



Hunting humans: A future for tourism in 2200



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ABSTRACT

This paper offers a future scenario to expose the potential engagement of tourism in the year 2200. Taking a socio-constructionist approach to research and through the analysis of secondary data, it explores current issues and debates concerned with the *environment*, disasters and depletion of natural resources; *social* context including movies and entertainment, the media and technology, the evolution of the theme park and cultural transmission; and *economical* realities, covering poverty vs. world elite and global culture, all of which are seen as drivers of the potential future tourism market. In so doing, it presents a narrative (scenario), provoking the notion that in the year 2200 death and hunting humans will form part of the tourism entertainment industry and a practice carried out by the wealthy-elite, a view backed with substance. It argues, that as a result of past and current engagements with murder, death and human atrocities, and significantly our relationship with death, humans will gradually become more accustomed to death as a form of spectacle, influenced by current entertainment, movies and the media. Death as entertainment by form of detachment (emotionally and physically) will further influence the future fun aspect of hunting humans. Significantly, changes in our natural environment will lead to great challenges, lack of water, depleted food resources and greater disparity between the wealthy and impoverished; all of which will drive the change in our humanly existence. This papers aims to provide a provocative account of the 'potential future meaning of tourism', through the application of current knowledge, and significantly, it is our relationship with death and violence that are central, death and violence are becoming diluted and thus, will be a source of future entertainment and a tourism activity – in less humans can reach a level of transcendence that has never been present, to transcend the culture they have created, one that has always witnessed violence as a means to survival. If violence can be detached then we will be presented with a 'wild card', a future that is truly out of this world.

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1. Introduction

In what circumstance is it acceptable for one human being, for entertainment or leisure, watch or even pay to see the death of another human being? Is it something that the reader considers acceptable or not? This article will begin to investigate this question by exploring the future of tourism activities. Death as a spectacle is not a new phenomenon in social spaces, in fact, our past arguably shows the human fascination for death, through various forms, to be more of a social activity – people being in the actual presence and social space where death occurs – than our present condition; Roman gladiatorial

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games and public executions are well documented examples throughout history. In order to understand tourism activities in the future, it is necessary to appreciate our historical social undertakings. From a futurist perspective, it is also necessary to understand present social patterns to understand the future, such as, technology, wealth, resources, culture, the environment and the human use of leisure time. Therefore, to understand the future, to offer predictions of future tourism, it is necessary to have a holistic understanding of the past and the present, as predicting the future can be defined as *'The forecasting of the future on a systematic basis, especially by the study of present day trends in human affairs'* ([The Oxford English Dictionary, 2015](#)). As noted by Kim Wilkins, the past is forever present and visible in our new ideas:

'There is a tendency to see the Middle Ages as a long way off; at the far end of a spyglass. We aren't medieval; we've become modern, rational. We've superceded what we were in that "dark age". But just like a spyglass, the medieval folds up inside the modern. It inhabits us even as we try to disavow its proximity, its persistence, its always-there-ness' ([Wilkins, 2013: 254](#)).

In the case for Wilkins, it could be suggested that contemporary war, fighting for land and resources is a reflection of medieval battles for similar power status; our relationship and involvement with death has been continuous throughout time. A review of futures literature has driven this author to apply a socio-constructionist perspective of society to present a potential future tourism scenario and importantly to determine and measure the drivers that are shaping it. This paper concerns itself with endeavouring the potential to foresee a tourism market of the future. To do this, a scenario planning approach is applied. By exploring worldly conditions, a 'future tourism scenario/narrative' is presented, and ultimately the potential 'future meaning of tourism' is critically assessed, discussed and presented.

This paper begins with an observation of the past and present complexion of tourism and its relationship with death, and as a supply and demand phenomenon; to do so it applies a dark tourism perspective.

2. Dark tourism: past and present

Exploring and understanding the historical and modern forms in which dark tourism practices transpire will further highlight the pattern in which death and our relationship with it has existed in its many social entities; ranging from grievance to spectacle. Thus, enabling a projection for potential future practices of tourism in 2200.

2.1. Supply of dark tourism

What is dark tourism? Authors such as [Rojek \(1993\)](#) have defined activities similar to dark tourism, and pre-empted the coining of the term by Malcom Foley and John Lennon in the 1990s see [Foley and Lennon \(1996\)](#). Rojek discussed the concept of "black-spots" or 'the commercial development of grave sites and sites in which celebrities or large numbers of people have met with "sudden" and 'violent' death' (*ibid.*, 1993: 136). A common and widespread term often used is one offered by [Stone \(2006a: 146\)](#), who defines dark tourism as *'the act of travel to sites associated with death, suffering and the seemingly macabre'*. Stone's definition permits for the incorporation of a wide selection of sites and attractions to be categorised within it. [Lennon and Foley \(2000\)](#) adopted a supply-side focus in attempting to define dark tourism, by offering a number of case studies of dark sites. Similarly, from a supply perspective [Stone's \(2006a\)](#) dark tourism spectrum identifies the perceived product features of dark tourism within a "darkest-lightest" framework of supply ([Stone, 2006b](#)). The large and diverse scale and appearance of dark tourism in its various manifestations can be seen in [Wright's \(2014: 18\)](#) work who begins to present a Table of literature covering the dark tourism story to date; Table offers an introduction and understanding to some of the popular research papers and categories of attractions to which authors have explored the field of dark tourism.

Since its ever-growing status in academia, the dark tourism concept has absorbed attention from the wider academic sphere and media circles. Similarly, various destinations, sites and attractions around the globe have also attracted and fascinated (due to their dark relations) audiences. What is evident from the literature is dark tourism, as an activity, has existed in practice, if not in name, throughout history. [Sharpley \(2009\)](#) observed its early manifestations; these include the Roman gladiatorial games, religious pilgrimages or travel to witness medieval public executions. For example, the last public execution in France was in Versailles in 1939, with the execution of the German criminal Eugène Weidmann (born 1908). The event drew several hundred spectators to witness the staged event ([Rare Historical Photos, 2014](#)). Public executions of the past arguably saw greater participation in the actual viewing of human death as a public spectacle, in comparison to current societies.

