

FILM-INDUCED TOURISM: INVESTIGATING THE ROLE OF DESTINATION MANAGEMENT ORGANIZATIONS IN EGYPT

Hamida Abd El Samie Mohamed

Faculty of Tourism and Hotels

University of Sadat City

Abstract

The close relationship between film and tourism industry created a niche tourism trend; film-induced tourism. Destination management organizations (DMOs) are key stakeholders for generating film-induced tourism. The main aim of this study is to explore the current film-induced marketing activities undertaken by DMOs in Egypt. The literature review indicated that DMOs can adopt multiple marketing activities to promote film-induced tourism for their destinations. However, they face challenges when achieving their activities. Based on a purposive sample, the primary data were collected by using semi-structured face to face interviews with key experts in the Egyptian DMOs. The key findings of the practical study revealed that DMOs did not introduce any successful or innovative activities to develop film-induced tourism except producing short publicity and documentary films. The study also provides DMOs with important insights that could aid in encouraging film-induced tourism.

Keywords: film tourism, film-induced tourism, product placement, DMOs.

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Introduction

It is generally accepted that when places or attractions are used as locations of film and television drama series, the film or television program may also have a considerable impact on tourism encouraging tourist visits to the film locations (Beeton, 2001a; Busby & Klug 2001). This phenomenon has created new forms of cultural tourism "movie-induced tourism" (Riley et al. 1998), film-induced tourism (Beeton 2005), and "media-related tourism" (Busby & Klug 2001). Film-induced tourism has been defined as "tourist visits to a destination that had been featured on the cinema screen, video or television" (Busby & Klug 2001).

Images seen in films and television series are memorable, long-lasting and have the ability to reach broader audiences than focused traditional tourism marketing (Supplementary Report on Film Induced Tourism 2014). Although the primary concern of a film production is not to induce viewers to visit locations, effective motion pictures enhance the features of these locations (Warnick et al. 2005), This new tourist trend opens a new gate for both future tourists and employees within the film and tourist sector, and can promote the entire destination (Mijalce & Trpkova 2012; Beric et al. 2013).

Academic research on film tourism has started in the 1990s, but the popularity of research has increased in recent years (Tang 2014). The literature of film tourism can be classified into four broad categories (Beeton 2005): (1) the influence of film on the decision to travel (2) film tourists themselves, (3) the impacts of film tourism on visitation numbers and on residents (Busby, 2003) and (4) destination marketing activities related to film tourism. Similarly, the impact of films on people's image formation has been widely acknowledged in literature (Iwashita 2003). The building of Hollywood Studios in 1963 indicated the beginning of movie-induced tourism (Lin 2012). However, there is a shortage of research into nonwestern settings where the film is not in the English language (Kim et al. 2006). There is also a deficiency of information and studies on the issue of film-induced tourism in the Middle East (Soliman 2011).

Moreover, consumers are exposed to a great number of advertisements, which confuse their consumption each day and, therefore, film is considered as one of the effective solutions for the challenges that face destination marketers (Soliman 2011). There is an increase in the number of Destination Management Organizations DMOs that can be observed on the international level (Vagionis & Loumioti 2011). DMOs came into being because of the need to accumulate a coordinated effort for planning and marketing tourism destinations (Morrison 2013). DMOs play a central role in sustainable film tourism development (Heitmann 2010). However, many DMOs have been still in slow motion to reap the potential benefits of film-induced tourism. Therefore, the important role of DMOs within the film-induced tourism will be examined deeper in the current study.

The main objective of this research is to identify the current film-induced tourism marketing activities undertaken by DMOs in Egypt. The review of the existing literature clarifies indicates that there has been little research on film-induced tourism marketing activities in Arab countries. Therefore current survey is an initial attempt to fill this gap. Semi-structured interviews were held with key participants in DMOs involved in promoting film-induced tourism. The findings of this survey and the issues from the literature highlighted a number of implications for practitioners.

