in Quixote-like fashion, for new visually attractive locations that they can film or blow up" (Johnson & Petrikin, 1996:11).

Their primary job is to find places that best represent the visual concept of the film as envisioned by the director, production designer, and producer (Gluck, 2005). They usually present many different location options to those colleagues before a final decision is reached.

2.5 Decision criteria & buyer behaviour

"A decision is, by definition, a choice among two or more options" (Swann, 1993:60). Everyone makes decisions differently, and each decision has outcomes which may lead to additional decisions. Decisions made by a buyer or consumer collectively constitute "buyer behaviour". Understanding buyer behaviour is essential for any marketer or branding expert, as this behaviour helps identify which brands or product attributes are important to consumers and therefore what will sell in the market.

Understanding buyer behaviour – in this case, why location managers choose specific filming locations – is a key aspect of this research report.

2.5.1 Factors involved in decision-making

The decision criteria for purchasing a product or service can be complex, involving a great deal of information from numerous sources (Palmer, 2000). The

literature reveals many stimulants that affect individuals' decisions. These include genetics, gender differences, situational needs, cost, time, quality, features, morale, and elements of risk (Swann, 1993). Authors da Silva, Davies, and Naudé (2002) believe that competitive pricing, delivery performance, profit, sales volume, and supplier reputation also affect the decision-making process.

"Customer decisions depend enormously on the products' image" (Font, 1997:130). These images create a "… set of expectations about the performance of the product they are purchasing" (Palmer, 2000:170). External social influences on the decision-maker, such as peer pressure, can also shape an individual's opinions and therefore their final decisions.

Decisions can be made in a reactive fashion or after a period of informed deliberation. Sometimes, ignorance or incomplete information about a product can cause a buyer to repeat a past choice (Erdem & Keane, 1996). Having incomplete information can also make a decision seem more risky. When a situation is viewed as potentially risky, buyers tend to seek additional information. They gather this information by relying on personal experiences, word-of-mouth recommendations, and observing current fashions and trends (Palmer, 2000).

A final decision is ultimately made by an individual (or group of individuals) after being influenced by others, using a potentially wide variety of decision criteria (da Silva *et al*, 2002).

2.5.2 Who makes decisions?

Decisions can be made by a single individual or by a group of people. Palmer (2000) believes it is critical to understand who actually makes a purchasing decision. Kotler (2003:221) agrees: "To target their efforts properly, business marketers have to figure out: Who are the major decision participants? ... What is their level of influence? What evaluation criteria do they use?"

Most decisions are made by an individual who has considered the opinions of others in some way. Palmer (2000:171-172) defines several types of people who

can be involved in a decision-making process:

- "Influencers" – people with whom the decision-maker engages during the decision-making process;
- "Gatekeepers" – people who filter information and, in so doing, ultimately choose the components of a "decision choice set";
- "Buyer" – an individual ordering a product;
- "Users" – people who actually use the product in question; and
- "Decision-maker" – the person responsible for the final choice.

2.5.3 The decision-making process

The literature supports several different methods of making decisions. The most common assumption is that buyers undergo some sort of thinking and information-gathering process which ultimately informs their final decision.

> "The basic processes involved in purchase decisions [are that]… an underlying need trigger[s] a search for need satisfying solutions. When possible solutions have been identified, these are evaluated according to some criteria. The final purchase decision is seen as a product of the interaction between the final decision-maker and a range of influencers. Finally, after purchase and consumption, the consumer develops feelings about their purchase which influence future purchase decisions" (Palmer, 2000:166).

Cross (1999) agrees with this five-step process, adding that the post-purchase evaluation stage is critically important. "Buyer satisfaction is determined by how close the product's performance came to meeting the buyer's product expectations" (Cross, 1999:99).

Another author posits that the "… decision-making models that people use are largely intuitive. There is usually no scalable, logical process for considering all of the relevant facts" (Swann, 1993:59). Phillips (1993:52) agrees, arguing that "much of purchasing activity is subconscious".

Ultimately, no matter the method employed, a decision is made. This decision

could be to purchase, defer purchase, or not purchase (Palmer, 2000).

2.5.4 Decisions and branding

Branding is one of the factors that influences consumer decisions. Regarding a brand's positive associations, one author wrote "…if a customer holds a specific belief/perception about a brand, they will [decide to] buy it. Therefore, from a marketing perspective, there is benefit in getting more people to link the brand with that attribute" (Romaniuk & Sharp, 2002:219).

As discussed earlier in the literature review, "images" of a destination are critical to establishing a brand for that destination (Hankinson, 2001; Konecnik, 2004; Papadopoulos, 2002). Therefore, the more positive images and attributes that can be associated with a destination, the better the brand will be. The research of Alba and Marmorstein (1987:14) supports this contention, for they discovered that the "number of positive and negative attributes associated with a brand" can have a major effect on choice. Quite simply, brands make shopping simpler because people's images of brands determine whether or not they decide to purchase those brands. "Brand names save shoppers time, effort and worry" (Anholt, 2005:3). Therefore, "…the perceptions individual customers hold somehow affect their buying behaviour. Generally, it is held that the more positively the brand is perceived by the marketplace, the more customers will buy" (Romaniuk *et al*, 2002:219).

3. RESEARCH QUESTIONS

Since this report explores new academic territory, research questions are posed. Three research questions are presented below:

Research Question 1. What factors govern location decisions made by South African film, television, and commercial production companies?

Based on the literature, the author expected to find that the following factors govern decision-making: cost, quality, and elements of risk (Swann, 1993). Konecnik (2004:5) argues that image "is a critical element" in decision making. It is also expected that both delivery performance and supplier reputation help guide decisions (da Silva *et al*, 2002).

Decisions can be made by one individual or by a group of people, each potentially interested in different decision criteria (Palmer, 2000).

Choice is particularly affected by the "number of positive and negative attributes associated with a brand" (Alba *et al*, 1987:14). In addition, "… it is held that the more positively the brand is perceived by the marketplace, the more customers will buy" (Romaniuk *et al*, 2002:219).

Research Question 2. What is the relative perception of Gauteng, in the minds of South African filmmakers, as a film destination?

Perceptions of a product or service appears to be one of the major criteria that guides decisions, based on studies of consumer behaviour (Palmer, 2000; Cross, 1999). Perceptions of a place, or "images," are comprised of individuals' "beliefs, ideas, and impressions" (Konecnik, 2004:2). Shaping these perceptions to build up certain images is typically regarded as the main purpose of branding (Hankinson, 2001).

Gauteng is not only the financial capital of South Africa, but also of the entire African continent (Gauteng Economic Development Agency, 2004; Godwin,

2004). In addition, Gauteng has excellent telecommunications, infrastructure, and technology. The mild climate is pleasant year-round (Lünsche, 2005). It is a hub for Africa's print, television, and Internet media (Gauteng Economic Development Agency, 2004). Johannesburg in particular has diverse locations, in addition to good weather and sound infrastructure (Nevin, 2002). Recently, film industry professionals have begun to look beyond the long-favoured city of Cape Town to the cities of Durban and Johannesburg to meet their filming needs (Nevin, 2002).

However, there is a negative perception of Gauteng, particularly Johannesburg, as a dangerous place overrun with crime (Godwin, 2004). This might serve to hinder South African film professionals from choosing to work in Gauteng.

Research Question 3. How could destination branding be developed for Gauteng?

The first step in developing a destination brand is research (Slater, 2004). Once the criteria for a destination brand are ascertained, the core brand values are established. These values emphasise the positive features of a place (Morgan *et al*, 2004b) and are unique to that place (Pride, 2004). Creativity then comes into play as the brand's personality and architecture are articulated (Hall, 2004). Attributes of the location's competitors should be considered (Kotler *et al*, 2004).

A strong brand must be backed financially, as well as emotionally, by the relevant stakeholders (Slater, 2004; Morgan *et al*, 2004b). The brand must be able to deliver on its promises (Crockett *et al*, 2004). Building a successful brand takes time, flexibility, and patience (Morgan *et al*, 2004b).

4. RESEARCH METHODOLOGY

In a careful review of the literature, there has not yet been a study on the effect of destination branding on attracting domestic film business to a place. Additionally, there is no record of Gauteng province, or the Gauteng Film Office (GFO), employing a holistic marketing strategy – including branding – to attract domestic film business to the province.

4.1 Methods used

Since the purpose of this report is to answer questions about a previously unexplored topic, the qualitative method of in-depth interviews was chosen as the research methodology. The intent of the interviews was to gather answers from film industry experts to see if specific themes or ideas emerged that could inform a destination branding process for Gauteng. Information shared by respondents constitutes data for this report.

Congruence was reached after 11 interviews. However, to be sure, the author performed a 12th interview. Results from that final interview echoed the congruence previously achieved, so no further interviews were conducted.

Data gathered from the interviews were examined using the positivist method of content analysis. Themes in respondents' answers were extrapolated and tabulated. These observations, together with the literature review, informed the final conclusions and recommendations in this report.

4.2 Population and sample

The population of South African film industry professionals who participate in the location-selection process for film projects is estimated to be in excess of 5 000 people. These professionals include location scouts, location managers, directors, art directors, production designers, producers, and certain advertising agency employees. To narrow the available options and speak with the most experienced and credible sources, the author initially contacted experts recommended by the

GFO as being particularly knowledgeable, experienced, and professional. All suggested interviewees had experience working in Gauteng.

The respondents were first identified by means of a convenience sample. Approximately 30 film production companies and freelance location scouts were initially contacted. Subsequently, the snowballing technique was used: Suggested individuals were asked to recommend other possible respondents. The author aimed to interview 10 to 15 people for this report to allow detailed analysis of interviewees' answers. Ultimately 12 people were interviewed.

4.3 Profile of respondents

Location scouts and location managers usually work on a freelance basis and are hired by a film studio or film/commercial production company for a specific project. Location scouts are responsible for finding and securing all the locations to use on a film project, while location managers find and secure all locations and then remain on set for the duration of the film shoot to manage the relationship between the production company and the locations' owners. As location scouts and location managers represent the first level of decision-making in the location-selection process, their opinions are extremely important. One producer interviewed for this report said, "Location managers know a particular place and its rules – they are invaluable to the filming process. Even if I know a place well, I'll hire a location manager to help navigate it since they're experts in their field".

Producers also play a critical role in the decision-making process regarding film locations. These individuals oversee a film project's budget and logistics and often make the final decision regarding the selection of a location.

Six location scouts, four location managers/scouts, and two producers were interviewed for this research report. Each of these individuals are currently active in South Africa's professional film industry and are experts on the filming possibilities within South Africa, including its physical features, logistical options, and available human and capital resources. Most of the respondents have also completed substantial film projects outside of South Africa, giving them a broader

perspective of international film production companies' expectations regarding locations and budgeting. Interviewees' areas of expertise include feature films, television, commercials, documentaries, corporate videos/PR campaigns, and music videos.

Their years of experience in the film industry range from 5 years to 25 years, and 10 out of the 12 respondents have worked in the film industry for 10 years or more. A quarter of the respondents are formally trained as photographers, which gives them the advantage of viewing a potential location in the same visual manner as the film director will see it when he looks through his camera to shoot the picture.

4.4 Data collection

4.4.1 Questionnaire design

This report's research questions were extrapolated to form 10 questions on a questionnaire. When possible, the questionnaire was emailed to respondents prior to the interview so they could thoughtfully consider their responses. Respondents were not expected to complete the questionnaire prior to the interview. The purpose of the questionnaire was to provide structure and consistency to the in-depth interviews.

4.4.2 In-depth interviews

In-depth interviews were chosen as the means of gathering data to enable the author to probe respondents for more detailed answers. "It seems that everyone – not just social researchers – relies on the interview as a source of information, with the assumption that interviewing results in a true and accurate picture of the respondents' selves and lives" (Denzin & Lincoln, eds., 2005:698).

Interviews were conducted over the phone and in person, and notes were taken by the author during each interview. The interviews were semi-structured. While the questionnaire provided organisation to the interaction, the discussions were

conversational in nature. This enabled the author to ask the respondent specific follow-up questions to provide additional clarification. All interviewees were assured of confidentiality, so their names are not used within the body of this report. However, an alphabetical list of their names and titles is provided in Appendix B.

All of the respondents agreed to be contacted again if the author had further questions, and all but two expressed an interest in the final research report. Cards, emails, or cell phone text messages (depending on the available contact details) thanking the participants were sent within a day of each interview.

4.4.3 Pilot interview

Before any interviews took place, a pilot interview was conducted with a film industry expert, the Locations and Events Manager of the Gauteng Film Office (GFO). The purpose of the pilot interview was to allow the author to evaluate the thoroughness and appropriateness of the interview questions. Input received from this pilot interview allowed the author to slightly modify the questionnaire prior to interviews with location managers (see Appendix A for questionnaire).

4.5 Data analysis

Data gathered were examined and interpreted using the positivist method of content analysis. This is "an unobtrusive technique that allows researchers to analyze relatively unstructured data…" (Krippendorff, 2004:44).

"A content analysis is a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes, or biases" (Leedy & Ormrod, 2001:155). Krippendorff (2004:45), citing Berelson (1952) adds that content analysis "[describes] trends in communication content". Content analysis is often performed on communication related to humans – including communication in film and television (Leedy *et al*, 2001).

Also, content analysis is "fundamentally concerned… with how images are seen… which [is] largely rooted in common sense, in the shared culture in which such interpretations are made…" (Krippendorff, 2004:314).

After the data were collected and transcribed, the author sorted the responses based on themes resulting from the research. Special note was taken of themes emphasized in the literature. Where appropriate, quotes or personal stories were included in the data write-up. As the information gathered was freely provided by the respondents to the author in a one-on-one interviewing context, the author was the sole judge, or "rater" of the results (Leedy *et al*, 2001). Finally, patterns arising from the data are discussed and analysed, and conclusions are drawn.