More recently, over the last century, dark tourism continues to be both widespread and diverse. [Smith \(1998\)](#), for example, suggests that sites or destinations associated with war probably constitute the largest single category of tourist attractions in the world. More recent attractions vary enormously, from the commonly cited examples of the Sixth Floor in Dallas, Texas ([Foley & Lennon, 1996](#)) or graveyards ([Seaton, 2002](#)), to Holocaust sites ([Biran, Poria, & Oren, 2011](#); [Cole, 1999](#); [Dann, 1998](#); [Miles, 2002](#); [Podoshen & Hunt, 2011](#); [Strange & Kempa, 2003](#); [Zelizer, 2001](#)) and slavery-heritage tourism ([Dann & Seaton, 2001](#)). More so, as noted, there are few if any similarities between major disaster sites such as Ground Zero in New York or a destination that has been struck by a natural disaster (see [Wright, 2014](#)), to manufactured, playful attractions such as the "Dracula Experience" in Whitby, UK. The supply features are thus varied and complex, present across all societies and death (actual or representation) and destruction are central to their distinction to other forms of tourism.

2.2. Demand for dark tourism

Dark tourism is both a demand and supply phenomenon, and similarly Seaton (1996) proposes an alternative term, namely thanatourism, in which he refers to the concept as a behavioural phenomenon. That is, he defines thanatourism as ‘. . . travel to a location wholly, or partially, motivated by the desire for actual or symbolic encounters with death, particularly, but not exclusively, violent death, which may, to a varying degree be activated by the person-specific features of those whose deaths are its focal objects’ (ibid., 1996: 240). In so doing, Seaton underlines the motivational drivers of the tourist. Other authors have since shadowed this concept, such as Blom (2000) who refers to “morbid tourism” as the focus of sudden death that quickly attracts large numbers of people to an attraction – of which the focus is related to morbidity. Simply expressed, thanatourism is the visitation to sites or the desire to indulge in experiences that allow an individual to engage, with varying degrees of intensity, with representations of death, in diverse manifestations (Seaton, 1996). Again, death is central to the demand and engagement of individuals within thanatourism practices.

Given the scope and range of sites that exist, categorising dark locations and experiences is an even more increasingly complex task. The types of attractions and locations are enormously different due to their historical, cultural, spatial formation, aesthetical appearance and the function of supply in creating/establishing attraction(s) to cater for tourists, as well as the demand that exists. Thus, dark tourism locations are diverse and offer different visitor experiences, yet they can be catalogued under a single category much to their relationship with death.

This paper will not concern itself with the complexities of defining dark tourism or its historical development, what is important to stress, dark tourism sites and attractions have always existed in various forms and manifestations, with fluctuating degrees of intensity, where death is present to death being the object of representation and ‘fun’. What can be seen from the above, contrastingly to our ancestors who were more engaged with the spectacle of death (public executions), more recent dark tourism attractions and sites, engage tourists with an educational experience (Sharpley & Stone, 2009) such as Auschwitz–Birkenau. What this section has identified is that the act of visitation and participation in dark tourism and the establishment of attractions is thus, both a demand and supply phenomenon. Human (both historical and present) interest, fascination and participation in dark attractions exist, as long as it does, so will the supply of such attractions.

When considering the potential of tourism in the future, it is necessary to consider current social patterns and conditions; known in the literature as ‘drivers’ of the future, to which current literature within the discipline of futures tourism is central to scenario planning.

3. Literature on futures studies of tourism

Futures studies in which scenarios are presented are well documented within literature (see Kahn & Wiener, 1967), and past studies have provided stimulating examples on both the potential future of our world and importantly from a tourism perspective.

It should be stressed that the future of tourism and what it may look like can take many different forms, and many authors have presented scenarios of varying extremes. Some authors take a more optimistic view, see Webster and Ivanov’s view of the political economy in the future (Leigh, Webster, & Ivanov, 2013: 21) whilst other authors present a more desolate assessment such as Michael Hall in his ‘Through a glass darkly: The future of tourism is personal (Leigh et al., 2013: 103). In some circumstances, and the future may prove that in high sight, various prediction’s could be seen as way of the mark and arguably laughable, but significantly, authors strive to predict through the use of drivers and by understanding and employing current trends (Leigh et al., 2013: 3).

Postma, Spruyt and Cavagnaro (2013) taking an environmental, social and economical outlook, explored the sustainable development of tourism from the meaning of the individual, organisation and society. They present a manifesto of four scenarios for a sustainable tourism industry in 2040 (offering strategic propositions for tourism organisations in the case of any of the four scenarios potentially occurring). The scope and diversity in each (of the four) vary, covering a range of potential 2040 scenarios. A more positive outlook proposes growth in BRIC (Brazil, Russian, Indian and China) counties, European recovery, prosperity in welfare and restoration of natural environment, a scenario termed as ‘Unique in the World’. A ‘Back to the Seventies’ scenario is defined as a steady caution and reduction in growth; ‘Shoulders to the Wheel’, is a scenario presenting a steady and progressive view of the future. More inclined with this paper is the ‘captured in fear’ scenario, where an unstable economy, dwindling social and technological developments, depleted ecosystems and centralized and controlling governments have lead to a more paranoid state of being.

Yeoman (2012) offers a range of potential scenarios in his well-cited text *2050–Tomorrow’s Tourism*. Along with other authors, the text draws on a range of potential future scenarios in various locations around the globe, such as *Seoul 2050: The Future of Food Tourism*, *Amsterdam 2050: Sex, Robots and the End of Human Trafficking* and *Shanghai 2050: The Future of Hotels*. Great consideration is given to three major components to contemplate the future of tourism in these destinations. Yeoman (2012) identifies the importance of *wealth* (similar to economy Postma et al., 2013), *technology and resources* (Postma et al., 2013 use the term environment), all seen as key drivers of his future scenarios. Similarly to Postma et al. (2013) and other authors (Sondeijker, 2009; Van Asselt, Van’t Klooster, Van Notten, & Smits, 2010) what is evident is there are certain significant factors that need to be considered when presenting future scenarios, be it social, technological, environmental, and economical. Categories and terms are similar.

Table 1
Generational change; Approaches to scenario planning.