This paper attempts to give appropriate answers to the following questions:

- ❖ Do Egyptian DMOs consider film-induced tourism in their marketing priorities?
- ❖ If so, what are the current film-induced marketing activities undertaken by DMOs?
- ❖ What are the key challenges that DMOs can face in developing film-induced tourism?
- ❖ How can film-induced tourism be effectively encouraged?

Literature Review

Defining film-induced tourism

Film-induced tourism has been reinforced by the increasing reach of satellite and cable television subscription, the use of DVDs, the increasing number of cinemagoers and the continuous development of digital technology (Shani et al. 2009). Previous studies have used different terminologies to explain “visits to sites where movies and dramas have been filmed,” such as screen tourism (Kim & O'Connor 2011), cinematic tourism (Karpovich, 2010), celebrity-induced tourism (Lee, et al. 2008), television-induced tourism (Su et al. 2011), media-induced tourism (Riley et al. 1998; Iwashita 2003), movie-induced tourism (Jewell & McKinnon 2008), film-motivated tourism (Karpovich, 2010), film-induced tourism (Frost 2010), and film tourism (Macionis & O'Connor 2011; Croy 2011; Kim 2012). Literature review showed that film tourism and film-induced tourism have been most commonly used (Anul 2013).

While film tourism and film-induced tourism are used interchangeably, there is a distinction between them (Croy 2011). Film tourism is defined as visitation to a site that is or has been used for or is associated with filming (Buchmann, et al 2010), whereas film-induced tourism is the tourism influenced by both television and cinema that attracts and motivates people to travel to a film location (Croy 2011). In other words, film-induced tourism motivates visitation to and tourist activities at film locations (Croy & Heitmann 2011), but film tourism is only an incidental tourist experience of tourists to film-shooting locations (Croy 2011). Film-induced tourism can also include the visitation to sites where movies and TV series have been filmed as well as to tours to production studios, including film-related theme parks (Beeton 2005). However, movies tend to be a one-off or limited experience, for both the producers and the majority of viewers, whereas television series have a longer screening and filming period (Beeton 2005). Moreover, Television series are even more influential than films since they can regularly emphasize the appeal of the destination that builds top-of the mind awareness (Tuclea & Nistoreanu 2011).

O'Connor, et al (2010) defined film-induced tourism as an experience that is very much personalized and distinctive to each individual based on their own understanding and use of media images. Macionis also (2004) defined film tourism, as a post-modern experience of the tourist in a site, which has been showed in some form of media. Nielsen (2001) defines media-induced tourism as influences of mass media on travelers' trip planning and decision-making processes through more than film, television, and traditional literary formats (e.g. books, journals etc.), including radio, government reports and other communication platforms. To conclude, film-induced tourism can be defined as the increase of tourist numbers in a destination due to the destination's display in a movie shown either in cinema, on video, television, DVD, or lately internet (Anul 2013).

An example of film- induced tourism would be travelling to New Zealand because of the desire to see the movie sets and landscapes featured in The Lord of the Rings (Beeton 2005; Roesch 2009). It is also interesting to note that most movies which lead to film- induced tourism mainly belonged to the fantasy or romance type, such as The Lord of the Rings, Star Wars, Sound of Music, Harry Potter and Twilight, while comedy or action movies do not seem to attract film tourists as much (Blaha 2012). An important distinction in the area of film- induced tourism is made between on-location tourism and off-location tourism (Beeton 2005). **On-location** tourism describes visiting locations found in the environment that have been featured in a movie or visits to film sets that have been left at the destination. **Off-location** tourism refers to visits of a film set that has been constructed in a studio or an artificial setting (Beeton 2005).

Forms and features of film-induced tourism

Busby and Klug (2001) emphasize many forms of film-induced tourism as follows:

1. Film-induced tourism - as part of a larger holiday – the tourist visit a film location or take part in a video tour without having previous knowledge about the destination.
2. Film-induced tourism – as a main purpose of a special interest - the location and holiday booking is made as a result of its image in films.
3. Film-induced tourism – as the strength of the holiday – the beauty of natural landscapes, historical sites, and actors can serve as points of maximum interest.
4. Film-induced tourism – as a place where it is assumed that the shooting took place- the filming sites are visited, even if the film presents a different reality.
5. Film-induced tourism - as part of a romantic holiday - tourists visit places shown in movies as special, warm, full of love.
6. Film-induced tourism - as a reason to escape - tourists want to temporarily escape from the monotony of everyday life.