4.5.1 Validity and reliability

The methods of gathering and analysing data for this report are considered externally valid. "Validity is the extent to which a measuring procedure represents the intended, and only the intended, concept" (Neuendorf, 2002:112). The purpose of the open-ended questionnaire and the convenience sample of South African location managers is to ensure that the depth and breadth of opinions held by those in the South African film industry are represented as best as possible.

The author strove to eliminate all biases throughout the process to provide a thorough and factual account. "Accuracy is the extent to which a measuring procedure is free from bias" (Neuendorf, 2002:113). Care was taken throughout the data-collection process to make sure that the information gathered was accurate and reliable.

However, due to the nature of the research process and the small sample used, the answers generated from this report cannot reliably be generalised to apply to the entire film industry.

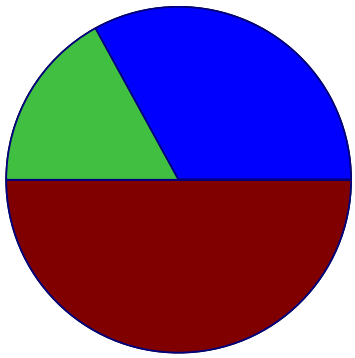
5. ANALYSIS OF RESULTS

5.1 Responses to question 1

"What is your title, and how long have you been in this position? What is your background?"

Each respondent was first asked their title, time in that position, and background. In total, the author spoke with two film producers, six location scouts, and four individuals who work as both location scouts and location managers (see Figure 2 below for interviewee positions, and Appendix B for an alphabetical list of all respondents and their titles).

Figure 2: Profile of respondents

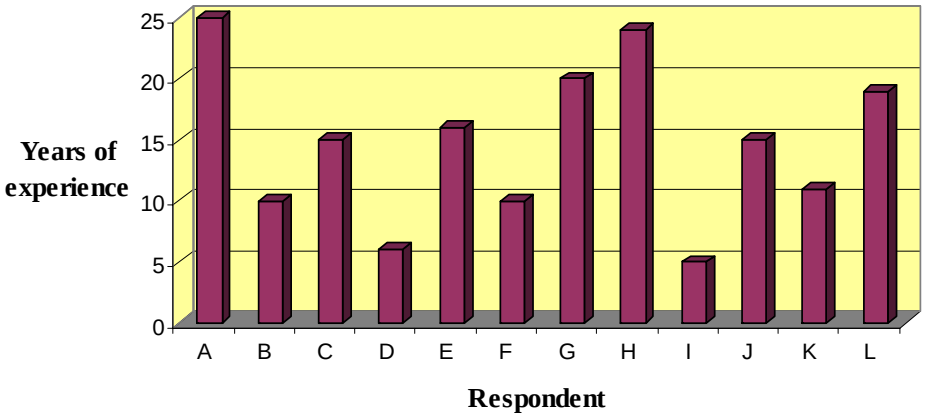


All 12 live in South Africa and work primarily in South Africa; 9 are based in Gauteng and 3 are based in Cape Town. 11 out of the 12 respondents work on a freelance basis. Respondents' experience in the film industry ranges from 5 years to 25 years, and 10 out of the 12 interviewees have been in the film business for 10 years or more. (See Figure 3 on the following page for individual years of experience; for confidentiality purposes, alphabetical letters correspond to respondents' names.) Four out of the 12 respondents have formal backgrounds in photography; one respondent used to be a policeman, one a game ranger, one a mechanical engineer, and another was formerly a TV news camera operator.

Producers

L

Figure 3: Respondents' years of experience in South Africa's film industry



5.2 Responses to question 2

"What three qualities or attributes first come to your mind when I say 'Gauteng'?"

Interviewees were asked for their initial response to the word "Gauteng" to see what positive and negative attributes first sprung into their minds. Table 1 below lists the major themes in their answers (see Appendix C for a complete list of responses).

Table 1: Repetitive initial responses to the word "Gauteng"

Theme	Positive / Negative	Total no. of responses
Great variety of filming locations	+	5
Good weather	+	3
Diverse, multicultural	+	3
Good crew and/or infrastructure	+	2
Good urban options for filming	+	2
Energy, lively, fast-moving	+	2
Reasonable location fees	+	2

Five out of the 12, or 42%, believe Gauteng not only has great places to film, but also offers a large variety of different places. (This point will be elaborated further in the analysis of subsequent answers.) Three (25%) mentioned Gauteng's good weather, as well as its diversity and multiculturalism. Four themes had two proponents each who said Gauteng has good crews and infrastructure, good urban options for filming, great energy and liveliness, and reasonable location fees.

All other attributes correlated with Gauteng were mentioned once. Individuals associate Gauteng with being wealthier and more densely populated than other provinces, resulting in traffic (nice to shoot) and smog (not nice to shoot). The ease of working in Gauteng and some specific physical attributes of the province were also mentioned as positives. Only one person mentioned "crime".

Of the 22 different total responses, only six were negative ("traffic" was meant as positive because it is good to film). Therefore, interviewees had a 73% positive initial response to the word "Gauteng".

5.3 Responses to question 3

"Have you ever filmed in Gauteng? (If not, why not?)"

All 12 respondents have filmed in Gauteng, and most work primarily in Gauteng. One interviewee based in Cape Town spends anywhere from 6 weeks to several months in Gauteng every winter, because "there's lots of work in the winter in Johannesburg and none in Cape Town".

5.4 Responses to question 4

"What did you like about filming [in Gauteng]?"

"You ain't got nothing until you have a location – the film relies 100% on the location, and the bigger the tapestry the better for us," said one location scout. This remark sums up the most common answer to this question. 10 out of 12 respondents (83%) commented on the huge variety of locations in Gauteng useful for filming. (See Table 2 on page 38 for the most common answers, and Appendix C for all respondent answers.) One person said having all of these different locations in close proximity to each other makes the job easier for the location manager: "[Gauteng is] the easiest place to shoot because everything is close – mine dumps, swamps, mountains, old buildings, desert, sea – even if it's not literally here it's close by." Another commented that not only are different locations physically close to one another, but that Gauteng's varied locations also span the entire social and economic spectrum.

One location scout said, “[Gauteng is] hugely vast – your whole life you won’t be able to see it all. You could be there years and years and still not see it all as a scout. A regular person goes to [a city] three times and thinks he knows it, but as a scout it’s a much richer and much more comprehensive learning process to really know a place”. As an example of the variety of locations available in Gauteng, three of those who mentioned this attribute spoke about Gauteng’s mines and mine dumps as a specific reason to film in Gauteng. (One person cynically remarked that the mines are Gauteng’s only positive feature.)

Related to the positive comments about the variety of filming locations in Gauteng, five respondents (42%) commented on the many different urban options Gauteng has for filming. “Between Pretoria and Johannesburg you can duplicate almost any city in the world – Europe, Argentina, whatever,” said one. Another added, “[Johannesburg is] being cleaned up and is easy to shoot in – it’s fairly easy to shut down 8 city blocks with only 10 days’ notice, something that would be difficult to do elsewhere”.

Another major theme was Gauteng’s excellent weather, with 58% of respondents commenting favourably on its climate. One respondent said, “You could probably shoot 300 out of 365 days [in Gauteng]”. Another believes that Gauteng’s “year-round climate is the best for shooting”. One location scout said when Gauteng’s weather is normal, you can plan on a rain shower at 15h00, but it will clear up shortly and you can get back to work. Two respondents noted that clear, sunny weather, such as that typically found in Gauteng, provides good light, which is imperative for good outdoor shots.

Three people (25%) mentioned Gauteng’s excellent crews, and one of those three said they are comparable to Cape Town’s crews. A second believes Gauteng’s crews provide greater financial returns than overseas crews: “You can get more out of [Gauteng’s] crews – longer days and more work – because they’re not unionised like those in Australia or Canada”.

Table 2: Positive perceptions of filming in Gauteng

Themes	Total no. of responses
Physical characteristics that provide great places to shoot (Mentioned: rivers, lakes, beautiful houses, old buildings, gardens, mines, mine dumps, traffic, great restaurants, art galleries, parks, modern homes, private game reserves, interesting townships, grasslands, mountains ("although not as dramatic as Cape Town"), heritage sites, tourist attractions, recreational places, golf courses, swamps, desert, sea ("even if it's not literally here it's close by"), suburbs, cityscapes, homes, gardens, offices, industrial locations	9
Great weather	6
Good urban options - cities are being cleaned up and are easy to shoot in; many options for shots; Johannesburg in particular easily doubles for New York City, European cities, and other international cities	5
People in Gauteng are film-friendly, tolerant, enthusiastic about films being made here	5
Crew are great - skilled and able to work hard for long hours	3
Relatively inexpensive to film in Gauteng	3
Good for African scenes	3
Good studios, post production, other services	3
Traffic permissions are easy; traffic department helpful	2
Not as explored as other places so you don't have to repeat yourself	2

Three respondents said Gauteng is a relatively inexpensive place to film and has reasonable location fees. One location scout said Cape Town overcharges on location fees, so it is easier to meet his allotted budget if he finds filming locations in Gauteng.

Three respondents (25%) commented on the "African" feel of Gauteng. One location scout said Gauteng feels like real Africa, compared with Cape Town which feels like Europe. Part of this is due to the great diversity as noted in Section 5.2. Similarly, another commented that it is nice to have representation from every ethnic group. "Because [Gauteng is] a central hub, it's a microcosm of all of South Africa." Another noted that Gauteng is the "centre of the film business in Southern Africa". A different location manager elaborated on this statement, saying Gauteng is the place to secure crew if you want to film in any African countries besides South Africa. A producer based in Cape Town took a slightly more negative view of Gauteng: "Johannesburg to me is basically a place

to get a good skyline or an African landscape".

Three people commented on Gauteng's excellent post-production and studio facilities, while another said it's logistically easy to film in Gauteng. "Whatever you need is here." Two respondents said Gauteng's traffic department is helpful.

The following comments were each mentioned once: Gauteng is wealthy, offers creative people, good security companies, and has an official body representing the film community (the GFO). Gauteng also has great infrastructure, approachable government officials, and doesn't highly regulate its film industry. This makes it easier for the scouts to do their jobs: "There are no rules saying you mustn't go to someone's house before 9 am. You're on your own and run your own show. No one is breathing down your neck which is nice".

5.5 Responses to question 5

"What didn't you like about filming [in Gauteng]?"

The most common answer to this question was the most anticipated: "Crime". However, the author expected this to be a concern for all interviewees, when in fact it was mentioned by only 7 out of 12 respondents (58%). Furthermore, 5 of the 7 who mentioned "crime" added the caveat that crime is not a problem if you take appropriate precautions. "Crime and security are not an issue if it's handled correctly. You have to work closely with the locals and that keeps the operation safe. Preproduction is critical. I've been doing this for 15 years, and I've never had an incident" said one Gauteng-based location manager.

Others pointed out that it's important to avoid certain areas at certain times of day, and to always hire a security detail on a shoot if necessary. One location scout said, "Crime is [Gauteng's] only negative factor, although it's getting better. You take security with you but it's more of a formality. You just don't go into certain areas. Be smart. I've never had a problem, despite having to pay huge amounts of extras in cash – I had to take a lot of cash in – and it was no problem".

One location manager made a point of clarifying that the real issue is the public's

perception of Gauteng as a crime-ridden place. “There’s a negative perception about Gauteng, such as you shouldn’t film in places like Hillbrow, but it’s totally fine to film there as long as you approach it correctly. I’ve filmed in Alexandra, Soweto, Hillbrow and it’s fine. Just take precautions.” Another location scout added, “What often happens is I know we should be shooting in Johannesburg but the clients and producers don’t want to be in Johannesburg because it’s not as pretty [as Cape Town] and there’s a perception that it’s dangerous”.

The majority of respondents were matter-of-fact about how crime is something to be alert to, and that one should always take security precautions, but the issue of crime wasn’t significant enough to stop them from filming in Gauteng. Table 3 below highlights the common responses to this question, while Appendix C lists all responses.

Table 3: Negative aspects of filming in Gauteng

Themes	**Total no. of responses**
Crime	7
Gauteng Film Office (GFO) not what it needs to be	3
Johannesburg’s walls - difficult to gain access to properties	2
Lack of physical characteristics such as beaches, forests, tropical areas, seas, or very first-world scenes for an American or European shoot	2
Size of region - distances can be far, can get lost	2

The second-most common theme was echoed by 25% of the respondents, each of whom commented on the inability of the Gauteng Film Office (GFO) to provide useful assistance. One said simply that the GFO is “not up to scratch”. A location manager elaborated: “The GFO as an official body must be slick, organised, and have some teeth, which it doesn’t. The interface with the international community is really important and they don’t do enough marketing of Gauteng and South Africa”. A Gauteng-based location scout, who used to live in Cape Town, said the structures the GFO has in place are lesser than those provided by Cape Town’s Film Office. He mused that perhaps this is because the GFO does not have the same level of empowerment as the Cape Town office. “In Cape Town if you phoned [the Cape Town Film Office] they could do anything for you – shut off

streets, etc. But [in Gauteng] you have to do it on your own, and it's more difficult to get things sorted out at short notice".

"Johannesburg's walls" was another negative theme, with two interviewees commenting that walls make it difficult for a scout to gain access to see properties for possible use in a film shoot. Also, two respondents feel Gauteng is too big: One said it's easy to get lost, while another mentioned that distances between locations can be far.