Generation/ Epistemology	Date/Influence	Approach
First Generation Positivist	Post War – influenced by Kahn and Diener	Statistical, technological and economic. Qualitative methods – trend analysis, trend extrapolation, cross-impact analysis and growth models use to predict and present statistical future scenarios (Sondeijker, 2009; Postma, 2013; Van Asselt et al., 2010).
Second Generation Social-constructivist	1973 oil crisis onwards – influenced by Wilson at General Electric, 1990, 2001; Wack at Royal Dutch Shell 1985a, 1985b; and Schwartz at Stanford Research Institute, later at Royal Dutch Shell, 1991, 2003	Shift to foresighting (unlike forecasting approach in generation one). Foresight – trends from the past cannot be extrapolated linearly into the future: the globalized, digitized, hyper connected, complex and exponentially changing world leads to uncertainties and unexpected external factors (wild cards) that cause disruptions and discontinuities of trends (Sondeijker, 2009; Postma, 2013; Van Asselt et al., 2010).
Third Generation Social-constructivist	1897 – influenced by Brundtland Report, United Nations World Commission on Environment and Development (UNWCED), 1987; Earth Summit in Rio de Janeiro in 1992	Based on the assumption that a more sustainable world can only be created by means of a structural and societal transition of society. This approach requires a holistic, systemic, integrative, participatory, reflexive, comprehensive and anticipative as well as adaptive approach. It is necessary to pursue environmental, social and economic concerns jointly (Sondeijker, 2009; Postma et al., 2013; Postma, 2001). This third generation of transitional scenarios has limited application to date and uncertainties and wild cards are often not taken into account and anticipated changes are often incremental (Sondeijker, 2009).

Adapted from Postma (2015).

The view of the future in this paper could arguably be positioned with that offered by Michael Hall (see Leigh et al., 2013: 116), in such the view of the future tourism scenario is much a reflection of the authors own personal views on the potential future of society in general, and thus, future tourism will reflect the state of our societies and culture in that present time. By recognising drivers from past futurist studies, and scenario planning, and examining the methods of previous futurist researchers, the following will explain the methodological approach used in this study.

4. Epistemology, method and approach

This paper uses a scenario planning approach as the methodology for research, because, “*Scenario planning is a process of predicting multiple, plausible and uncertain futures*” (Heijden, Bradfield, Burt, Cairns, & Wright, 2002). Our contemporary societies are complex and vulnerable, both physically and emotionally, thus, the importance of planning for the future can be seen across time and space by nations, organisations, collectives and individuals, on micro and macro levels. One method of presenting an effective future scenario is by telling a story, with narratives (Lindgren & Bandhold, 2009), and they should be plausible for the individuals who are concerned, whilst also challenging the minds of the stakeholders (Yeoman, 2012). Yeoman, Robertson and Smith (2011: 509) suggests that scenario planning offers a ‘*tool for ordering one’s perception about alternative future environments*’. Scenario planning is characteristically different to more traditional research methodologies as it acknowledges the complex and diverse potential of establishing an accepted and unyielding position on a topic.

The following table presents an overview of the growth and development of research approaches to scenario planning (drawn from Postma, 2015) (Table 1).

This paper applies a social-constructionist approach to presenting a tourism scenario and the manner in which it explores the meaning of tourism in the future. As defined in the third generation approach, a holistic view should be taken when reflecting on the future of society. It is necessary to observe the adaptive nature and the structural nature of the environmental, social entities and economical realities of society. The second generation of scenario planning, considers foresight, and proposes that trends from the past are not directly linked to potential future outcomes. It is suggested that ‘wild cards’ are often considered to be out of the ordinary situations, where there is a shift in the norm, more of this and the authors own view of what constitutes a ‘wild card’ is identified later. The third generation/approach supports the fusion of social, environmental and economic concerns and to explore these in a holistically, integrative, anticipatory and adaptable manner. The third generation of scenario approaches has limited research on potential ‘wild cards’. This author argues, that boundaries of these three generational approaches should not be distinctively viewed, instead, a more all-inclusive understanding and application of differing epistemologies and methods should be applied if possible, when considering and offering projected views of the future. After all, ‘. . . the real world is highly complex and the future contains an infinite number of possibilities . . .’ (Peterson, Cumming, & Carpenter, 2003: 360), so why limit ones ability to consider the future, when, through the application of multiple forms of research epistemologies and methodologies a more valid view could potential be identified.

In this paper, the *environmental*, *social* and *economical* outlooks have been explored as key drivers. Within in each of the three components, sub-themes are presented and explored to further substantiate the potential future scenario (Section 5). Secondary data sources and analysis, drawing from reports, case studies and academic and industry knowledge are central to this paper. Whilst this research takes a more social-constructionist approach, it also draws on work of researchers that take a more positivist approach to understanding the future of our world, with the intention to add further logic of current trends to the scenario.

5. Scenario – “Hunting humans”: a glimpse at the future of tourism

It has been recognised that dark tourism has long been a human activity, and both the supply and demand have been drivers in the tourists’ pursuit; with human fascination drawn to death and destruction. Arguably, participating in dark tourism and actual death is essentially less of a social activity in more contemporary society than it was for our ancestors; whom were more likely to frequent public displays of death. The following passage presents the future tourism scenario, followed by the drivers that are establishing this potential futuristic existence.

Present day 2200, we now live in a dystopian future where the impoverished and worthless masses of society exist beneath the high tech super wealthy-elite of the world. Due to the depletion of natural resources and the ever-growing impacts of natural disasters on the fragile and vulnerable geographical locations of the globe, global population is constrained to the limited amount of landmass that is suitable for human survival. Entertainment and tourism has taken on new meanings as a direct consequence of growth and change in technological development, social class structures, wealth, religion, population growth and immigration. The secret and dirty world of tourism in the past (2100) involved the mega-rich (a small percentage of the wealthy-elite) partaking in the hunting humans activity. During these activities the oppressive mega-rich carried out vacations to purposely slaughter humans, with the ‘claimed’ aim to reduce population size, but an element of perverse thrill and excitement was said to be fuelling the demand.