Macionis and Sparks (2009) has categorized film tourists into three types. **First;** are serendipitous tourists who just happen to be at a destination featured in a film, as part of multiple purposes rather than a single purpose . **Second;** are general film tourists who do not specifically visit a place just because of a film but can relate to the film referent set . **Third,** specific film tourists are those who actively seek out places seen in film and demand a pure film experience. Meanwhile, Croy and Heitmann (2011) classify film tourists based on the importance of films in influencing tourist decision **into:** serendipitous film tourists, incidental film tourists, casual film tourists, sightseeing film tourists and purposeful film tourists.

In 2007, the film consulting company (Olsberg SPI) has done a survey for the UK. Film Council and other participants including Film "London and Visit London" in order to describe the type of films and television series which contribute to the development of film tourism in a destination. The study reveals six characteristics of films which are likely to induce tourism (Olsberg SPI 2007:23). **These characteristics are:**

1. Strong narrative; for instance story and/or character driven films which are particularly emotionally resonant.
2. A positive, inspiring tone, rather than rough, depressing films or those which are challenging for mainstream audience.
3. High visibility screen products; for instance high-budget and star-driven films with a broad appeal.
4. Films which link to a wider established "brand" such as literature (Harry Potter), historical event (Troy), or cinematic aspect (popular director, actor, and producer).
5. Films in which the location plays a key role in the story and/ or experience of the characters, such as historical buildings and/ or heritage sites, rural village landscapes.
6. Films in which 'place' – whether real or fictional – plays a key role in the story and/or experience of the characters.

The given characteristics can be used as guidelines particularly for tourism authorities with limited resources to assess possible film projects and to make proper decisions regarding cooperation and funding. Films that reflect an authentic image of the destination and capture the essence of a place, whether it is scenery or cultural content, tend to be more successful in attracting film tourists (Grihault 2003).

Impacts of film-induced tourism

Movie filming sites are known to be able to attract tourists, bring economic opportunities (Busby & Klug 2001), strengthen popularity and destination image (Beeton 2005), enhance working opportunities (Couldry 1998), facilitate infrastructure investment and maintain environmental protection (Chiang & Yeh 2011). Kim and Richardson (2003) suggest that tourists who are exposed to the film have more favorable destination image towards destinations featured through films than those who are not exposed to films. Films can enhance destination awareness, appeal, and profitability (Riley et al. 1998). Riley and Van Doren's (1992) support that film qualifies as a "hallmark event", an event that is repeated often enough to have significant impact, and that such events lead increase the appeal of locations and then of profit. Additional businesses and services can be created through film tourism that in turn can encourage the extension and strengthening of the visitor season (Hudson & Ritchie 2006).

One of the major economic benefits of film tourism is that viewing film locations can often be an all-year, all-weather attraction, thus alleviating problems of seasonality (Beeton 2004). Also, both films and television have a wide socioeconomic appeal because they broaden the base of the visitor market (Schofield 1996). A film can continue to attract visitors year after year (Hudson & Ritchie 2006). Film-induced tourism is considered as a prime concern especially for community development because many of the more popular television and film sites are in small communities, particularly in rural/regional areas (Beeton 2004). Another significant benefit of the film tourism is that it increases the cultural value for the film location (Tuclea & Nistoreanu 2011). Furthermore, O'Connor (2010) noted that film induced tourism has the potential to reach new and emerging markets, for example, youth travelers.

However, film induced tourism could create a number of possible undesirable consequences, such as increased vehicle traffic, pedestrian congestion, and loss of privacy and local facilities for locals (Tooke & Baker 1996). The destruction of the natural environment is also a concern.