Two respondents felt it is a problem that Gauteng lacks certain physical characteristics. These comments are in contrast with 83% of respondents commenting positively on the great variety of Gauteng's locations (as noted in Section 5.4). One location scout pointed out that forests and tropics are not available in Gauteng, while another said Gauteng lacks beaches, seas, and first-world options to stand in for an American or European location. A producer countered, "Except for the sea and dramatic mountains, [Gauteng] has everything – and if you're desperate for the look of the sea, you can fake it at Sun City's tidal pool which saves money".

All other comments were made only once. Traffic, disrespectful crews, and the recent trend of renovating old buildings resulting in a loss of charm were mentioned by different respondents. One person views Gauteng's consistently good weather as a negative: "You want clouds and weather so you have variety in your shooting. Also, it gets dusty and smoggy [in Gauteng] in the winter and that messes up your sunsets and clear skies".

One location scout specifically mentioned the lack of public awareness of the beneficial effects of film shoots: "I recently tried to shoot on Church Square in Pretoria and a judge wouldn't let me, even though I tried to tell him how much it helps the country. People here don't understand how much good the [film] industry does the country. We know so much about the U.S. because they use the film industry to tell their story".

5.6 Responses to question 6

"How does Gauteng compare with other locations in South Africa?"

"Gauteng is a great place to be with film." This response sums up the average attitude the respondents had toward Gauteng. Seven out of 12, or 58%, felt that Gauteng has more variety of locations for filming than other provinces, and 50% believe Gauteng is cheaper to film in than other provinces, especially Cape Town. See Table 4 below for the most common answers, all of which were positive (see Appendix C for complete respondent answers). A quarter of the respondents made negative comparisons between Gauteng and other provinces, presented in Table 5 on page 45.

Table 4: Positive comparisons of Gauteng with other South African provinces

Theme	Total no. of responses
More filming options (more variety) in Gauteng than other provinces (Gauteng has more urban options than Cape Town)	7
Cheaper to film in than Cape Town generally; aspects mentioned specifically were accommodations, permissions, crew, catering, and location fees	6
Better or equally-qualified crews as other provinces; more specialised crews and equipment than that offered by other provinces	5
Weather consistently better in Gauteng (mild year-round weather as well as wind-free compared with Cape Town or Durban)	4

"You get the best and the worst of general locations [in Gauteng] – it's a good 'mean' place to film in," said one location scout. He continued, "If you're looking for something specific like mountains, seas, or rivers you won't find them within 50 kilometres of Johannesburg, so rather go to Mpumalanga for tropics or Cape Town for mountains. But, having said that, the good thing about Gauteng is that you can always find a piece of that somewhere – like you can find the tropics in someone's garden that's being watered 24 hours a day". Another scout added, "For good city scenes, Johannesburg is the best in South Africa because it's big and it's not so recognisable as Johannesburg whereas Cape Town you can only shoot certain angles because of the mountain". Gauteng also has more high-tech places that can pass for international, first-world offices.

Many respondents felt that Cape Town gets all the attention, both domestically and internationally, but that Gauteng has just as much if not more to offer than its more-famous sister city. “Cape Town is all location, location, location and it has good facilities and crew – so people automatically look to film there even if what you’re looking for is readily available in Gauteng as well,” said a producer.

One location manager explained why Gauteng is a better place to film than Cape Town: “Cape Town is too small. It doesn’t have the variety that Gauteng has. Cape Town has beaches, sure, but not every film has a beach in it. Plus, filming downtown in Cape Town is a mission – with permissions and parking and fees – it gets really expensive. Cape Town is a 5-cent coin compared with Gauteng as a R200 note”. Another location manager strongly agreed: “I would film in Gauteng over Cape Town any time. For instance, if you’re looking for a European-style street or a rooftop building 30 feet high, there’s only one option in Cape Town but 10 times as many in Gauteng”. Another respondent added, “Cape Town has out-priced itself and the industry is moving to Gauteng”.

One person said permissions, permits, accommodation, and crew are all cheaper in Gauteng than anywhere else, and that Gauteng’s crew’s skills are on par with those of Cape Town crews. “And these are all things you must think about with regard to location.” Similarly, four respondents said Gauteng is logistically easier to film in than other provinces, and three others commented that they enjoy working with people in Gauteng’s film industry more than they do those in Cape Town’s film industry.

Some respondents felt Gauteng’s crews are better than those in Cape Town. “We’ve got brilliant crews up here [in Gauteng]. They’re not as pompous as they are in the Cape.” A location scout added, “Gauteng has more experienced and more professional crews; people in Cape Town aren’t paying their dues but rather are moving too quickly through the ranks, so they’re actually not that good at what they do because they don’t totally understand the industry”. Another believes the crews in Gauteng and Cape Town are both excellent: “Great crews throughout South Africa, both in Gauteng and Cape Town – that’s our country’s best selling point, along with the exchange rate which is still in our favour”.

Another positive comparative aspect of Gauteng is its consistently good weather. One person said, “In Gauteng, you don’t get all four seasons in one day like you do in Cape Town”. Another said, “The weather is great [in Gauteng], much better than in Cape Town where winter is awful and the wind blows. [In Gauteng] you can pretty much film year-round”. A third made the point that the Cape Town film industry has to come to Gauteng in the winter for work since the winter weather in Cape Town is so poor. Durban’s weather was also cited by one location manager as being poor, as it can be windy and/or rain for days in a row there.

It was also noted that Gauteng doesn’t get as busy as Cape Town in the summers, making it a nicer place to shoot, and that the variety of different places at which production companies and directors can film keeps the scouts’ work fresh. Two scouts said Gauteng’s great variety means they can always find a new place to shoot. Cape Town, comparatively, is limited for different places to shoot – so scouts end up repeating themselves. “We [in Cape Town] got overshot and we got greedy and people went elsewhere. In England, every fourth ad has been shot in South Africa so they needed something different. [Cape Town isn’t] the flavour of the month anymore”. Another scout added, “Cape Town is now so recognisable – it’s been done – especially a few years back every second advert on TV you could recognise as having been filmed in Cape Town which led to a little bit of a slump in the industry”.

“Crews and equipment are more varied [in Gauteng] than in Durban, [where you] always have to pull in specialised equipment from Johannesburg.” Added a location manager, “Durban is also cheap [like Gauteng] but it doesn’t have the film industry and film experience that Gauteng has. Also, if you film in Durban you have to take your equipment from Gauteng”.

However, another location scout felt the Durban Film Office offers far superior services and is easier to work with than the Gauteng Film Office. He then remarked that the Cape Town Film Office is in “shambles, especially regarding their ability to get permits and manage logistics”. Overall, four respondents felt Cape Town and Durban have more to offer in some respects than Gauteng. Those findings are presented in Table 5 on the following page.

Table 5: Negative comparisons between Gauteng and other provinces

Cape Town better than Gauteng
-Has beaches -Shorter distances between locations -Weather (Gauteng's rain can spoil a shoot) -Longer filming days (10-12 hours, compared with 8 hour filming days in Gauteng) -More experienced film industry -Jobs better clarified; Gauteng's film industry too unstructured and informal -Better location scouts

Durban better than Gauteng
-Has beaches -Better city buildings and streets -Easier logistics -Durban Film Office better than Gauteng Film Office

A producer in Cape Town felt very strongly that the location scouts in Cape Town are far more professional than those based in Gauteng. "Johannesburg scouts are shocking – Cape Town scouts each keep their own database of locations and Johannesburg scouts don't have anything like it. Even if a new scout [in Cape Town] has only 2-3 years of experience they'll start building their own database. Cape Town scouts are 100 times more geared toward being service-driven and efficient [than Johannesburg scouts], who are not organised like they should be."

5.7 Responses to question 7

"What are the factors that help you make a location decision?"

One response was echoed by all 12 participants: The location must fit with the advertising "brief", the film or commercial "script", or the "storyboard" governing that particular piece of work. "Everything hinges around the script," said a producer. A location scout added, "The brief and the script are the keys. Whatever they say, I find". Another primary factor affecting the location decision, echoed by 5 respondents (42%), is whether or not the costs of filming in that location fit in the budget. Respondents also cited the importance of the director and/or clients' visions for the film, as well as the logistical ease (or lack thereof) of filming in that particular location. (See Table 6 on the following page for the most common answers to this question, and Appendix C for all answers.)

Table 6: Key decision-making factors when selecting a location

Themes	Total no. of responses
Location matches with the script and/or brief and/or storyboard	12
Meets budgetary requirements (costs of filming in that location)	5
Vision of the director is important	5
Logistics of that location (available infrastructure and crew accommodation)	4
Vision of the client/agency is important	2

One location manager stated a concise answer to this question:

> "The three most important factors are:
>
> 1. It must fit into the budget;
> 2. Creatively, it must suit the brief;
> 3. It must have space for the film crew – make sure the truck can fit through the gate, etc. The logistics of actually being able to film in that spot are critical".

One person said his second step, after deciding whether the location fits with the brief, is to see if he can secure necessary permission to film in that place. "I want to know if we can use this location on the day that we want and can do what we want to do with it. You have to get permission, or it's not worth pursuing." A location scout said his second step, after looking at the brief and the script, is to think about the income groups of the target audiences. "For instance, if you're doing a commercial for washing powder, you're not going to show the guy living in a home in Parkhurst when he's only earning R2000 a month."

Almost half of the respondents agreed that meeting one's budget is a critical factor in deciding whether or not to film at a particular location. The budget covers issues ranging from location permission fees to the amount of time the location scout can spend looking for the perfect spot. A scout said, "It costs a lot in time every time you move a location… Whether you move 5 metres or 5 blocks, you still have to pack up everything and move – and that time costs money. Then, if you go 50 kilometres, you're legally obligated to pay travel expenses for your crew so that just became that much more expensive. Ideally, you want all your locations fairly close together so you're not wasting time and

money travelling from one to another". Another scout added that Johannesburg crews (unlike Cape Town crews) are willing to negotiate their prices, which helps with the budget.

Logistics of the desired location also play a major role in decisions regarding where to film, as noted by 4 respondents (33%). Two of those four specifically mentioned the costs of accommodation, parking, catering options, and security. A location manager pointed out the need for roads, access points, access to electricity, and the ability to block off roads if necessary in addition to the spatial needs of the actual shoot. "You might have the perfect location but it might not be practical to shoot. For instance, you might have this fabulous waterfall but it's 4 kilometres from the road and you have to carry in all your cameras. That won't work." Another scout pointed out, "You're always trying to figure out, 'Could we paint and then re-paint this house? Could we cut this branch, dig up this rosebush?' So that's part of your decision about a location, is how much you can change it to suit the vision for what that location should be".

Timing was another theme that surfaced in respondents' answers. For instance, if a project is being filmed in the winter, then weeks of winter rain in Cape Town will prohibit filming in that city. Also, scouts need to consider what time of day they'll be shooting, and whether it is during the week or weekend. "Feasibility is the number 1 factor. For instance, you can't close a big street in Cape Town or Johannesburg during the week, so that affects your choice of location. You must figure out if it falls within an available time slot," said one location scout. Also, the location manager or location scout must consider a location's traffic patterns and the possibility that roads might be closed, as well as the location's friendly or unfriendly neighbours.

5.8 Responses to question 8

"What is your decision-making process? Do you start from scratch every time, or do you return to familiar places?"

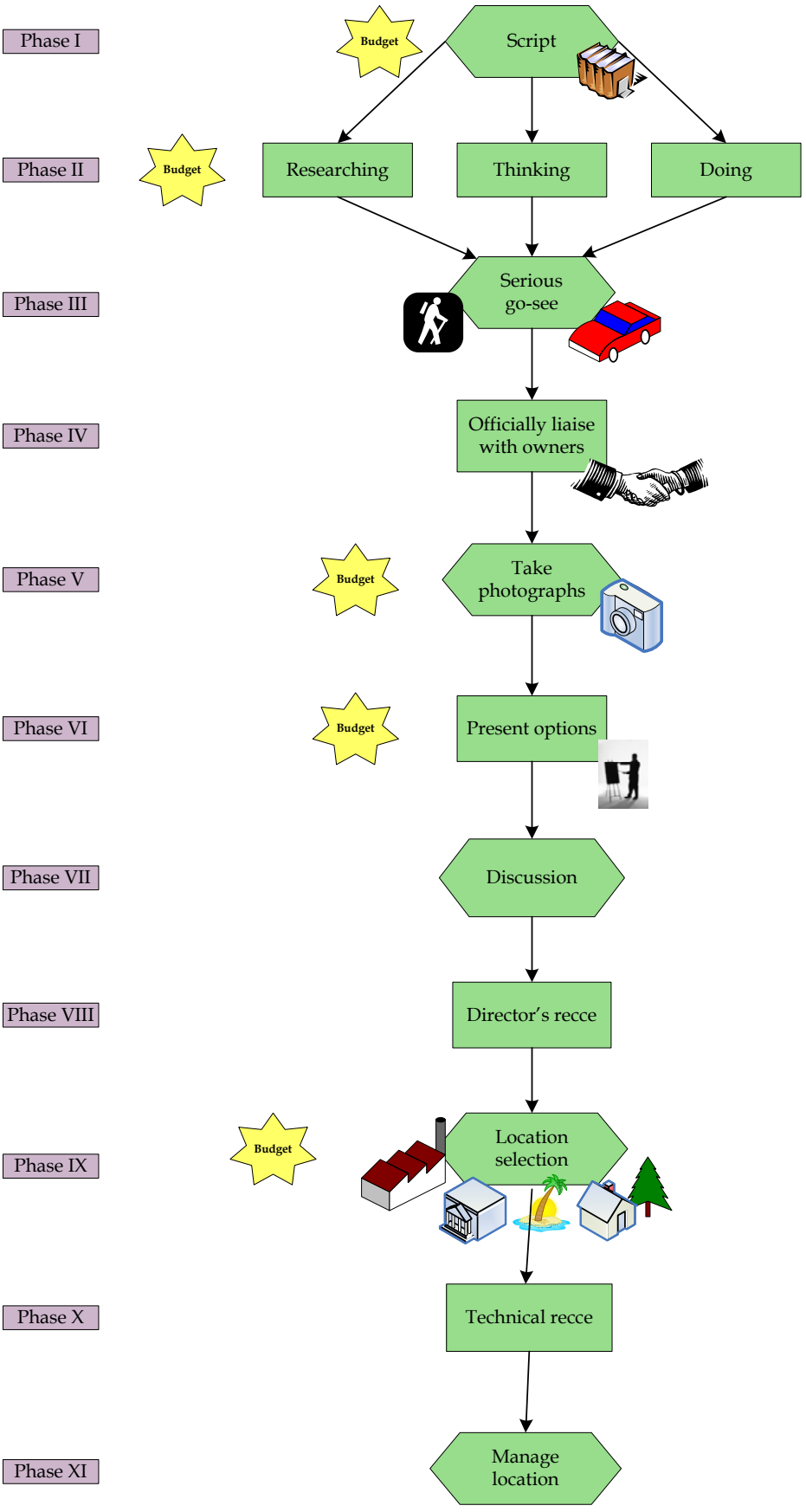
Respondents' answers to this question varied slightly, although the general process was the same. Some respondents spoke of having an improvisational

style, while others emphasised the necessity of careful planning throughout the location search and decision-making process. Overall, the data supports ten distinct phases in the general decision-making process, with some respondents adding an eleventh step. Depending on the subject of the interview, the process was more or less involved than this general outline. (The general process for making location decisions is outlined in Figure 4 on the following page.)