Due to the strain on resources for human survival (over the course of the following 100 years from 2100 to 2200), the practice gradually became more recognisable and acceptable on the part of the wider population who form part of the wealthy-elite. Now in 2200, it is common practice for such human hunting activities to take place (sold as stag, team building events, and has become increasingly popular in the gambling industry). The locations in which ‘hunting humans’ activities take place are seen as modern day tourism entertainment parks (however, they are the home of the poor masses). They can be seen as a transfigured sort of place from the theme parks of the past – more open, in the wilderness; more in line with the vast size and open space of national parks (previously inhabited by animals); they are securely fenced so no one (poor masses) can escape. Due to the growth and expansion of technology, the act of hunting humans in these theme park-esque locations often resembles a computer game, as the tourists (hunters) do not actually have to come into contact with their victims, thus, there can be a sense of detachment. Various hunting and assassination methods are used, such as tracking devices, computer manned planes (drones) and other more futuristic, technologically advanced equipment is used. As for the poor and worthless masses, they live in segmented societies within these enclosed vast parks, and tribalism is vibrant. Tribes fight each other for basic survival resources (food and water), which have long been scarce. The poor masses have become a spectacle and a hunting ground to cater for tourism and leisure behaviours of the wealthy-elite

6. The drivers shaping the future tourism scenario

6.1. Environment

6.1.1. Driver 1: disasters; social and environmental implications

Disasters will become more widespread and varied in the future (Clarke, 2006; Government Office for Science, 2012; Murray, 2008). Quarantelli (1991) offers five different categories in which threats and conditions will bring about more frequent disasters.

- 1) Old kinds of natural disaster (hurricanes, tornadoes, earthquakes, droughts) agents will have more to strike, and will impact more vulnerable populations due to increased population growth and further residential development – in defenceless locations.
- 2) New and increasing types of technological accidents and accidents which were once non-existent will increasingly occur in developing countries; i.e. risks associated with production, transportation, use of dangerous chemicals, toxic chemical spills, and explosions or fires.
- 3) Technological advances that reduce some hazards but add complexity to old threats, i.e. fires in high rise buildings, plane crashes, and larger shortages/failures in power supplies resulting in pressure on medical and fire services.
- 4) New versions of past dangers, for example droughts in urban areas where water was not once a shortage.
- 5) New risks are developing that have not been traditionally thought of, disease (Ebola more recently) biotechnology (genetic engineering), computer revolution or artificial intelligence (AI); recently Stephen Hawking warns that the development of AI machines could pose a major threat to humanity (Lewis, 2014).

Another section that [Quarantelli \(1991\)](#) deliberately leaves out but recognises that it will most probably also increase in the future is collective situations where someone deliberately inflicts damage on someone else; which has been added below as a sixth category.

- 6) Conflict types and mass emergencies such as wars, civil disturbances and or riots, terrorist attacks, hostage takings, product tampering's be it medical or potentially contaminated food resources.

All of the above categories portray an honest and sobering thought, that not only have we failed to reduce the manmade and natural atrocities that significantly impact on our lives, we instead develop more fragile environments increasingly vulnerable to disasters, and create chemicals and other technological instruments that will in the future lead potentially to disastrous and unthinkable consequences.

The argument, the future will see disasters on a more diverse and frequent scale. All of which will significantly impact social communities, human trends, ecosystems, animals and plants, and will also impact significantly on our environments and their resourcefulness for human habitats, cultivation and the availability of food and water; all of which will increase mass immigration (driving global culture, driver 8 see 6.3.2) due to a lack of accessibility an availability of resources. Competition for which will significantly increase. Thus, in relation to the scenario presented above, people are more likely to feel desperation for basic human needs (see [Maslow, 1943](#)). This will set the scene for enclosed compounds in which the poorer masses will be kept at distance and quarantined from the wealthy-elite, as they will be seen as a burden and a strain on the limited resources – similar to the examples provided in current movies such as *The Hunger Games*. What will fuel this is the potential for an exhaustion of basic resources over the coming decades.

6.1.2. Driver 2: depletion of natural resources: water and food

The future of water and food resources is a key driver to the scenario presented above. Taking a futures perspective [Gossling, Hall and Scott \(2015\)](#) suggest that a water shortage has the potential to ignite increased conflicts, which will be further aggravated by population growth and climate change (increase in global climate). As the global economy continues to see unsustainable growth, so will the thirst of the human population, which will continue to put significant pressure on natural water resources. As noted by [Ban Ki-moon \(UN Secretary-General 24 January 2008\)](#), many more conflicts lie just over the horizon as a consequence of this. [Yeoman \(2012\)](#) suggests that humans have shown an exceptional ability to identify alternative resources and solutions to issues of scarce natural resources. However, this paper proposes that more arid landscapes will become vulnerable to extreme levels of water shortage, as will the inhabitants of those regions. Expert commissions concluded that the world's freshwater resources would be under increasing stress in the first half of the 21st century ([Gossling et al., 2015: 150–151](#)).

According to [Dattaro \(2015\)](#) a comprehensive study conducted by researchers from NASA and the University of California (Irvine) noted how twenty-one of the world's 37 largest aquifers are losing water at a greater rate than they are being refilled (falling victim to population growth and climate change). The areas with 'significant distress' include the Arabian Aquifer System – supplying Saudi Arabia, Syria, Iraq and Yemen, the Murzuk-Djabo Basin in Northern Africa, the Indus Basin of India and Pakistan and the Central Valley Aquifer System in California. The sustainability of our water is under significant pressure. According to UNESCO, currently, more than two billion people globally rely on aquifers as their sole source of drinking water ([Dattaro, 2015](#)). Groundwater is extremely deep below the earth's surface, thus, incredibly complicated to offer accurate estimations of supply – i.e. projections of Northwest Sahara Aquifer System may deplete, over a potential range from 10 years to 21,000 years ([Dattaro, 2015](#)). However, the deeper we dig, the great increased damage and havoc is being caused to our planet, adding to the potential for more natural disasters in the future.

Along with the depletion of water resources is the increase in food shortages on the planet. A paper ([Ceballos et al., 2015](#)) published in *Science Advances*, the researchers stress that Earth is beginning to enter a new 'extinction phase'. In a phone conversation to reporter [Rogers \(2015\)](#), Gerardo Ceballos, lead author of the study said that '*if we do nothing, in the next 50 years it will be a completely different world, something that humanity has never experienced*'. The history of Earth has seen five mass-extinction periods, a time when a large number of species die off within a short period of time. Critics stress that there is an overestimation by Scientists in regards to the amount of species dying out. Ceballos and his team used conservative estimations and still their findings were enough to convince them that our Earth is entering into a sixth mass-extinction stage. Causes cited by the researchers were climate change, pollution and deforestation ([Ceballos et al., 2015](#)).