Another problem that could occur is that when the location seems to be different than how it is pictured in the film, this may lead to loss of visitor satisfaction (Hudson & Ritchie 2006). Beeton (2007, 2008) and Connell (2005a) reported that film-induced images could be unwanted, because of the negative storyline, such as condemnable activities. Destination marketers will not have control over how and to whom the destination is presented through the films and TV series (Connell 2005a; Beeton 2007, 2008; Heitmann 2010). This lack of control might cause unplanned tourism growth as well as promoting the destination to types of visitors that may not be attractive in social and economic terms (Beeton 2007, 2008). Consequently, Kim and Richardson (2001) suggested that destination marketers might need to develop or adjust their image management strategy according to the manner a location is portrayed in the film or series.

Film-induced Tourism and Destination Management Organizations (DMOs)

When planning for film-induced tourism, the key stakeholders that have to be taken into account are the destination management organization (DMOs), the local community, tourists, tourism businesses and the film industry (Heitmann 2010). Destination Management Organizations (DMOs) are considered as official, reliable, and most up to date source of information about a destination (Anul 2013). The World Tourism Organization groups the various DMOs that are responsible for managing the marketing efforts of their destinations, in the following categories: National Tourism Authorities or Organizations, which are responsible for management and marketing of tourism at national level, regional, prefectural or provincial DMOs, and Local DMOs which are responsible for management and/or marketing of tourism in smaller geographic area or city/town (Vagionis & Loumioti 2011). The structure and the status of DMOs differ from country to country, as offices, unions, services, committees, departments, councils, ministries, etc (Vagionis & Loumioti 2011). DMOs are team of tourism professionals that lead and coordinate all tourism stakeholders. DMOs roles include leadership and coordination, planning and research, product development, marketing and promotion, partnership and team-building and community relations (Morrison 2013). They also possess and control the "commercial brand name" of the destination. Finally DMOs have the possibility of offering a wide spectrum of services and support to the consumers, while they maintain particularly close relations with the suppliers of the tourist product (Morrison 2013). The challenge for DMOs is to efficiently create and utilize film-induced tourism, including product development and presentation as well as the follow-up implications of destination marketing and branding (Heitmann 2010; Vagionis & Loumioti 2011).

However, DMOs have little or no control over how, or for whom, the destination is presented through commercial films (Heitmann 2010). Even if destination planners are involved in the early stages of the filmmaking process, they would have no influence over the filming, storyline, cinematography, or other aspects of the film and thus would have no influence over the audience or target group (Heitmann 2010). The implementation of a strategy in attracting film producers is more effective in the early- stage of planning the production of film (Vagionis & Loumioti 2011). It depends on what the destinations can offer so as to have the opportunity to control which destination sites will appear in the movie (Vagionis & Loumioti 2011). It is important for the DMOs to establish an efficient public relations department or to assign an independent public relations company in order to strongly promote the destination as the best location for film shooting. Finally, an important factor is always the budget that is considered a prime concern for DMOs (Vagionis & Loumioti 2011).

Due to their role and function described above, DMOs play a key role in applying film-induced tourism, particularly regarding the marketing of a destination as film-location. Hudson and Ritchie (2006) develop a model that consists of five factors on which the success of film-induced tourism depend on: destination marketing activities, destination attributes (e.g. scenery, sets, backdrop, icons, awareness, and brand) film-specific factors (e.g. story, success), film commission and government efforts (e.g. lobbying, tax breaks), and location prerequisites (e.g. resources, cost, taxes, labor, and expertise). The model suggests that destination

marketing organizations (DMOs) can engage in a variety of marketing activities both before and after release of a film, and these are described below (Hudson & Ritchie 2006).

Marketing Activities before Release

- Targeting film producers to include destination beauty locations in their films.
- Appointing public relations specialists to place their regions in films.
- Offering grants to encourage studios to use the location.
- Preparing specific tourist guides for the famous locations where films took place.
- Providing images of the best locations for media or tour operators to be used in the promotion campaign.
- Working with the producer's publicist throughout the film production to ensure consistent messaging about the location and its merits as a destination.
- Developing marketing partnerships and preparing marketing materials in advance of a film's release.
- Ensuring media coverage of the film locations.
- Sponsoring the film directly.