All respondents agreed the process begins with Phase I, the script or the brief, which relates to the director's vision of that particular script. "As a location manager, our work is taking words to visions," said one. Several respondents commented on the need to "get in the director's head". Getting to that level of understanding usually involves asking many questions about exactly what the director or client wants, including: "Will this be an inside or outside shoot? When is the location well-lit? What time of day do you want to shoot?" Three respondents usually ask a director for "references", referring to specific reference photographs that visually present the kind of look the director wants the location scout to find. All of these clarifications and discussions ultimately save everyone time by narrowing the location-search process.

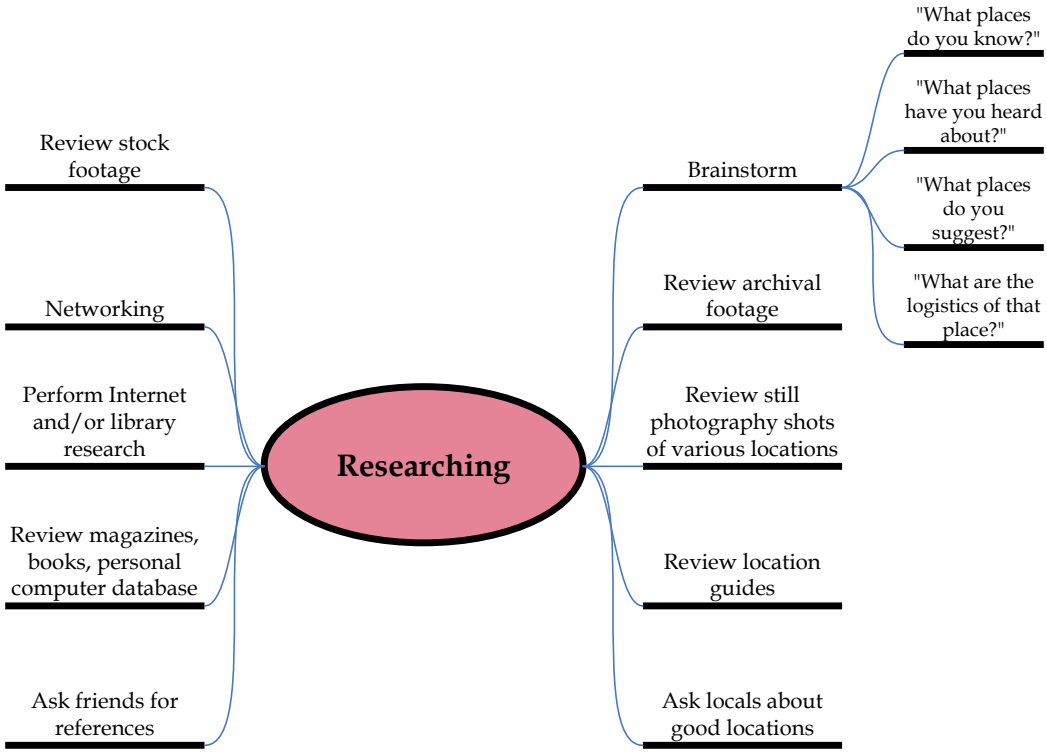
The budget plays a major factor in the selection of a location, and is important throughout the location finding, decision, and management process. Since most respondents consider the budget at different (and multiple) points of the entire decision-making process, the project's budget is noted as a factor during five different phases in Figure 4 on the following page.

Figure 4: General process for making location decisions



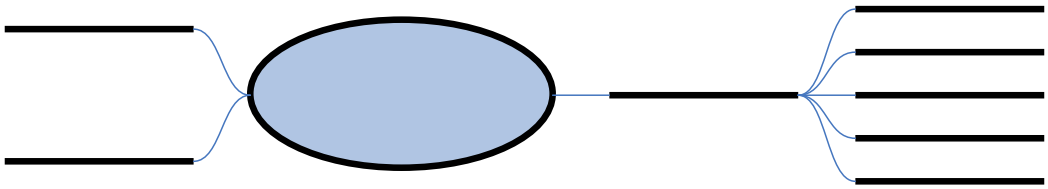
After noting the physical and location requirements of the script, respondents move into one or more of three areas grouped under the heading “Phase II: Researching, Thinking, Doing”. Each of the three portions of this phase are distinct and carry different importance to each respondent. The “Researching” portion of Phase II is outlined below in Figure 5, while the diagrams of the thinking and doing portions of Phase II can be found respectively in Figure 6 (below) and Figure 7 on the following page.

Figure 5: Methods of researching during Phase II



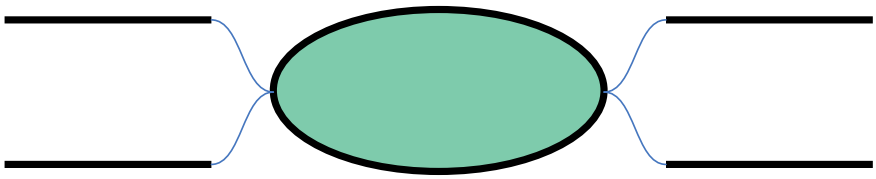
The purpose of this part of Phase II is to generate many ideas and different possibilities. Having a broad spectrum from which to search for perfect locations ultimately makes the search process not only easier, but also easier to replicate.

Figure 6: Ways of thinking during Phase II



While the “thinking” part of Phase II is very similar to the “researching” portion, location scouts and managers spoke of each separately. Some respondents gather lots of ideas and then consider them thoughtfully, while others skip the research step and instead just think about what they’ve seen in the past. One location scout said, “I try to think a lot about where I’ve been, what I know – I’ll just sit there for a day mulling it over so when I act, it’s specific”. Some locations might require thorough researching or thinking, while other jobs might lend themselves to a site with which the location scout is already familiar. In that case, the location scout would spend less time “researching” and “thinking”, and move straight to the “doing” part of Phase II (Figure 7 below).

Figure 7: The activity portion of Phase II



Overall, Phase II is very active. All of the researching, thinking, and doing are important parts of deciding which locations to use for a film shoot. “I use the database in my head, which is much better than running around jumping into a car but not actually accomplishing anything. Although sometimes you do have to get in a car and drive around a suburb looking for that perfect leafy street,” said one scout. Another laughed, “You can end up knocking on doors like some encyclopaedia salesman”. He continued, “One way is to drive into a small town, go to the pub, and buy yourself 2-3 drinks and by the second drink all the locals are telling you about local spots and where to find what you’re looking for”.

Another respondent offered a unique way of finding locations:

> “It’s a question of networking – how does the idea behind the brief connect with what you’re looking for? For instance, if you want to film a certain type of pool you phone the pool guys; if you want to film a toilet, you phone plumbers. You call all of those people and use your powers of discretion to ask good questions to find the right place. Like if you want an

Get in car and drive around

Go find new places that haven't been used before

Do

> infinity edge of a pool where you can look straight into the blue sky, you say that specifically. You tell them their customer stands to get money out of this if their pool is chosen – and then, if that pool is chosen, you send that pool guy a bottle of wine to thank him. That's the ideal situation".

Phase II is also affected by how much time is available to scout, how many shots are required by the film (feature film versus commercial), travel time between locations, cost of filming at those locations, and how costs at one location compare with costs at other locations.

From there, the process moves into "Phase III: Serious go-see". This involves the location scout or location manager actually going to locations being seriously considered to determine their availability, logistics, and lighting. A producer pointed out that this applies to new places as well as to places provided by the client (for instance, if a company wants to film exclusively at their corporate headquarters). Otherwise, location scouts "go bang on doors" or make appointments to see owners.

When considering the logistics of possible locations, scouts ask questions such as: "How many days or nights will be needed to film here?"; "Does the space work as it is, or do we need to move out half the furniture?" Another adds that one must consider the natural elements of each location, including available light, time of day the film will be shot, and the weather pattern for that time of year. There's also the human element to consider: "Crews might be 100-200 people, and 400 extras, and you need a hell of a lot of organisation for parking and feeding and sunblock" commented one location manager.

Part of Phase III includes telling owners how their property will be used. One scout said, "I tell owners exactly how they'll be involved, approached, affected, and how their facility will be used. I'll say, 'We're going to take over your place for a day, and we might mess up the grass if it rains, but the grass will grow again. That's why you're being paid this many rands'". Simultaneously, scouts need to find out what places are available and when, because, as one scout said, "You can't show the director something you're not sure you have permission to use".

This process then leads into Phase IV: Officially liaise with owners. At this point, the location manager or location scout will make an informal deal with the owner of a possible location to ensure that the location will be available on the necessary filming day(s), should that location ultimately be selected. This process may involve a simple handshake, or be worked out through correspondence between the location scout and the owner. This correspondence will most likely detail exactly what will happen during the film shoot, length of the shoot, how the owner's rights will be protected, and how the owner will be compensated for the use of his or her property.

Phase V is very straightforward: Take photographs. The location scout, once he or she has secured informal permission from the owner and has ensured the location will be available on the filming day, takes a lot of photographs of that location. "Since film is a visual medium, you must be visual," said one scout. Another location scout based in Cape Town shared how he shows photos of local spots that can stand in for international locations: "I have an Excel spreadsheet that has the locations on it, say a street in Monrovia. I'll splice in the picture of the actual location, and next to it have a photo from Cape Town that's close to that location. I send that spreadsheet to the client so they can see for themselves how closely the Cape Town location approximates the real place".

Next is Phase VI: Present options. The location scout returns to the director and producer with a number of possible locations that all suit the brief. Most respondents spoke of presenting many options. One location scout said, "I try to give them as many options as possible because they like to present the [advertising] agency with options, and the agency then likes to go to their client with options. Basically I try to give about 10 options and by the time it goes through the system to the client they're looking at about three options. When you're dealing with creatives, it depends on what you're looking for and what each person's vision is, and it can be really different". Another said he never presents fewer than eight choices, while another only commits to presenting three good options to the director or client.

When presenting options, the location scout must take into account the style of the

director. Some directors prefer a CD of photographs they can peruse at their leisure, while others might want to know where the sun and shadows are at a particular time of day for each location. “Each job is different, and each director has a different style.” Some directors want the scout to advocate one or more locations and motivate their answer. One location scout spoke of the importance of relativity when presenting options: “For instance, when showing the director examples, you’d say ‘Today I looked at locations where a tree was close to the house and the tree was large enough to build a tree house in. I found seven examples, and here are the pictures of those spots’”.

The type of project also influences how many options are presented. One location manager explained: “Feature films might need 60-70 different locations, so I’ll give them only one option for each, whereas commercials need five to ten options and you might need to explain why one option might be better than another”.

Next is Phase VII: “Discussion”. Participants in the discussion might include any combination of the location scout or location manager, the director, the art director, the production designer, the producer, and the client. Available options and photographs are presented. At this point, a producer might tell the location scout to make a particular place work, because using that location will be cheaper than using a different or more aesthetically preferable location.

Following the discussion, some individuals and production companies next embark on a “director’s recce,” which is industry slang for a reconnaissance mission to investigate a possible location. This is Phase VIII. The director (sometimes with any or all of the following: producer, art director, and production designer) will accompany a location scout to locations short-listed during the discussion phase. The purpose of this visit is to compare how the actual location looks compared with its appearance in photographs. The group may visit any number of locations, and if they don’t like what they see then they will drive around together looking for just the right place.

A choice is then made regarding what locations to shoot, which is Phase IX: Location selection. Depending on the particular film project, production company,

and/or budget, the final decision might be made by the director, producer, or client – or a combination thereof. The process to choose a location for a commercial is much longer and more involved than the process of choosing a location for a feature film. With a commercial, those involved in the decision-making process include the location scout, director, producer, art director, ad agency, and client. Feature films only need the input of the location manager, director, and the production designer.

Once the final decision has been made regarding locations, the location scout or location manager must act quickly to contractually secure those locations for filming on the required days (if it has not been done already). Usually this is facilitated by the location scout or location manager, as they have a relationship with the locations' owners.