In line with this, a report published in *Science*, led by a team of researcher at the University of Edinburgh, suggests that we should be concerned about 'modern ocean acidification'. Why? Because the biggest planetary extinction in history was propelled by rapid acidification of the oceans. Dr. Rachel Wood, a professor of carbonate geoscience (one of the authors of the paper) notes that the major increase in ocean acidity in what is recognised as a relatively short period of time, is a consequence of humans burning fossil fuels like gas, oil and coal. Dr. Matthew Clarkson (study coordinator) said '*this is a worrying finding, considering that we can already see an increase in ocean acidity today that is the result of human emissions*' ([Merchant, 2015](#)). Further suggesting that marine life is at present in significant danger from acidification and is contributing to global coral bleaching; if it worsens acidification has the ability to threaten the entire marine biosphere and also land-dwelling creatures who are ocean dependent ([Merchant, 2015](#)). The social impact due to a mass loss of food and water in the coming generations and decades will have a prospective resonating effect on the way we perceive and live in and with our environments and fellow humans.

6.2. Social

6.2.1. Driver 3: movies and entertainment

'The appearance of the cinema and the mass media offer societies new perspectives of entertainment, new languages of communication and new ways – scenic and dramatic – of grasping reality' (Source: [Clave, 2007: 5](#)).

This section will explore how the role of the movie and entertainment industry, voluntarily or not, is shaping the individual in society and their relationship with death. What will be suggested is that, unlike our ancestors who were more engaged with death as a social spectacle, in contemporary society, and the future, death will be more of a product for entertainment.

Francis Lawrences' film titled *'The Hunger Games: Mockingjay – Part 1'* (2014) offers an arguably unwanted, but potentially realistic vision of a future social world (as he himself notes latter on), thus, the plot in which the film presents itself can be a plausible reality for the human race. How far into the future is up to debate, the film (and producer) does not offer any timeline. The narrative in this research scenario is suggested to take place in the year 2200. For those who are not familiar with the film (The Hunger Games), [Miller \(2014\)](#) provides a fitting summary. The film concerns itself with psychological and physical torture, brutal methods of oppression, executions, terrorism and crimes of war. The majority of the story revolves around an elitist control and slaughtering of civilians. As [Miller \(2014\)](#) notes, *'it has a hefty body count, a moody Lorde soundtrack, set design that references a Nazi utopia . . .'* The film portrays the ritualistic death of young people which is sold as a sporting event to the masses and is a popular celebration that is packaged as a reality show to the nation. The poor people participate in these disparaging events, cheering and encouraging their favorites. It is suggested that the poor accept this because the mass media can get people (individually or collectively) to accept anything as long as it provides a source of entertainment. The scenario above is not limited to *The Hunger Games*, other popular movies, which portray dystopian futures and humans hunting other humans are also accounted for.

[Miller \(2014\)](#) suggests that for young adults, dystopia can be seen as 'the new black', referring to recent films such as *The Hunger Games*, *Divergent* (2014), *The Maze Runner* (2014) and *The Giver* (2014). *Not that such theatrical depiction of dystopian worlds is anything new*; there is a wide assortment of literature on dystopian futures. The 2000 Japanese film *Battle Royale* featured school kids who were forced to enter a deadly game in which they had to kill each other; which in its own way has marked similarities to the film, *Lord of the Flies* (1990), and the popular novel by George Orwell, *Nineteen Eighty-Four* (1949). Thus, such movie plots are widespread across both time and space; they are nothing new and extraordinary. Literature on dystopia futures is well documented and continues to be so, to an extent that the continued portrayal of such unpleasant future societies is arguably increasing and influencing the normalisation of such ghastly realities.

At the start of this paper the reader was posed with a question – would you for entertainment or leisure hunt and kill another human? In the future scenario above it is posed that by 2100 it would be a practice for the mega-rich and by 2200 this will be part of the wider and more publically accepted (in a tourism market of the future). It could be argued that the act of 'hunting humans' already exists. A report by [Hotfelder \(2009\)](#) leads with the headline, *Russian Yachts to offer Pirate Hunting of Somali Coast*. According to the report, Russian yacht owners will begin offering "pirate hunting" vacations to those interested in wielding AK-47's and shooting at pirates off the coast of Somalia. The movie industry is not shy of offering story plots either, and in line with the killing of humans for various entertainment motives; presented are a few examples:

- Death Race 2000 –Pedestrians hunted
- The Running Man 1987 –Criminals hunted
- Hard Target 1993 –Homeless people hunted
- Gymkata 1985 –Gymnasts hunted
- The Man with the Golden Gun 1974-British Secret Agents hunted
- The Tournament 2009–Contestants Volunteer to be hunted
- Apocalypso 2006–Innocent tribes hunted
- Death Prey 1986–Innocent people hunted

The above films present a range of movies that illustrate the activity of hunting humans for sport, leisure and entertainment, gambling, all of which take place across multiple countries, cultures and episodic chapters in human evolution.

Similar to the movie industry, the entertainment industry has also seen similar representations of death, as so expressively put by [Kerr \(2013\)](#) *'It's one thing to watch bloodshed rooted in history or floating in the realm of fiction, but turning actual crimes into crowd-pleasing prime time? That's another ball game'*. Kerr refers to Investigation Discovery (ID) as the fastest-growing network in the USA. Suggesting that *'it's a dark horse with grim programming inextricably linked to people facing death'*. Furthermore, that ID is forward in its offerings of curious niche's, displayed on its sister website, *'ID Addicts'*, where individuals who wish to further their interests in disturbing stories have a platform to do so 24/7. Taking this entertainment-based approach, which is immersed in fear, programmes like *Deadly Women* feel that a more romantic attitude to violence ([Kerr, 2013](#)) is somewhat more entertaining. Through dramatic re-enactments (using police reports and forensic evidence) the programme explores the minds of female killers. Maybe the 'dark web' is providing a platform in which people can also continue to fulfil their needs to engage with the spectacle of death?

With this growth in romantic displays of violence, presented through the expressions of entertainment to the wider public, the role of the entertainment industry and the media are suggested to be partially responsible for the future of tourism and hunting humans as a touristic activity, engaging with commercial death for purposes of pleasure, enjoyment and fun. These reality TV shows as well as other forms of entertainment, specifically the computer games industry (who also engage their audience with mass violence through various games) are potentially creating a situation in which we continue to normalise the idea of observing the death of others as a form of entertainment. Why? Because the growth of technology is allowing us to become more detached from it, unlike our ancestors. Therefore, these are all seen as drivers in the scenario presented above.