Marketing Activities after Release

- Adopting collaborative campaigns with the film industry (Grihault 2003).
- Fostering relationships with film commissions to track productions. Film commissions are essentially marketing organizations that promote their localities to the film and television industries by publicizing filming locations, crew members and services of their area (Morrison 2013:344).
- Producing movie and site maps for tourists.
- Arranging guided tours and film walks for the famous film locations.
- Developing dedicated film Website that links the film to locations and location tours (Croy & Walker 2003).
- Hosting events in film locations.
- Inviting travel media to special release of the film.
- Promote hotels and guest houses that had been used in films.
- Enhancing crowd-sourcing is a good chance for DMOs (Anul 2013). Crowd-sourcing is to outsource a task to a group where (crowd) of people; to individuals outside of the DMO (Morrison 2013:340). It means that film makers create an online platform where they promote their film idea. Interested people or organizations can then become a member of the production team by donating money. In return they will be mentioned in the film's credits and get depending on their donation certain rights in the production. For instance, donators can influence the screenwriting, the soundtrack, costumes, as well as the film location (Anul 2013).

However, DMOs are facing serious challenges in creating successful marketing strategies to develop film-induced tourism in their destinations. Hudson and Ritchie (2006) found out that almost all organizations have to cope with limited economic and human resources. Facing limited resources becomes all the more serious when considering the fact that it is the high-visibility screen products with huge budgets and broad appeal which have great potential to induce tourism. Consequently, overcoming financial limitations play a key role in applying strategies for film-induced tourism (Anul 2013). Creating a network or collaboration between the film and tourism industry as well as the public sector is critical in order to overcome financial restrictions (Anul 2013:17). Cynthia and Beeton (2006) reported that tourism organizations could supply practical assistance, incentives or facilities to film producers. This could be translated into profits from the exposure gained, and the planned publicity. Furthermore, Soliman (2011) suggests that tourism bodies could arrange a list of locations that need to be promoted either locally or internationally according to the tourism promotional plan of the country – and the incentives that will be offered to the film producers for each specific site, and publicize this list to the films' producers.

Methodology

Qualitative research has been adopted as a method of inquiry in the current study as it is considered the most appropriate way to gather information required and to answer the research questions. Qualitative research focuses mainly on experiences and emotions and is designed to be probing in nature, thus encouraging informants to introduce concepts of importance from their perspective, rather than adhering to areas that have been pre-determined by the researcher (Altinay & Paraskevas 2008:75).

The current study, semi-structured interviews were chosen as the main data collection instrument. This interview technique is used to find out what is happening, seek new insights, identify general patterns and understand the relationship between variables (Altinay & Paraskevas 2008). Interviews were carried out in August and September 2015.

Based on a purposive or judgmental sample, this practical study was developed by conducting (15) semi-structured face to face interviews with key representatives in the Egyptian DMOs (Ministry of Tourism, Egyptian Tourism Authority, Egyptian Tourist Federation). Purposive sampling is important when the researcher needs to construct a historical reality, describes a phenomenon or develops something about which only a little is known (Kumar 2014). The primary consideration in purposive/judgmental sampling is the researcher's judgment as to who can provide the best information to achieve the objectives of the study (Kumar 2014). Twenty (20) potential experts were contacted, out of which (15) were actually interviewed.

An interview guide was designed to cover all the questions, topics and issues in the current study. The interview guide comprised nine open-ended questions. The first two questions focused on the characteristics of respondents (current position and years of experience). The third question inquired whether the DMOs consider film-induced tourism in their marketing priorities. The fourth question was about the current film-induced marketing activities. The fifth and sixth questions were about the respondents' opinions for the benefits and drawbacks of film-induced tourism. The seventh question dealt with film-specific factors that can induce tourism to destinations. The eighth question concerned respondents about the challenges that can face DMOs in developing film-induced tourism. In the last question, respondents were asked about their future plans and suggestions to encourage film-induced tourism.

Data Analysis

The current positions of the interviewed participants were as follows: Chairman-Vice President for Chairman-Marketing Managers-Executive Directors-Senior Managers and Consultants). Regarding the years of experience, nearly all respondents have long experience in the field of destination marketing (more than 5 years).