At this point, one location scout said he is finished with the job and walks away. Three others said they then move into Phase X: Technical recce. This entails the location manager, director, and other staff travelling to the specific location(s) a few days before filming actually begins. The purpose of this reconnaissance mission is to see what lighting is needed, what other equipment is needed, what space is available for parking, decide where power sources will go, and work out the actual shots to be taken while filming. This phase is another point when the contractual agreements between the locations' owners' and the production company could be signed.

Once the contracts are signed, the next and final step is the actual filming of the project, which for some location scouts and all location managers is Phase XI: Manage location. Most location scouts, once the contracts are signed, hand off owner contact details to the unit producer (who is the individual first to arrive on set and last to leave every day).

Location managers, on the other hand, are employees of the production company for the duration of the shoot. It is their job to continually manage relationships with owners, close all deals, and obtain all permits. They are also responsible for making sure the film crew gets maps, directions, instructions about lights and

parking, and other logistical information. “Also, by seeing the process through to the end, you make sure nothing is broken and that you still have a good relationship with the owner so you can film at their place again.” Once the filming is complete, the production company employees pack up, pay the owners (if they have not yet done so), and leave. “It’s important to leave the place cleaner than you left it, ” noted one location manager.

5.9 Responses to question 9

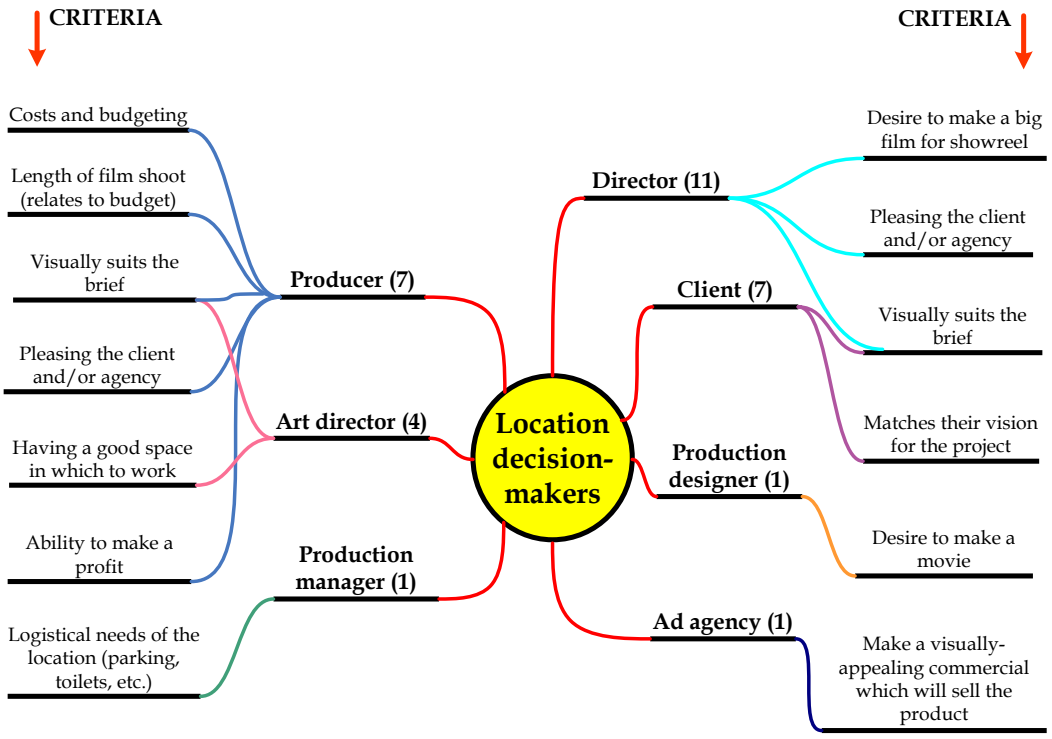
“Who else is involved in the decision-making process? What are their criteria?”

Respondents mentioned a total of seven other participants in the location decision-making process. One of the most powerful decision-makers, as noted by 92% of those interviewed, is the director. Half of the respondents said the director has the same criteria as the location scout or location manager: The locations must visually suit the requirements of the script or brief. Three respondents offered additional criteria for the directors, saying directors want to please the agency and/or client as well as make films that look good on their show reel (similar to a portfolio, but for film).

Two other significant decision-makers are the producer and the client. Both were mentioned by 7 out of 12 respondents, or 58%, as playing major roles in the decision-making process. Six respondents spoke of the producer’s interest in keeping the film on budget, while others said the producer is responsible for making a profit on the picture. One producer, defending her position, said, “Getting as close to the brief as possible is the primary criteria for everyone. It’s never a money thing at the end of the day, because if you budget in more money for one thing you may save money on another thing”. The client, when there is one, is also a critical player in the decision-making process. “The client may decide at the last minute that they don’t like [the commercial] and that will be the final, ultimate say since they’re paying for the shoot.” Clients are interested in a film product that matches their vision for the project, meaning the piece of work will not only reach the target market but will also influence that target market’s purchasing decisions.

In Figure 8 below, the key decision-makers are identified and their criteria listed. The number of times titles were mentioned by interviewees is indicated in parentheses following each title. Arrows are coloured to correspond to the criteria for each decision-maker; some criteria overlap. (A full list of interviewees' responses can be found in Appendix C.)

Figure 8: Map of location decision-makers and their decision criteria



Four out of the 12 respondents (25%) mentioned the art director as playing a role in the collective decision-making process. "The art director is very involved. He has to dress the set and make it look like the director wants, so it has to be a good space that he can dress for the director. So, he has the power to say 'Yes' to a location or 'No, I don't like that location because I can't dress it within my budget so you must find another location'."

Others who are potentially involved with selecting a location are the production designer, the production manager, and the ad agency (if there is one). One location scout said it's important not to overlook the importance of the location scout or location manager: "Location managers are at the heart of everything and

a good producer knows that". Another location scout had a different view: "I let the client, art director, and director thrash it out and then come to me and say, 'Go find this'. My input is primarily how well or easily a particular location will work in terms of logistics, light, equipment, etc."

5.10 Responses to question 10

"What could Gauteng do to attract your business?"

81% of responses to this question (17 different suggestions out of a total of 21) related to the Gauteng Film Office (GFO), and the different methods it could employ to be more active in the film industry. (See Table 7 on the following page for repetitive suggestions made regarding the GFO, and Appendix C for all answers.) As one producer said, "The Gauteng Film Office should be the most successful film office in South Africa. No, it should be the most successful film office in Africa".

The strongest theme was that the GFO needs to be more robust and needs to market itself better. Nine out of 12 respondents, or 75%, felt this is the most important thing Gauteng could do to attract more business from both the domestic and international film industries. "While the GFO is still pretty new, it's useless. They're not visible nor meaningful. I'm sure they're trying, but we need more from them. It needs to market itself to production houses and talk to location managers more. They haven't created anything we can trust in. I don't trust them. They don't do anything. They should create communication channels and act as a coordinator." One location scout wants the GFO to publish a directory of its services, because he said he doesn't currently know what the GFO does.

One scout put it another way: "The GFO is like a satellite without actual connections to the goings-on of companies, and it would be really nice to find a vehicle to support those connections. Right now it's really dislocated". A producer based in Cape Town offered a broader perspective: "The GFO needs to get sorted out, but the Cape Town Film Office has a lot of problems as well. All South African film offices could learn a lot from the Toronto, New York City, and Sydney film offices, but we'll get there".

If the Gauteng Film Office were stronger and more active, it could work harder to market Gauteng. 58% of respondents felt that the GFO should do a better job of promoting Gauteng to both international and domestic audiences. One Cape Town-based producer said, "[Gauteng should tell] us about the locations they have because they really could be doing so much more business. It's so much cheaper to rent a boardroom or a garden in Gauteng than in Cape Town. Sell it to us so we can sell it to our clients".

Table 7: Areas of improvement for the Gauteng Film Office (GFO)

Themes	Total no. of responses
GFO must be stronger, more experienced, and market itself more	9
GFO should promote Gauteng more - domestically and internationally	7
GFO should help facilitate permissions and permits	5
GFO should provide official accreditation for scouts and production companies	3
GFO should have a centralized booking facility for shoots	3
GFO should facilitate easier access to government processes and buildings	3
GFO should do PR about how crime is getting better in Gauteng	3
GFO should employ people with experience in the film industry	2
GFO should preserve and protect locations and buildings	2

Third most important to respondents is the idea of the GFO playing a more active role in facilitating permits and permissions to film in certain places. Five out of 12 respondents, or 42%, felt this is an area where the GFO could add significant value. One location scout said, "The GFO is not helpful nor active. It must be beefed up. They must be able to do anything and everything, and they are not. For instance, if we are having trouble with the traffic department, and getting a road closed, they can't help us and they should be able to. Also, all government departments should be made available to film crews for shooting. The GFO could help with that".

Several themes related to facilitation each had three proponents. One was that the GFO should provide accreditation for location scouts and production companies to enable official recognition for those working in the film industry. One location

manager said, “We should be accredited by the GFO as an official film industry person, complete with picture ID tag. Then, when you’re shooting pictures from the roof of a bank, you can show the security guard your film industry badge and the validity that would give us would be huge”. He said this standardization would also help protect location managers from being underpaid and exploited, which he says is currently a problem. Another way in which the GFO could help the location managers, he argues, is to facilitate the formation of an internal guild which would regulate how much film industry professionals are paid and the hours they’re expected to work.

Another problem area is the absence of coordination between different film projects. One scout explained that if three crews are all planning to shoot on one particular city block at 03h00 one morning, none of the crews will know about the other crews until they all show up at work that morning. This comment was echoed by a second location scout. Instead, the scouts suggest, the GFO should coordinate such a process by requiring all film shoots to be approved by them, and then posting a central directory of what is being filmed when and where. “And then we wouldn’t be running all over each other. The GFO should act as a central base and coordinate things.”

Three respondents also feel the GFO should help location scouts liaise more effectively with government officials, so they can film in government departments and buildings more easily. One of those respondents also advocated higher government involvement in promoting the film industry, because “There’s a lot of money to be made in this industry. You could spend between R20,000 and R20,000,000 on a single TV commercial”. That scout also commented on his desire to see filming allowed at non-sensitive military sites, as the government could make a lot of money through production companies paying location fees.

Another theme echoed by a quarter of the respondents was the desire for the GFO to work more actively in public relations to improve the often-negative image of Gauteng. Crime is getting better, and the American film industry audience in particular needs to be reassured of that fact, noted one producer. As one location manager put it, “A film crew coming to Gauteng is actually safer than a tourist,

because the crew is travelling with someone like me who is looking out for them and who says, ‘Don’t go there’, and also we have security travelling with us”.

Two respondents felt the GFO should strive to employ people with experience in the film industry so they’ll have a better understanding of how the processes and companies work. Two different respondents feel the GFO should be more active in protecting and preserving Gauteng’s buildings and locations – not just for future film projects, but for the larger good of the province. “We need the GFO to sort stuff out here rather than spending so much time travelling all over the world promoting South Africa. Any film company is prepared to pay for film services that the GFO could offer, but right now their service is free because they don’t offer any real service.” A final theme, reflected by 17% of the respondents, was the desire for the GFO to have a centralised database for images, locations, production companies, and location managers.

Regarding fees, one location scout suggested the GFO arrange to have municipality fees waived for film shoots, saying “You don’t make money on location fees, that’s not the point. So much other money will be spent in your city as a result of that shoot. In Australia they pay you to come and shoot there because they know at the end of the day they’re going to get their money back”. Another scout would like to see the public receive more education about the film industry and the filming process: “I wish the GFO would advocate the industry better to local residents [of Gauteng] so people would understand the process of filming. Because of crime, people are sceptical of me and it’s hard to get my work done. Whereas in Cape Town people know the process and I can do my job”.

A location manager commented that he would like to see more integrity in the South African film industry, while another said it’s important to protect Gauteng’s reputation. One respondent elaborated: “The client should say ‘This is what I plan to film’ and then [the GFO should refer them] to a few production companies so the client can pick which company is best for them – instead of this one dude saying ‘Yes, I have a friend who can help you,’ and that friend doesn’t know what he’s doing and then the overseas company pulls out and never does business in South Africa again because they had such a bad experience”.

6. INTERPRETATION OF RESULTS

6.1 Interpretation of results for Research Question 1: "What factors govern location decisions made by South African film, television, and commercial production companies?"

This research question was addressed through questions 7, 8, and 9 on the questionnaire (see Appendices A and C). The results of those questions were analysed in sections 5.7, 5.8, and 5.9 in this research report.

The film industry personnel initially responsible for making decisions about film locations are the location scouts or location managers. Each of the location scouts and location managers interviewed for this report said their primary criteria for choosing a location is that the location suits the script or the brief. The literature agrees, stating that location scouts and location managers are responsible for finding places that help tell the story of the film and its characters (Gluck, 2005). This fact is also supported by respondents' emphasis on the importance of understanding the director's vision for the project. For instance, if the script calls for "a friendly suburb", the director might visualise houses with low walls, palm trees, gravel driveways, and red climbing roses on one of the walls. The job of the location scout or location manager is to then find several residential streets that best match the director's vision along with the images outlined in the script.

More senior than the location scouts in the location decision-making process are the film producers. These individuals are responsible for delivering a final film project (whether it is a documentary, a feature film, or a commercial) on time and within the allotted budget. In addition, the project must generate a profit for the film studio or production company. Both producers interviewed for this research report also emphasised the primary importance of a location matching the physical description of the place as called for in the script.