6.2.2. Driver 4: the media and technology

'No matter what the place or time of day, media sounds, images, and messages are continuously available to be heard or seen. They saturate virtually every aspect of experience and work their way into the conscious or unconscious minds of most people who are exposed to them, they are making modern Western society surely the most media-mediated society that has ever existed' (David Gross in Gibson, 2007: 415).

The media (likewise to the movie and the entertainment industry) are also contributing to the ever-increasing reality of engaging with death as a spectacle for entertainment. Clarke (2005–2006: 154) argues *'in the absence of personal experience with death people rely on the media, among other things, for information, attitudes, beliefs and feelings about death and its meanings'*. In technologically dependent societies, news about death is almost without exception, relayed via communication/information technologies (Jones, 2004: 83). Death as a story and image is normal; it is a universal feature of news-broadcasts, film images, television programmes and computer games (Walter, Pickering & Littlewood, 1995; Azoulay, 2001; Berridge, 2001; Field & Walter, 2003; Jones 2004; Knox 2006). Gibson (2007) recognises how the characteristics or topics of different death stories can resonate with individuals for a long time after viewing. In large, popular culture has a short-term impact on an individuals psyche and emotions. Gibson (2007: 418) notes, *'Popular culture, with its fast flows of imagery, talk and sounds, creates bodies and psyches absorbing and deflecting stories and emotions within fractions of time'*. Evidently, death and grief in popular culture is contrastingly different to how death and grief are experienced by the individual in real life (especially when significant others are concerned). Gibson (2007) argues that mediated death, death as televisual, cinematic, and journalistic image and narrative, does not necessarily equate to a familiarity, or as an existential acceptance of death, compared to the way it is confronted and experienced in day-to-day life. Instead suggesting that, what society could be facing and witnessing, is an ever-growing gap and realistic disparity between media/technological death culture and 'real life' contexts and temporalities in which death and bereavement are felt. As Gibson (2007) concludes, one of the possible paradoxes as a result of the open and expanding market of produced and mediated death culture (due to the expansion of technology) is how it can lead to a widening between 'real death' and it's 'imagined' or 'simulated' forms. The role of the media is significant in the how it can create indefinable boundaries between the real and the fictional elements of death.

The topic of media violence has frequently been subjected to critical debate. Conclusions are often associated with the impacts of exposure to violence and how they can lead to aggression (Donnerstein & Linz, 1995; Huesmann & Miller, 1994; Paik & Comstock, 1994; Wood, Wong, & Chachere, 1991). Savage (2004), rather than explore 'violent media associated with aggression' draws on the extension of that conclusion and focuses on violent and criminal behaviour. Savage (2004) suggests that, although the possibility that television and film violence has an impact on violent criminality remains, she concludes that, despite persistent published reviews that state the contrary, the body of published, empirical evidence on the topic does not establish that viewing violent portrayals causes crime. However, it is important to note that the act of tourism in the future (in the above scenario) does not require tourists to become criminally violent; it is simply the act of engaging with death as a form of entertainment in the future. Furthermore, culture and society in 2100 will arguably be considerably different to today (Yeoman, 2012), also, the act of killing in the 2200 scenario, drawn out by the necessity of human survival for the poor masses is arguably no different to historical and current wars.

The contemporary experience and involvement of 'sequestered death' has potentially passed (Gibson, 2007). Images and events associated with death are now exhaustively exposed by the vast communication technologies and visuals which are accessed by the global community (who have access). Mobile phones and their cameras have led to an environment in which people can instantly take snapshots of catastrophic events and horrific happenings and share with a global audience. The Internet is increasingly littered with achieves of images of memorials, grief chat rooms and blogs, and virtual cemeteries (Gibson, 2007). The Internet as a platform for individuals to access and participate in the ever-increasing content available on line is discussed in an article by Smith (2015), and is, in itself enough to underline the human fascination with death via the Internet.

'Two young men wrestle in a dingy courtyard in Brazil, their fight captured by an onlooker with a smartphone. It is a rough fight, difficult viewing, yet familiar to anyone who has seen a bar room scuffle or one of thousands of fight videos on sites like YouTube. Except this particular video, residing on British-based website LiveLeak, is disturbingly different. As one of the combatants gains the upper hand he grabs and choke holds his opponent, helplessly defeated and at his mercy. The loser is casually murdered. At the time AFR Weekend goes to print, his death has been watched by more than 321,000 LiveLeak viewers. Such videos are available at numerous locations on the Internet, and their popularity suggests it is not just the lunatic fringe of society logging on' (Smith, 2015).

The role of the media and technology (along with movies and entertainment) are increasingly accountable for saturating individuals with images of death, as a result it can be suggested that it is more likely that people will become more detached from the emotional impacts of death when it is not 'real life' or a 'significant other'. If the tourism scenario above is to become a reality in the future, then the transformation of the human relationship with death, death as entertainment by way of detachment, will be a contributing factor to its eventuality.

Movies and the entertainment industry represent and give shape and sense to the societies in which they exist, in their multi-dimensional format, viewed by millions, and their ability to reach an audience of billions, not only do they say a great deal about us as individuals and collectives who partake in the viewing, often for curiosity or possibly pleasure, but they suggest a more deeper seated cultural reality of our present time. It would be naive to think that such mass exposure to death in its multiple forms of coverage is not influencing our feelings and opinions towards the meaning of death. Thus, it is suggested that our present day relationship with death through the movie industry, media and with the growth of technology is actively shaping the future of our affiliation to death as a form of entertainment. This is reflected in the scenario above, where technology ensures detachments between the hunter and the victim, thus, ensuring the act of killing has the potential to resemble a computer generated experience – and thus an increased detachment to death in a form of entertainment.

6.2.3. Driver 5: the evolution of the theme park

'Fantasy and reality often over lap' – Walt Disney

Across time and space, people have created places where gatherings of large numbers of individuals could participate in ritual, entertainment, amusements and spectacles, while consuming and exchanging foods, goods, and services (the Coliseum in Roman times). Fairs, carnivals, and amusement parks followed; today, theme parks take centre stage. [Clave \(2007\)](#) agrees that theme parks can be seen as areas for contemporary recreation, often associated with popular culture and suggests that they are a 'modern shadow' of historical and European fairs and medieval origin. Our modern theme parks express humanities breakthrough(s) in innovation, leisure facilities and activities ([Clave, 2007](#)). The significance of theme parks is related to visitor experiences, similar to cinematography, it takes place via scenes and sets, in the framework of fantasy surroundings, in a multidimensional nature. Theme parks are used as a means of transforming the cinema into a fair format, a more real and vivid experience.