- The importance of film-induced tourism for DMOs.

Interviewees confirmed the great importance of this niche trend and they reported that film-induced tourism exists on their national promotional campaign. One interviewee called it "Product Placement". However, the interviewees indicated that film-induced tourism is not successfully integrated into the destination marketing campaign. One interviewee phrased *"It exists on the plan but it cannot be activated to the level that could be required"*. Interviewees also pointed out that there is no common project or vision between the tourism authorities and film bodies till now.

- The current film-induced marketing activities undertaken by DMOs.

Interviewees assured that the marketing activities for film-induced tourism are limited to the production of a short publicity film (90 seconds) and documentary film (20 minutes). Those films appeared on the official website of DMOs. Interviewees reported that there are two ways to adopt the notion of film-induced tourism:

- 1- Producing Egyptian high technical films or T.V series that can be shot at tourist locations, and then promoting those films in the international markets.
- 2- Attracting international film producers to shoot their films at the Egyptian tourist locations.

Interviewees considered the second option to be the best way to improve film-induced tourism because the first option needs high technical expertise in the film industry and also needs to be translated. One interviewee argued that meanwhile, the film industry in Egypt especially the production sector survives in weak circumstances. Furthermore, interviewees reported that Egyptian films could be used in Arab market. Interviewees assured that many countries gain a competitive advantage by encouraging international film producers to shoot films in their territories. One interviewee gave examples of Canada and Morocco. The same interviewee further mentioned that Canada had succeeded in attracting the American drama on its lands. Another interviewee pointed that Morocco had also succeeded in shooting international films at its deserts and the appearance of the Bedouin Life.

Interviewees also reported two cases for planning and encouraging film-induced tourism in Egypt. The first was in 2008 where an Indian film was shot at the White Desert in Egypt. In the inauguration ceremony of its first release, travel writers and media were invited and special events were organized. Besides, the Egyptian office of ETA (Egyptian Tourism Authority) produced promotional materials for this film and its shooting locations in Egypt. The second case was in 2013 where an initiative was developed to hire studios in the "Media City" for Indian film producers. Unfortunately, this initiative failed because of the bureaucratic aspects like tax payments and insurance issues. Moreover, one interviewee argued that the film industry leaders in Egypt did not welcome this initiative. Interviewees also indicated that DMOs lack trained experts who are able to handle the complex of serving film groups in a well manner.

- Benefits and drawbacks of film-induced tourism.

All interviewees assured that film-induced tourism serve multiple benefits, such as;

It enhances destination image; has a broad base of audience; is an indirect promotional tool; reflects new tourism products or trends in destinations; Is a universal messages to the international markets to assure safety issues in hosting countries, and can heighten the appeal of a destination by focusing on the famous facilities inside it (hotels-restaurants-historical sites). Also, local communities can gain many benefits through film-induced tourism.

On the other hand, interviewees were less concerned about negative impacts of film-induced tourism. They reported that film-induced tourism has few drawbacks. One interviewee argued that shooting films in natural sites can cause environmental destruction like destroying coral reefs. Another interviewee pointed out that films can reflect unwanted images for the destination as they may concentrate on the negative aspects of the portrayed community. The same interviewee urged that DMOs must have upper hand in choosing the storyline or scenario before accepting to shoot films. Another interviewee confirmed that there must be a balance between the storyline of the film and the special characteristics of the hosting community.

- Film-specific factors.

Almost all the interviewees confirmed the six characteristics of films published in the report of Olsberg (2007). they further mentioned that emotional films with inspiring tone and strong narrative can have strong potential to attract visitors. One interviewee indicated that films with high-budget and great characters can also attract tourists.

- Challenges facing DMOs in planning film-induced tourism.