Another important factor governing location decisions is that the locations fit within the film's budget. The location must also have manageable logistics – including accommodation for the crew, power sources for the equipment, good

proximity to access points and/or roads, and space for parking – all on the specific dates the film is to be shot. Also, as mentioned in the literature, the quality of the services and logistics available at the desired location must be on par with those available in the production company's home city or country (Groves, 1996).

Similarly, respondents' location decisions are affected by the ease of obtaining permissions – whether from a homeowner or from Johannesburg's traffic department. It is at these points in the location managers' process that diplomacy is most critical (Johnson *et al*, 1996). Feasibility is another factor affecting location decisions. This includes considering what time of day the film will be shot, making sure traffic will be minimal (or manageable), and being fairly certain the weather will cooperate if the project is being filmed out-of-doors.

As the location scouts and location managers seek to satisfy not only a script but the personal vision of the director, they must gather a great deal of information before making a decision (Palmer, 2000). Part of this information is to determine how the project fits within the budget, which supports the literature's contention that cost is a factor in the decision-making process (Swann, 1993). Similarly, the ease of logistics available at a location, termed "situational needs" by Swann (1993), also affects location selection. All of this information creates different expectations for the final location (Palmer, 2000). Location managers must then juggle all of this information and the expectations it has generated to deliver a place that best suits all of the varied requirements. This might be a new place or one used or seen before, which could be termed repeating a past buyer choice (Erdem *et al*, 1996).

Answers expected from the literature, but not mentioned by respondents, included quality and safety, or "elements of risk" (Swann, 1993). Neither was supplier reputation mentioned, although delivery performance (da Silva *et al*, 2002) could be linked to the logistical and feasible aspects of a location which do affect location decisions.

Location managers play the role of "gatekeeper" in the decision-making process (Palmer, 2000). When tasked by a director to find certain locations, they perform

some type of research or reflective thinking as well as ask others for word-of-mouth recommendations. These were all noted in the literature as methods of alleviating risk (Palmer, 2000). Once the location scout has physically seen and photographed numerous locations, he or she returns to the director to present the options. At this point, the director represents the "user" and any other film personnel present (such as the producer(s), the client(s), the production manager, the production designer, and/or the art director) are either "influencers" or "buyers" for that decision, depending on the project (Palmer, 2000).

This location decision-making process is quite detailed, with many different steps, each affected by the varied personalities and expectations of those involved. Each phase of the process is fairly subjective, with different players commenting on how well a location suits the brief as well as how feasible it will be to film in that location, both logistically and financially.

Ultimately, the final decision rests with any combination of the following: The director, producer(s), client(s), art director, production designer, production manager, and ad agency (if there is one). The three most important individuals on the team responsible for location selection are the director, the producer(s), and the client(s). They make the final choice and are what Palmer (2000) calls "decision-makers".

6.2 Interpretation of results for Research Question 2: "What is the relative perception of Gauteng, in the minds of South African filmmakers, as a film destination?"

The purpose of this research question was to understand what perceptions and images of Gauteng are currently held by South African film industry professionals. Perceptions are important criteria that guide decisions (Palmer, 2000; Cross, 1999). Furthermore, images are a critical component in the formation of a destination brand (Hankinson, 2004) and guide consumers' purchasing decisions (Kotler *et al*, 2004). Questionnaire questions 2, 4, 5, and 6, which were analysed in sections 5.2, 5.4, 5.5, and 5.6, provide data for this interpretation.

Respondents were first asked to share their initial three reactions to the word "Gauteng". 73% of the 22 unique responses were positive. Respondents spoke extensively about Gauteng's great variety of different locations (also noted by Nevin, 2002). Interviewees believe Gauteng offers the best variety of locations as compared with all other South African provinces. Interviewees were also enthusiastic about Gauteng's superb weather, saying it is the most consistently-good of all of the South African provinces. Excellent weather is critical for film shoots because good natural light is necessary for film. Therefore, Gauteng's mild climate and year-round sunshine provide huge incentives for filmmakers to bring their business to Gauteng. (Good weather was attributed to all of South Africa in the literature (Lünsche, 2005; Nevin, 2002).)

Respondents also spoke of Gauteng's diversity and multiculturalism, which is also mentioned positively in the literature (Lünsche, 2005). 17% of the respondents believe Gauteng to have great crews and infrastructure, good urban options for filming, superb energy and liveliness, and reasonable location fees, also supported in the literature (Lünsche, 2005). Gauteng's dense population, wealth, traffic (good for filming), the ease of working in the province, African-type feel of the landscape, classic buildings and urban options for filming were also mentioned as positives. These comments about Gauteng were also supported by the literature (Gauteng Economic Development Agency, 2004; Nevin, 2002). One article stated that these are some of the reasons why South Africa was such a prime film destination in the 1990s (Lünsche, 2005).

Negative perceptions of Gauteng were generally few in number. Crime was the major factor, as expected, but surprisingly it was only mentioned by 58% of the respondents. Of that 58%, 42% of respondents said that crime is not actually an issue if appropriate security precautions are taken. Some respondents said it is actually the perception of crime that is a problem, not the actual crime; they believe that crime is not as bad as it is hyped. None of the respondents cited crime as a reason they would not film in Gauteng. Rather, they said it is something to be aware of and to manage proactively and carefully.

The second-most echoed negative theme was the inefficiency and lack of

usefulness of the Gauteng Film Office (GFO). Respondents would like to see a stronger body that markets Gauteng more both domestically and internationally, is better able to coordinate film shoots in the province, and is more authoritative. Other overlapping negative themes were the presence of walls prohibiting access to potential locations, the lack of certain specific locations (such as beaches and tropics), and the large size of the province. Respondents would also like to see easier access to government officials and buildings, protection of old buildings, community education about the film process, and more education of the domestic and the international communities regarding Gauteng's positive attributes.

Most respondents felt that Gauteng compares favourably with other South African provinces in a majority of ways, also noted by Nevin (2002). Gauteng has more location options than any other province according to 58% of respondents, and 50% believe it is cheaper to film in than other provinces. 33% said the weather is consistently better in Gauteng than in other provinces; 33% also said it is logistically easier to film in Gauteng than in other South African provinces: There is less red tape; there are fewer problems with permits; and there is easier access to officials. Furthermore, a quarter of interviewees also find those in Gauteng's film industry to be nicer and easier to work with than film industry personnel in other provinces. Gauteng was also cited as having more film experience than Durban and of having a more "African feel" than any other South African province, but also of offering a less-structured film industry compared to Cape Town.

Ultimately, to quote a respondent, "Gauteng is a great place to be with film".

6.3 Interpretation of results for Research Question 3: "How could destination branding be developed for Gauteng?"

This question was addressed by respondents in their answer to question number 10 regarding how Gauteng could better attract their business. As all of the professionals interviewed for this research report are actively involved in South Africa's film industry, and are familiar with Gauteng, their perceptions of the province are valid and should help to shape a destination branding scheme.

While this report constitutes a first step in the research stage of developing a destination brand for Gauteng, there is still much work to be done. The Gauteng Film Office (GFO), as the official body representing the province's stake in the film industry, ought to be the key player in the creation of a destination brand geared toward a film audience. As an advocate of the film industry, aware of the money and recognition those films bring to Gauteng, the GFO will play an invaluable liaison role between the government and the film industry. Therefore, interviewees' answers regarding the role of the GFO in attracting more film business to Gauteng are very relevant in determining how to begin developing Gauteng as a destination brand. After all, shaping perceptions is the goal of destination branding (Ooi, 2004).

81% of all responses to the question of how Gauteng can attract more film business to the province related to how the Gauteng Film Office (GFO) needs to be a more robust body that offers more services. Furthermore, 75% of respondents feel the GFO does not do a good enough job of marketing itself, both domestically and internationally, to the film industries. Interviewees also feel the GFO should do more PR about how crime in Gauteng is lessening. Since destination brands begin with the image or perception of a place (Konecnik, 2004), it seems the GFO still has a great deal of marketing to do to promote more consistently positive images of Gauteng.

However, the caution in the literature holds true: Places must first fix the problems that gave rise to the negative publicity, so that positive promotion of a place can be factual and truthful (Kotler *et al*, 2004; Hankinson, 2001; Gilmore, 2002). This process of addressing problems, countering negative impressions, and creating and establishing new positive associations with "Gauteng" will take time (Anholt, 2004). However, this process is critical, as it forms the foundation of a successful destination brand (Konecnik, 2004). It is imperative for Gauteng to consciously position itself in consumers' minds in a positive light. Furthermore, the literature argues that proactive positioning by a place helps to alleviate any efforts made by competing location brands to lure tourists and investors away from that place (Gilmore, 2002).

Respondents would like to see the GFO act as a centralised hub by coordinating film shoots, officially accrediting film industry personnel, keeping a database of locations and images, and facilitating permits. Respondents also believe the GFO could play a role in making government and military offices and facilities more readily available to filmmakers.

Ultimately, all of these suggestions point to the GFO taking more initiative to position Gauteng positively and squarely in the minds of its target audience: South Africa's location scouts and location managers. After all, they represent the first point of contact in the location-selection process, and they are responsible for choosing options to present to the director. If the GFO is able to capture the interest of those location scouts – as well as doing anything possible to make their jobs easier – it means those individuals will be more likely to look at Gauteng first when they are trying to match a script with its necessary locations.

7. CONCLUSIONS AND RECOMMENDATIONS

7.1 Response to Research Question 1:

"What factors govern location decisions made by South African film, television, and commercial production companies?"

The most prevalent factors governing location decisions made by South African film professionals are:

- Whether the location suits the script and matches the director's vision for the project;
- Whether the location will enable the project to meet its budget;
- Available logistics at the location; and
- The location's aesthetic contribution to the final visual product.

Table 8 below lists the expectations regarding decision-making factors as explained in the literature, compared with the findings from this study.

Table 8: Comparison of results with expected decision-making criteria from literature

Theoretical decision-making criteria	Source	Found in the research?
Cost	Swann, 1993	Yes
Quality	Swann, 1993	No
Elements of risk	Swann, 1993	No
Image	Konecnik, 2004	Yes
Delivery performance	da Silva *et al*, 2002	Yes
Supplier reputation	da Silva *et al*, 2002	No
Decisions made by one or more individuals, each with potentially different criteria	Palmer, 2000	Yes
Positive and negative associations with the brand	Alba *et al*, 1987	Yes
Purchase based on amount of positive associations with brand	Romaniuk *et al*, 2002	Yes

7.2 Response to Research Question 2:

"What is the relative perception of Gauteng, in the minds of South African filmmakers, as a film destination?"

Overall, South African filmmakers perceive Gauteng in largely positive ways. With its great variety of locations, excellent year-round weather, and professional and friendly film industry personnel, Gauteng is an excellent film destination. Furthermore, those positive aspects act as a counterweight to the issue of crime and the negative perceptions of safety people can have of Gauteng. While crime is a concern, the ability to manage the problem by using a security detail means the issue is not prohibitive when it comes to Gauteng attracting business from South Africa's domestic film industry. (See Table 9 below for the literature comparison.)

Table 9: Perceptions of Gauteng compared with those in the literature

Theoretical perceptions of Gauteng	Source	Found in the research?
Positive		
Excellent telecommunications	GEDA, 2004	No
Excellent technology	GEDA, 2004	Yes
Pleasant year-round climate	GEDA, 2004; Nevin, 2002	Yes
Diverse locations	Nevin, 2002	Yes
Sound infrastructure	GEDA, 2004; Nevin, 2002	Yes
Negative		
Dangerous; great deal of crime	Godwin, 2004	Yes
Relative to Durban and Cape Town		
Hub for Africa's print and television media	GEDA, 2004	Yes
Johannesburg has a better climate than Cape Town	Nevin, 2002	Yes
Johannesburg has more diverse locations than Cape Town	Nevin, 2002	Yes

7.3 Response to Research Question 3:

"How could destination branding be developed for Gauteng?

While this research report represents a good first step – research being the first step in the brand-development process as outlined by Slater (2004) – all stakeholders in this project must now decide how to continue with the destination-branding process, if at all.

The literature outlines a series of successive steps to follow research, including the establishment of core brand values that uniquely emphasize a location's positive features and express the brand's personality (Pride, 2004; Morgan *et al*, 2004b; Hall, 2004). The strengths of a location's competitors should also be noted (Kotler *et al*, 2004). Once the ideas of the brand have been articulated and finalised, it is imperative to establish financial and emotional backing from all brand stakeholders (Slater, 2004; Morgan *et al*, 2004b). This is to ensure that the brand can deliver on its promises – a critical aspect of any brand (Crockett *et al*, 2004). This process may take some time, so those involved in creating and building this brand must exercise flexibility and patience (Morgan *et al*, 2004b).

The data compiled for this report highlights a number of steps the GFO can take to better promote Gauteng's locations to South Africa's location decision-makers, outlined in the sections below.

7.3.1 Steps the GFO can take to help create a destination brand for Gauteng

STEP 1: **Promote Gauteng's positive attributes**
- Great variety of filming locations - Excellent year-round weather - Reasonable costs of filming -Professionalism and friendliness of crews - Good infrastructure and logistics

These positive associations with Gauteng provide a superb starting point for deciding how best to market the province. After all, the more positive attributes are linked with a brand, the more consumers will choose to interact with that brand (Romaniuk *et al*, 2002). These elements collectively offer Gauteng the benefit of "singularity" as mentioned in the literature (Ries *et al*, 2002). This concept states that what a specific brand offers (in this case, Gauteng), no other place or brand offers. The majority of location scouts, location managers, and producers interviewed for this report felt Gauteng offers the best for film in South Africa. This singular, unique set of positive features for the film industry helps to distinguish Gauteng not only from other South African provinces, but also from other film destinations throughout the world. Furthermore, no other place will be able to copy Gauteng's collective competencies (Ries *et al*, 2002; Morgan *et al*, 2004b:65).