Disney was key to the process of initially circulating stories through the medium of cinema and television, and then offering the story as a guest experience in the theme park. Consequently, cinema reshapes reality into a form of spectacle, and the platform in blurring the confines of fantasy and reality are the theme park and the experiences they offer to guests. Through the theme park experience (driven by audio-visual media), people's perception and distinction between ordinary and extraordinary can be predetermined ([Clave, 2007](#)) and shaped. [Urry \(1990: 101–102\)](#) referred to the 'three-minute' culture. The message was that the media have educated individuals to continuously change the forms and locations in which pleasure and leisure occur. Human consumption of leisure time will become increasingly less a moment for the strengthening and upkeep of the collective memory – as was in the case of historical and medieval fairs – but more an opportunity for the acquisition of immediate pleasure. Therefore, as in the scenario above, the future tourism activity, 'hunting humans' will be simply a reflection of future cultural times, predisposed by the manifestation of current cinematic pop culture; an evolutionary prediction of blurring current fantasy into future reality. The driver that will be significant in changing the lessening entertainment and social gatherings as a means of strengthening cultures and bonding, will be the impacts of globalisation, a decrease of culture identities as a result of a world wide government, mass immigration and the gap between the rich and the poor – the meaning of tourism (to be discussed in part 4.7) will further emphasis the role of the theme park in future societies. Of note, Vladimir Putin (Russian leader at time of writing) has set in motion for 2017 a new theme park called 'Patriot Park' (costing roughly \$370 million to build). The patriotic Disney World-esque Park will be located in Kubinka (outside Moscow). It will allow families to play and touch tanks, grenade launchers and guns, offering extreme sports and more ([VICE Staff, 2015](#)); let the fun and games begin!

6.2.4. Driver 6: cultural transmission

Are humans inherent killers, aggressive and genetically coded? [Wrangham and Peterson \(1996\)](#) explored if humans are able to go beyond their genes, beyond our essential 'human nature', survive at any cost. Twentieth century scholars ([Ardrey, 1976](#); [Dart, 1953](#); [Washburn & Lancaster, 1968](#); [Wilson, 1976](#)) long argued that hunting, killing and extreme aggressive behaviours were biological traits inherited from the earliest homimid hunting ancestors, whilst anthropologists continue to believe that patterns of aggression are environmentally determined and culturally learned behaviours; less emphasis given on the inherited nature of such human characteristics; a nature verses nurture debate will not surface here, but culture needs to be considered. As noted by [Becken \(2015: 1342015: 134\)](#) current literature is limited in information on future scenarios. However, to embark on a critique of the future of tourism and significantly the 'meaning of it' for future societies and individuals is increasingly more complex. The following passage is taken from [Pearce \(2004: 3\)](#) in his text, *The Biology of Transcendence: A blueprint of the Humans Spirit*.

'If our current body of knowledge, scientific or religious, is threatened, so are our personal identities, because we are shaped by that body of knowledge. Such threat can lead us to behaviours that run counter to survival. This book explores how violence arises from our failure to transcend, and how our transcendence is blocked by our violence; how it is that culture is a circular

stalemate, a kind of mocking tautology, self-generative and near inviolate. That we are shaped by the culture we create makes it difficult to see that our culture is what must be transcended, which means we must arise above our notions and techniques of survival itself, if we are to survive. Thus the paradox that only as we lose our life do we find it.'

Within the passage lies a poignant message. Humans have created culture in which survival is prime, and violence towards others is a significant part of the survival of individual and collective cultures. Humans would need to transcend culture, to change what they know, how they live, who they are, their biology, in order for what this author believes would bring about the 'wild card' of the future, widespread change, a scenario that breaks the norm (Sondeijker, 2009), a world where violence does not exist as a basis for survival. A world free of violence is difficult to see, and arguably a long way from present societies. Debatably, we live in a world where perceptions towards mass violence exist (continued terrorist attacks reinforce such potential social conditioning of fear and anxiety). As a result of this, the potential for individuals and cultures to react, emotionally at least, if not with actual physical violent behaviour, is persistent. The USA is a prime example, with rising gun ownership (Ingraham, 2016) and a willingness to use guns for 'self defence', supported by rulings that encourage a 'stand your ground' attitude (Martelle, 2015), where the of murders of people is seen as a more simple answer to what are current social problems and challenges.

Such dramatic and drastic change – a world without violence, at present is unforeseeable, as humanity has failed to do so to date. Instead, what is identified in the above scenario is a continuation of violent culture; in a cultural format suited to the future. Our environment, devastated by our actions will leave us limited to land, water and food; such dramatic changes to ecosystems in the foreseeable future could lead to social chaos and desperation. Social realities, such as continued images in the media, news and entertainment industries of violence and hatred will foster a path of normalisation in the individual, more common to our ancestors. Greater disparity between rich and poor will impact and shape our existence and our attitudes to one another, as survival of the wealthy-elite in the world remains paramount. Humans will have to reach a new level of existence, one without violence, if not, gradually over time, it is argued that violence will take a more entertainment based existence and will form part of the tourism and leisure activities of the wealthy-elite. However, as Sussman, Marshack and Wrangham (2010) note, the debate of inherent or gene coded violence in humans will continue, but what is suggested by the authors is, that whilst aggression and violence exists, humans do have the capability to potentially transcend, being blessed with intelligence that allows the capacity for change.

6.3. Economic

'Anyone who believes that exponential growth can go on forever in a finite world is either a madman or an economist' (Kenneth E. Boulding British economist and writer 1910–1993 in United States Congress House, 1973; see Becken, 2015: 56).