All interviewees agreed upon the existence of great challenges when planning this trend. They commented *"Film makers are interested in telling their stories and production companies seeking only for profits; no one thinks of encouraging tourism to the destination."* One interviewee further pointed

out that government did not pay enough attention to encourage tourism as many other sectors. Interviewees considered the challenges as follows;

- 1- The existence of administrative and organizational complexities in the restrictions like; the extraction of film shooting permits , the approval of security authorities and the non-clarity of the required measures.
- 2- The multiplicity of the authorities that can offer film shooting permits or licenses.
- 3- Lack of a national plan or project that can join forces between tourism and film bodies.
- 4- Lack of incentives or offers that can be presented to attract international film producers.
- 5- The increasing costs of film shooting fees.
- 6- Insufficient financial resources need to produce high quality films and also the weakness position of the film industry in Egypt.
- 7- Lack of any initiative from film bodies to encourage this trend.
- 8- Lack of governmental support to coordinate the efforts of both sides; tourism and film parties.
- 9- Lack of control from DMOs upon how the destination is portrayed in commercial films.

In the light of the above mentioned challenges, interviewees reported relevant suggestions;

Conclusions and Recommendations

This research investigates the role of the Egyptian DMOs in developing film-induced tourism. The literature review has highlighted the definitions, benefits, drawbacks and forms of film-induced tourism. The practical study was developed to answer the questions under investigation. Qualitative semi-structured interviews with key representatives in the Egyptian DMOs were undertaken. The research findings revealed that participants appreciate the notion of film-induced tourism; they list a number of benefits that could be gained from practicing film-induced tourism. The participants also indicated that film-induced tourism rarely caused negative impacts to a destination. The main findings of the practical study indicated that DMOs still practice the traditional promotional activities with little concern of film-induced tourism. The great challenges discouraging film-induced tourism, can be; the complexity of the administrative and regulatory issues required for film shooting, lack of incentives offered to the international film producers, insufficient financial resources to produce high quality films or T.V series. The participants also suggested that they can promote Egyptian films for Arab market.

Based on the suggestions that were presented in the practical study, the following could be recommended:

- Greater recognition and acceptance of film-induced tourism from the DMOs. They must believe to change their traditional promotional tools and rethink of new strategies.
- Activating a real destination placement strategy either by promoting locations to film producers in Egypt and abroad or by promoting the destination to international film studios.
- Enhancing intense cooperation between tourism authorities and film bodies.
- Creation of a national film-induced tourism campaign around specific films or T.V series. DMOs can exploit placing those films in Arab countries.
- Paying more attention for the studies and the researches on innovative tourism trends.

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السياحة الناجمة عن الفيلم: دراسة دور منظمات إدارة المقاصد السياحية في مصر

الملخص العربي

أنشأت العلاقة الوثيقة بين صناعة السينما والسياحة اتجاها للسياحة المتخصصة وهو: السياحة الناجمة عن الفيلم و المسلسلات الدرامية. وتعتبر منظمات إدارة المقاصد أحد أهم الأطراف ذات المصلحة الرئيسية لتوليد السياحة الناجمة عن الفيلم. الهدف الرئيسي من هذه الدراسة هو الكشف عن الأنشطة التسويقية الحالية التي تضطلع بها هذه المنظمات في مصر من أجل الترويج لهذا النمط. أشارت مراجعة الدراسات السابقة إلى أن هذه المنظمات يمكن أن تتبنى أنشطة تسويقية متعددة للترويج للسياحة الناجمة عن الفيلم. ومع ذلك، فإنها تواجه تحديات عند تحقيق أنشطتها. و بناء على عينة قصدية، والبيانات الأولية التي تم جمعها باستخدام الاتجاه النوعي، تم إجراء مقابلات شخصية مع كبار الخبراء في هذه المنظمات المصرية. وكشفت النتائج الرئيسية للدراسة العملية عن أن هذه المنظمات لم تقم بأي أنشطة تسويقية ناجحة أو مبتكرة لتطوير السياحة الناجمة عن الفيلم ماعدا إنتاج أفلام الدعاية القصيرة و أيضا أفلام وثائقية. وقدمت الدراسة لهذه المنظمات بعض التوصيات و الرؤى الهامة التي يمكن أن تساعد على تشجيع السياحة الناجمة عن الفيلم.