STEP 2: **Make the scouts' jobs easier**
- Post numerous photos of different locations on GFO website - Post logistical information for locations: maps, directions, fees, contact details - Provide official accreditation for all film industry personnel - Solicit fees from owners wishing to have their locations used for filming - Provide statistics of total sunny days, crime updates, etc. - Educate Gauteng residents about the filming process

The first stage respondents go through in their general location decision-making process is some type of research, so the more the GFO can do to make Gauteng visible and accessible during that research phase, the more successful they will be in attracting interested film personnel to the province. These steps support the contention in the literature that building a brand begins with the needs of the consumer (Anholt, 2004).

One way the GFO could promote Gauteng's great variety of locations would be to post different pictures of various locations on its website – such as a selection of buildings, deserts, mountains, grasslands, or schools. These pictures could be rotated or changed on a regular basis. Then, location scouts would know that one initial place to begin looking for a new location would be the GFO's website.

Additionally, owners of residences and businesses located in Gauteng could pay a minimal fee to the GFO to post pictures of their properties on the GFO website, knowing that if their property were to be used as a film location, they would be financially compensated by the film production company. Location managers could advertise their services on the GFO's website by posting their location pictures for others to peruse (perhaps they could also pay a minimal fee to the GFO for this professional exposure). The GFO could also host a chat room whereby anyone in the film industry could post questions, ideas, and answers regarding different locations in Gauteng.

The GFO could then make as much information available as possible about the locations shown on the website. GFO staff could post directions and/or maps to properties shown on the site, average weather in that area, and any contact or permission details for those properties. Staff could post last-known location fees for those properties, permit information, and any comparative information with other similar places. To really make the location scouts' job easier, the GFO could also post information for each property regarding what time of day the location is either bathed in sunshine or shadows, and what logistics apply to that place. For instance, is there room for parking? Is there access to a power source? What accommodation options are nearby? (Personal properties and location scout photographs would have to be governed by a separate set of access rules.)

A slew of photographs highlighting the variety of Gauteng's locations could be complemented by statistics on the number of clear and sunny days in Gauteng, information about weather patterns, and testimonial quotes about Gauteng's excellent crews and infrastructure. By addressing all of Gauteng's positive aspects in a proactive and comprehensive way, the GFO will go a long way toward educating and reminding those in the film industry about the many reasons they should bring their business to Gauteng.

Additionally, the GFO should address the issue of crime directly, by circulating statistics and information about progress made toward stopping crime and by providing links to different security companies available for film shoots. This action is supported by extensive literature, all of which discusses the need to

address the public's negative impressions of a place (Hankinson, 2001; Kotler *et al*, 2004). The GFO might also consider acting as a facilitator between production companies and security companies to make that part of the process easier for the location scouts and managers.

Furthermore, interviewees' answers also pointed to the importance of meeting their budget and being able to manage the logistics of a place, along with finding the perfect aesthetic location. Therefore, anything the GFO can do to help location scouts and managers meet those needs would go a long way toward promoting Gauteng as a great place to film. This might include orchestrating reduced location fees at government offices or buildings (perhaps getting them eliminated altogether) and/or assisting with permissions and permits.

The GFO could also work to better educate the general public about the process of making a film. One way to do this would be to create a general flyer that location managers could distribute to post boxes, or to take out advertisements asking owners to post pictures of their properties on the GFO website.

Finally, the GFO should consider one of the more-strongly suggested comments by respondents: Provide official accreditation for film industry personnel working in Gauteng. This accreditation would give the location scouts and location managers more validity when they approach owners regarding the use of their property for a film location. It would also highlight to the public the importance of films to the province, since films bring recognition and money to a place.

7.3.2 The role of other stakeholders in the creation of Gauteng as a destination brand for the film industry

While the GFO should and will most likely play a major role in creating a destination brand for Gauteng aimed at the film industry, many other stakeholders must be involved in the process for it to be successful (Morgan *et al*, 2004b; Palmer, 2004; Crockett *et al*, 2004). These stakeholders will be any person, office, company or government body with something to gain through the increased profile of Gauteng and the resulting increase in business the film industry will

bring to the province.

The GFO's role would perhaps be that of cheerleader and facilitator for the effort, working to bring together all the different groups that stand to gain from this process. Possible interest groups could include hotels, government permit offices, hire car companies, tourism offices, and film production companies. Together these stakeholders could work to create a consistent public image of Gauteng that all parties work to uphold. This will benefit not only Gauteng, but all of South Africa. The process of creating a destination brand is therefore a creative marketing exercise as well as an opportunity to employ diplomatic communication and solidify relationships on local as well as national levels – a fact noted by Morgan *et al* (2004b).

7.3.3 Feasibility of creating a destination brand for Gauteng

Gauteng has begun the detailed process of creating a destination brand aimed at the film industry. This has been achieved through the GFO's endorsement of this research report, the purpose of which is to discern the target market's perceptions of Gauteng in order to inform a destination branding strategy. The literature states that research is the first step toward creating a successful destination brand (Slater, 2004; Morgan *et al*, 2004b). One of the primary outcomes of this report has been to better identify the decision-makers involved in the selection of film locations and define their criteria for making choices. This is a key step in the process as noted by Kotler (2003): To target a market appropriately, one must first identify those responsible for making decisions, understand their decision criteria, and determine their level of authority over those decisions.

However, there is still more research to be done. For instance, additional research should be performed by the GFO to learn more about how other successful film offices around the world govern themselves and what services they offer. One interviewee mentioned the high-quality film offices of Sydney, Toronto, and New York City – perhaps as places for the GFO to first look to as examples.

The literature argues that establishing values for a destination are also an

important initial step (Morgan *et al*, 2004b; Mitchell, 2005). It appears that there are no consistent values yet articulated for Gauteng, nor is there a forum for such expression. Establishment of those values then leads to creation of a brand personality that is distinct from other location brands (Hall, 2004; Morgan *et al*, 2004b). Therefore, finding a forum for identifying Gauteng's brand values and its brand personality should be one of the next steps in this process.

Furthermore, numerous stakeholders must be involved both emotionally and financially in the process to ensure that Gauteng's destination brand consistently delivers on its promises. These stakeholders still need to be identified, communicated with, and brought on board to help guide the long-term efforts of establishing Gauteng as a successful destination brand for the South African film market. Critical potential stakeholders include government offices, the media, and local residents – each of which were indicated in the literature (Crockett *et al*, 2004; Anholt, 2005). Furthermore, the stakeholders must collectively decide on their communication points and strategies, and they should work to uphold a conscious positive image of Gauteng in every public action and communication (Slater, 2004; Morgan *et al*, 2002; Anholt, 2005).

Once these steps have been taken, it is then imperative that all structures – including emotional and financial commitments – support carrying out whatever promises Gauteng's destination brand has made (Crockett *et al*, 2004; Bedbury, 2002). This is perhaps the most important aspect of the entire brand-building process, for without consistent delivery on those promises consumers may be disappointed (Kotler *et al*, 2004; Lindstrom, 2005; Cross, 1999).

This process of creating a destination brand is complicated and unique to each location (Pride, 2004). The opinions and actions of many different players all work together to create a holistic and positive image for the place – yet one that matches consumers' experiences with that brand. While this research report and the involvement of the GFO constitute necessary first steps toward the creation of a successful destination brand, there is still much more to be done in this process. It will take time to execute this well (Morgan *et al*, 2004b, Ries *et al*, 2002).

Therefore, although Gauteng is poised to be a strong destination brand at some point in the future, it is not currently feasible for Gauteng to act as a strong destination brand for South Africa's domestic film industry.

7.4 Final comments and conclusions

7.4.1 Answer to the research problem

"What is the role that destination branding plays in attracting filmmakers to Gauteng?"

At the present time, destination branding does not play a role in attracting filmmakers to Gauteng. There is great potential for the creation of a strong destination brand for Gauteng, but there is still too large of a gap between South Africa's film industry personnel and the province's official government film body, the GFO. This gap is significant because the GFO should play a major role in the process of shaping Gauteng as a destination brand for the film industry, yet the film industry currently distrusts the ability of the GFO to help them accomplish their goals. Furthermore, there are still many steps in the destination branding process that need to be carried out, such as the identification of stakeholders, destination values, and the commitment of sustainable financial and emotional resources.

7.4.2 Final conclusions

Gauteng is a great film destination: It has many different and varied locations, reasonable fees and logistics, offers excellent year-round weather, and boasts experienced crews and sound infrastructure. This information provides a good foundation for creating a strong destination brand for Gauteng.

Now, it is up to the GFO and any other interested stakeholders to begin formally shaping the images of Gauteng as a destination brand for South Africa's film industry. These stakeholders must articulate the values and attributes of Gauteng in such a way that all stakeholders in the brand creation process can consistently project and uphold those positive images. These stakeholders must be able to

mentally and financially commit to this project over the long term, knowing that money and recognition will follow over time.

While this will be a lengthy and expensive process, the rewards will most certainly follow. As one respondent said, “I think we have everything here [in Gauteng]. I do. I love Gauteng. I’m really in favour of it”.

7.5 Recommendations

7.5.1 Recommendations to the Gauteng Film Office (GFO)

This report highlights the many areas in which the GFO and the film industry need to work together better to forge more mutual trust and dependency. This stronger partnership will help enable what could be a great destination brand. The GFO must take steps to strengthen ties with the film community. It could do this by helping to facilitate permits, providing official accreditation for industry personnel, and actively marketing Gauteng both domestically and internationally. (See steps 1 and 2 as outlined in section 7.3.1). Once the GFO is a stronger body with more clout, both in the film industry and with other government and private-sector stakeholders, a destination brand for Gauteng can begin to be created.

The GFO could hire more staff and expand their range of services, all with an eye toward becoming a stronger office capable of better servicing the film industry and acting as a key stakeholder in the creation and maintenance of Gauteng as an excellent destination brand.

7.5.2 Recommendations for further research

Further research work in this area could explore a number of different topics of study:

- Conduct interviews with different film industry decision-makers, such as directors, art directors, production designers, and advertising agency employees.
    - Compare results from additional interviews with those detailed in this report.

    - Conduct focus group seminars with a group of directors.
- Perform quantitative analysis of results.
- Interview international film industry personnel about their perceptions of Gauteng.
- Perform an analysis of Gauteng's film possibilities as compared with other destinations, either domestic or international.
- Perform a longitudinal study of the perceptions of Gauteng over a period of time to see how those perceptions have changed.

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APPENDIX A: QUESTIONNAIRE

1. What is your title, and how long have you been in this position? What is your background?

2. What three qualities or attributes first come to your mind when I say "Gauteng?"

3. Have you ever filmed in Gauteng? (If not, why not?)

4. What did you like about filming there?

5. What didn't you like about filming there?

6. How does Gauteng compare with other locations in South Africa?

7. What are the factors that help you make a location decision?

8. What is your decision-making process? Do you start from scratch every time, or do you return to familiar places?

9. Who else is involved in the decision-making process? What are their criteria?

10. What could Gauteng do to attract your business?

APPENDIX B: ALPHABETICAL LIST OF INTERVIEW RESPONDENTS

NAME	TITLE	COMPANY
Debbie Cornell	Executive Producer	Rocket Films
Peter Currie	Location Scout	Freelance
Ian Davidson	Location Scout	Freelance
Peter Davidson	Location Scout	Freelance
Anne-Linda du Toit	Senior Producer	Red Pepper Pictures (Freelance)
Kobus Esterhuizen	Location Manager & Location Scout	Freelance
David Hersh	Location Scout	Freelance
Bobby May	Location Manager & Location Scout	Freelance
Morgan Pather	Location Scout	Freelance
Alan Rheeder	Location Scout	Freelance
Bruce Thackwell	Location Manager & Location Scout	Freelance
Mpho Tshabalala	Location Manager & Location Scout	Freelance

APPENDIX C: COMPLETE TABLES OF RESPONSES TO QUESTIONS

Alphabetical letters correspond to individuals interviewed; their names are not indicated for confidentiality purposes.