6.3.1. Driver 7: poverty vs. world elite

Francis Lawrence (director of *The Hunger Games*) says the movies *'definitely mirror things that are happening in the world right now . . . media, propaganda, battles over the airwaves, there are modern ideas that we see all of the time'*. However, that fantasy within movies became a reality when Thai protesters started using a *Hunger Games* salute during demonstrations (Miller, 2014). *'We were shooting when this started happening,'* Lawrence said. *"Part of it is sort of thrilling that something that happens in the movie can become a symbol for people, for freedom or protest. But when kids started getting arrested for it . . . it takes the thrill out of it and it becomes much more dangerous and it makes the feeling much more complex. When people are getting arrested for doing something from your movie, it's troubling"* (Francis Lawrence, see Miller, 2014). The spread and distribution of wealth across the globe in times such as the year 2200 is difficult to foresee, whilst China and India will see exponential growth in the following 30+ years and even beyond, the more distant future will be dependent on variables such as the availability of resources, and the impacts of global climate change (Yeoman, 2012). World population is not offered in the scenario above due to the complexity of predicting so; current sources suggest by 2050 global population will be around 9 billion (Press Release, 2009; United Nations, 2013). However, it is also suggested that by 2080 the world population could begin to decrease as a result of mass disease, disasters and due to the impacts of climate change and the exhaustion of earth's natural resources (Abc News, 2009). The growing trend between the rich and poor divisions of global society is evident and well documented (Seery & Caistor Arendar, 2014; Worldwatch Institute, 2015). In line with past and current knowledge the future gap between the richest sections of society and the poorer echelons will be increasingly significant in the year 2200.

6.3.2. Driver 8: globalisation and an emerging global cultural

Globalization and its cultural impacts are described effectively by Wahab and Cooper (2001: 4):

' . . . globalization is an all-embracing term that denotes a world which, due to many politico-economic, technological and informational advancements and developments is on its way to becoming borderless and an interdependent whole. Any occurrence anywhere in the world would, in one way or another, exert an impact somewhere else. National differences are gradually fading and being submerged in a homogeneous mass or a single socio-economic order.'

The importance of this definition is with reference to the act of globalizing dissimilar cultures and increasing the formation of a cultural homogeneity, or contrastingly, the increased perception of heterogeneity. A direct impact of this is,

the assimilation of previously separate groups into a greater whole, consequently, greater sharing of experiences will succumb (Featherstone & Lash, 1995). The topic of globalisation is deeply historical and extensive – for further reading on the topic and the impacts on culture see Tomlinson (2011) *Globalization and Culture*, Hooper (2007) *Understanding Cultural Globalization*, and Jameson and Miyoshi (2003) *The Cultures of Globalization*. The future impact of continued globalisation is the potential outcome of a global culture. As Yeoman (2012) notes, in the future (his future being 2050) national boundaries may have changed, states could merge with each another and alternative political groupings could also transpire on the global stage. There could be a global currency, elimination of religion (or new religions) different philosophies to living, or even a new world order, the variations are even greater if one is to consider the potential for living in 2200. All of which could further ignite the potential for the future tourism scenario to be a reality, as, in line with the other drivers discussed, a global culture could potentially fuel a wealthy-elite and a wretched impoverished mass fighting for limited resources on inhospitable land.

7. The meaning of tourism

Our world, our social surroundings, technology, what we eat, drink, where we live, clothing, these could all be limited and could change dependant on our ability to exploit alternative resources and materials from our environment; this is nothing new, its what humans do, we adapt. The meaning of tourism will be shaped by these changes in our environment, our social-cultural existence, and the distribution and use of wealth (of people and technology). Tourism, arguably, has the potential to become, as identified in the scenario, an entertainment based industry, and the wealthy-elite will cheerfully engage with the carnage of the poor masses, like our ancestors in the Coliseums of the past. Why? Because of our failure to transcend, because '*culture is a circular stalemate*' Pearce (2004: 3); violence will remain and will form part of the tourism experience for the wealthy-elite, whilst the poor will not engage in tourist practices, they will be part of a product where 'death is a form of entertainment', and the wealthy-elite engage with the hunting of humans as a form of fun; at least that is the case explored in this research scenario. Contrary, future scenarios may lend themselves to a more positive world, were spiritual happiness, improved health and wellbeing for the earth and all its living beings prosper. Trends that focus on a decrease in human population, reducing the strain on natural resources, more sustainable and environmentally friendly ways of communicating and travelling take shape. A world with less violence, were wars and terrorism are a thing of the past. All of these could transpire to a world in which the human population is capable of living holistically and in unity with its surroundings, where our dominance is less consuming and more considerate and fruitful towards our environment. Thus, future research has scope to explore alternative future scenarios to the one discussed above.

8. Concluding remarks

Death as a spectacle has throughout human history been prevalent in many forms, from ritual to entertainment and leisure. What has changed is the manner in which we engage with death and how it is presented to the individual. Throughout history it was common to be present where death actually occurred. In more modern societies, for the masses, death has become a detached entity, gauged at with individual motivation and fascination, often through the lens of multiple technological formats. However, and importantly, it is the message and manner in which we engage with death, and level of feeling and emotion that is attached to the death – when it is detached from us – that will be a key driver to our relationship with it in the future. The greater death is presented through media, entertainment, and movies, in all its gruesome genres, the greater the individual will likely become accepting of such ghastly realities – thus, potentially, current fictitious displays of malevolent dystopias are generating a level of normality for future reality. If the atrocious and murderous nature of humans continues as it has throughout history, and continues to be so in current day (through war and terrorism) then the potential for the tourism scenario presented above (to which death is a product of entertainment for a wealthy-elite) is more than a like reality in the future. Especially if devastating disasters, increased global population, and lack of basic resources for the poor becomes prevalent; survival of the fittest will no doubt, as often is the case, continue to take centre stage, and it will be the wealthy-elite that will likely dominate. By which time, their tourism activities and engagement with death and hunting humans as a source of leisure and entertainment will have been pre-determined by their descendants – us. The scenario above is posed only as a potential outcome. However, consideration has been steered by current knowledge and understanding of our environments, social entities and the economy, in their existing and potentially forthcoming state; thus supporting the potential scenario in 2200. In reference to the opening question, in what circumstance is it acceptable for one human being, for entertainment or leisure, watch or even pay to see the death of another human being? In the potential future market of tourism in 2200 this will be normal and an accepted leisure activity; a product supplied to the demand of an already present but transformed future market.

This papers set out to provide a provocative future scenario and significantly, it is our relationship with death and violence that are central. In less humans can reach a level of transcendence that has never been present, to transcend the culture which has been created over time and space by our ancestors and one that we continue to endorse in varying degrees of similarity, one that has always witnessed violence as a means to survival, then overtime through the present drivers discussed above, violence is suggested to potentially become an entertainment based tourism activity. Future research and scenario planning should continue to consider and explore alternative realities, possibly one less inclined to that of a

dystopian future. Optimistically, if violence can be removed from human existence, then will we be presented with a 'wild card', and a future that is truly out of this world.

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