Table 10: First three responses to the word "Gauteng"

Theme / Answer	Positive / Negative	A	B	C	D	E	F	G	H	I	J	K	L
Great variety of filming locations	+	1	1	1	-	-	1	-	-	-	-	-	1
Good weather	+	1	-	-	1	-	1	-	-	-	-	-	-
Diverse, multicultural	+	-	-	-	1	-	-	1	-	1	-	-	-
Good crew and/or infrastructure	+	1	-	-	-	-	-	-	-	-	1	-	-
Good urban options for filming	+	-	-	-	-	-	-	-	-	-	1	1	-
Energy, lively, fast-moving	+	-	-	-	1	-	-	-	-	1	-	-	-
Densely populated	+	-	-	-	-	-	-	1	-	-	-	-	-
Traffic	+	-	-	-	-	-	-	-	1	-	-	-	-
More money in Gauteng	+	-	-	-	-	-	-	-	-	1	-	-	-
Reasonable location fees	+	-	-	-	-	-	-	-	-	-	1	-	1
Good for old classic buildings	+	-	1	-	-	-	-	-	-	-	-	-	-
Africa landscapes	+	-	-	-	-	-	-	-	-	-	-	1	-
Dry veld	+	-	-	-	-	-	-	-	1	-	-	-	-
Smog	-	-	-	-	-	-	-	-	1	-	-	-	-
Good for tourist destinations, like Soweto	+	-	1	-	-	-	-	-	-	-	-	-	-
Easier to work here	+	-	-	1	-	-	-	-	-	-	-	-	-
Crime	-	-	-	1	-	-	-	-	-	-	-	-	-
Every type of possible vista within a few hours' drive	+	-	-	-	-	-	-	-	-	-	-	-	1
"Where is it"	-	-	-	-	-	1	-	-	-	-	-	-	-
"Hard to pronounce"	-	-	-	-	-	1	-	-	-	-	-	-	-
"Just refer to it as 'Johannesburg' because that's more identifiable"	-	-	-	-	-	1	-	-	-	-	-	-	-
"Stay away" (respondent has personal preference for rural areas)	-	-	-	-	-	-	1	-	-	-	-	-	-

Table 11: All positive aspects of Gauteng as a film destination

Themes	A	B	C	D	E	F	G	H	I	J	K	L
Physical features that are great places to shoot (Mentioned by one or more respondents: rivers, lakes, beautiful houses, old buildings, gardens, mines, mine dumps, traffic, great restaurants, art galleries, parks, modern homes, private game reserves, interesting townships, grasslands, mountains ("although not as dramatic as Cape Town"), heritage sites, tourist attractions, recreational places, golf courses, swamps, desert, sea ("even if it's not literally here it's close by"), suburbs, cityscapes, homes, gardens, offices, industrial locations)	1	1	1	1	1	1	-	-	1	1	1	1
Great weather	1	-	1	1	1	1	-	-	1	-	-	1
Good urban options- cities are being cleaned up and are easy to shoot in; there are many options for shots; and Johannesburg in particular easily doubles for New York City, European cities, and other international cities (Gauteng has more urban options than Cape Town)	-	-	-	1	-	1	1	1	1	-	-	-
People in Gauteng are film-friendly, tolerant, enthusiastic about films being made in Gauteng	-	1	-	1	1	-	1	1	-	-	-	-
Crew are great - skilled and able to work hard for long hours	1	-	-	1	-	1	-	-	-	-	-	-
Relatively inexpensive to film in Gauteng	1	-	-	1	-	-	-	-	-	1	-	-
Good for African scenes	-	-	-	-	-	-	-	1	1	1	-	-
Good studios, post production, other services	1	-	-	1	-	-	-	-	-	1	-	-
Traffic permissions are easy; traffic department helpful	-	-	-	1	-	-	1	-	-	-	-	-
It's not as explored as other places so you don't have to repeat yourself	-	-	-	1	-	-	-	-	1	-	-	-
Very creative people	1	-	-	-	-	-	-	-	-	-	-	-
Security companies are good and to have them on a shoot makes crime not that much of a problem	-	1	-	-	-	-	-	-	-	-	-	-
Nice to have an official representative (the GFO) that attends film festivals and promotes the province	-	-	-	-	1	-	-	-	-	-	-	-
Gauteng has people from every ethnic group in South Africa	-	-	-	-	1	-	-	-	-	-	-	-
Gauteng is well-connected as a central hub area - bus, rail, taxi, airport - as the "communications capital of South Africa"	-	-	-	-	1	-	-	-	-	-	-	-
Lots of money in Gauteng	-	-	-	-	1	-	-	-	-	-	-	-
Hugely vast - so much to see	-	-	-	-	-	-	1	-	-	-	-	-
Most government departments are approachable ("if you can reach them")	-	-	-	-	-	-	1	-	-	-	-	-
Not highly regulated, you can run your own show which is great	-	-	-	-	-	-	1	-	-	-	-	-
Great infrastructure	-	-	-	-	-	-	1	-	-	-	-	-
Best situated of South Africa's provinces to film the rest of Africa	-	-	-	-	-	-	1	-	-	-	-	-
Gauteng is the centre of film business in southern Africa; to film north of South Africa you often "crew up" in Gauteng	-	-	-	-	-	-	1	-	-	-	-	1
Logistically easy to film in Gauteng - great technical backup for all equipment	-	-	-	1	-	-	-	-	-	-	-	-

Table 12: All negative aspects of Gauteng as a film destination

Themes	A	B	C	D	E	F	G	H	I	J	K	L
Crime	1	-	1	1	1	-	1	-	-	-	1	1
Gauteng Film Office (GFO) not helpful/useful	-	-	-	-	-	1	1	-	1	-	-	-
Johannesburg's walls - difficult to gain access to properties	-	-	-	-	1	-	-	-	1	-	-	-
Lack of physical characteristics such as beaches, forests, tropical areas, seas, or very first-world scenes for an American or European shoot	-	-	-	-	1	-	-	-	1	-	-	-
Size of region - distances can be far, can get lost	-	-	-	-	-	-	-	1	-	-	1	-
Crew sometimes don't respect people's homes	-	1	-	-	-	-	-	-	-	-	-	-
Government departments are not helpful (such as the traffic department)	-	-	1	-	-	-	-	-	-	-	-	-
Weather	-	-	-	-	1	-	-	-	-	-	-	-
Losing character of old buildings in Johannesburg because many of them are being renovated	-	-	-	-	1	-	-	-	-	-	-	-
Negative perception of Gauteng	-	-	-	-	-	1	-	-	-	-	-	-
International people uneducated about South Africa's functionality and Western-feel	-	-	-	-	-	-	1	-	-	-	-	-
Traffic (makes driving between locations annoying)	-	-	-	-	-	-	-	1	-	-	-	-
General population uneducated about the film industry, so people are more sceptical of you (in Cape Town they're comfortable with film and will let you in)	-	-	-	-	-	-	-	-	1	-	-	-
"Nothing"	-	-	-	-	-	-	-	-	-	1	-	-

Table 13: Positive comparisons between Gauteng and other provinces

Theme	A	B	C	D	E	F	G	H	I	J	K	L
More filming options (more variety) in Gauteng than in other provinces	-	-	1	-	1	-	1	1	1	1	-	1
Cheaper to film in than other provinces	1	-	1	1	-	1	-	1	-	1	-	-
--Accommodations are cheaper in Gauteng	-	-	-	-	-	1	-	-	-	-	-	-
--Permissions are cheaper in Gauteng	-	-	-	-	-	1	-	-	-	-	-	-
--Crew are cheaper in Gauteng	-	-	-	-	-	1	-	-	-	1	-	-
--Catering is cheaper in Gauteng	-	-	-	-	-	-	-	-	-	1	-	-
--Locations are cheaper in Gauteng	-	-	-	-	-	-	-	-	-	1	-	-
Offers better or equally-qualified crews compared with other provinces	1	-	1	-	-	1	-	-	1	-	1	-
--Crews professionally on par with Cape Town crews in terms of experience and ability	-	-	-	-	-	1	-	-	-	-	-	-
--Crews in Gauteng are professional and more structured than crews in other provinces	-	-	-	-	-	-	-	-	1	-	-	-
--Crews and equipment are more specialised in Gauteng	-	-	-	-	-	-	-	-	-	-	1	-
Weather is consistently better in Gauteng	1	-	1	-	-	-	-	-	1	-	-	1
--Wind-free (compared with Cape Town or Durban which have wind, creates problems on beaches and in cities when shooting)	-	-	-	-	-	-	-	1	-	-	-	1
Logistically easier to film in	-	-	1	-	-	1	1	-	-	-	-	-
--Permits are easier to get; less red tape	-	-	-	-	-	1	-	-	-	-	-	-
Industry people are friendlier and more laid-back in Gauteng than in Cape Town; happy to work further out and longer hours	1	-	-	-	-	1	-	1	-	-	-	-
--More fun to work with Gauteng's laid-back producers than with Cape Town's producers	-	-	-	-	-	-	-	1	-	-	-	-
--People more film-friendly in Gauteng than in Cape Town	-	-	-	-	-	-	-	1	-	-	-	-
Gauteng has a bigger film industry and more film experience than Durban	-	-	-	-	-	1	-	-	-	-	-	-
More African than other provinces	-	-	-	-	-	-	-	-	1	-	-	-
Townships in Gauteng vibrant and interesting; more accustomed to filming than those in other provinces	-	-	-	-	-	-	-	-	1	-	-	-
Don’t like to make comparisons - all provinces are great	-	1	-	-	-	-	-	-	-	-	-	-

Table 14: All factors involved in making a location decision

Themes	A	B	C	D	E	F	G	H	I	J	K	L
Match with the script and/or brief and/or storyboard	1	1	1	1	1	1	1	1	1	1	1	1
Budget	-	-	-	1	1	1	1	1	-	-	-	-
Vision of the director is important	1	-	-	1	-	1	-	-	1	-	-	1
Logistics of that location	-	-	1	-	-	1	1	-	-	-	1	-
--Available infrastructure in that location	-	-	1	-	-	1	-	-	-	-	-	-
--Nearby accommodation (for crew)	-	-	1	-	-	-	-	-	-	-	-	-
Vision of the client/agency is important	1	-	-	1	-	-	-	-	-	-	-	-
Cost of filming in that location	-	-	-	1	-	-	-	1	-	-	-	-
Income groups (considering the film's audience)	-	-	-	1	-	-	-	-	-	-	-	-
Proximity to other locations	-	-	-	1	-	-	-	-	-	-	-	-
Weather	-	-	-	-	-	-	-	1	-	-	-	-
Time of year for shoot	-	-	-	-	-	-	-	1	-	-	-	-
Permissions to film in that location	-	-	-	-	-	-	-	-	1	-	-	-
Artistic needs of the script	-	-	1	-	-	-	-	-	-	-	-	-

Table 15: Other people involved in selecting a film location

Location decision makers	Criteria	A	B	C	D	E	F	G	H	I	J	K	L
Director		**1**	**1**	**1**	**1**	**1**	**1**	**1**	**1**	**1**	**-**	**1**	**1**
	Same as the location manager/scout (sees the visual aspect of the work)	-	1	-	1	1	1	1	-	1	-	-	-
	Desire to make a big film	-	-	1	-	-	-	-	-	-	-	-	-
	Pleasing the client/agency	-	-	-	-	-	-	-	1	-	-	-	-
	Making his show reel look good	-	-	-	-	-	-	-	-	-	-	-	1
Producer		**1**	**-**	**-**	**-**	**1**	**1**	**1**	**1**	**1**	**1**	**-**	**-**
	Costs / budget	-	-	1	-	1	1	1	1	1	-	-	-
	Length of shoot (related to budget)	-	-	-	-	1	-	-	-	-	-	-	-
	Pleasing the client/agency	-	-	-	-	-	-	-	-	1	-	-	-
	Ability to make a profit	-	-	-	-	-	-	-	-	1	-	-	-
	As close to the brief as possible	-	-	-	-	-	-	-	-	-	1	-	-
Client		**1**	**-**	**-**	**1**	**-**	**1**	**-**	**1**	**1**	**-**	**1**	**1**
	Same as the location manager/scout	-	-	-	1	-	-	-	-	-	-	-	-
	Matches what they were looking for	-	-	-	-	-	1	-	1	1	-	-	1
Art director		**-**	**1**	**-**	**-**	**-**	**-**	**1**	**1**	**-**	**-**	**1**	**-**
	Same as the location manager/scout	-	1	-	-	-	-	1	-	-	-	-	-
	Good space in which to work	-	-	-	-	-	-	-	1	-	-	-	-
Production designer		**-**	**-**	**1**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**
	Desire to make a movie	**-**	**-**	1	-	-	-	-	-	-	-	-	-
Production manager		**-**	**-**	**-**	**-**	**1**	**-**	**-**	**-**	**-**	**-**	**-**	**-**
	Logistical needs of location (parking, toilets, access, etc.)	-	-	-	-	1	-	-	-	-	-	-	-
Ad agency (if there is one, and it is separate from the client)		**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**1**	**-**	**-**	**-**
	Making a visually-appealing commercial that will sell the product	-	-	-	-	-	-	-	-	1	-	-	-

Table 16: Ideas for attracting film industry business to Gauteng

Themes	A	B	C	D	E	F	G	H	I	J	K	L
GFO must be stronger, more experienced, and market itself more	1	-	1	1	1	1	1	1	1	1	-	-
GFO should promote Gauteng more - domestically and internationally	1	1	-	1	-	-	1	1	1	1	-	-
GFO should help facilitate permissions and permits	-	-	1	-	-	1	-	-	1	-	1	1
GFO should provide accreditation for scouts and production companies	-	-	-	-	-	1	1	-	1	-	-	-
GFO should have a centralized booking facility for shoots	-	-	-	1	-	1	-	-	-	1	-	-
GFO should facilitate easier access to government processes and buildings	-	-	1	-	-	1	1	-	-	-	-	-
GFO should do PR about how crime is getting better	-	-	1	-	-	-	1	-	-	1	-	-
GFO should employ people with experience in the film industry	-	-	-	-	1	1	-	-	-	-	-	-
GFO should preserve and protect locations and buildings	-	-	-	-	-	-	-	-	-	1	-	1
GFO should have databases of locations, images, scouts and producers	1	-	-	-	-	-	-	-	-	1	-	-
GFO should facilitate waived municipality fees	-	-	-	-	-	-	-	1	-	-	-	-
GFO should advertise the industry and its processes to local residents	-	-	-	-	-	-	-	-	1	-	-	-
GFO should not hire cronies and friends, instead hire competent people	1	-	-	-	-	-	-	-	-	-	-	-
GFO should give clients a choice of good production companies	1	-	-	-	-	-	-	-	-	-	-	-
GFO should facilitate film industry access to military locations	-	-	-	-	-	1	-	-	-	-	-	-
Protect Gauteng's reputation so international clients return	-	1	-	-	-	-	-	-	-	-	-	-
Improve integrity of the film industry	-	-	-	-	-	-	-	-	-	-	-	1
Commercial Producers Association (CPA) needs to look after entire film industry, not just their own interests	-	-	-	-	-	-	-	-	-	-	-	1
Setting fees at international market rates cuts out good local work	1	-	-	-	-	-	-	-	-	-	-	-