Positioning film tourism at the top of mental awareness: some explanatory insights from the Jordanian case

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Abstract

The production of film-induced tourism has lately gained extensive support in global tourism literature and among destination promotions alike, with limited attention given to movie locations in developing countries, including reality TV programmes sets. This paper gives witness to the effect of motion pictures including Lawrence of Arabia, Indiana Jones and the Last Crusade, and The Martian movie, upon tourist visitation selection. For this purpose a conceptual 3 P's model was developed to explore the extent and influence to position film locations in the top of mind awareness for potential tourists. This integration was conducted using a total of 35 interviews with tourists as respondents from different nationalities during their trip to a Jordanian destination, and by referring to each film's blog site. The data received was from a content analysis from the interviews, and the frequency results indicated that film tourism is a secondary motive tourism experience due to the missing of the idea of identifying film location in narratives indicative in understood language, short time shooting of scenes, and the run of productions of films. The results do not disregard the idea that a strong perceived awareness has been achieved by watching reality TV shows as types of documentary series rather than cinema movies. Grounded on our empirical analysis, this paper proposes a research agenda that integrates the real socio-cultural attributes of the destination to film tourism production.

Keywords: film location, positioning destination, travel selection, top of mind awareness, Jordan.

Introduction

Film tourism (FT), unlike any other kind of tourism marketing activities, is a relatively modern addition in visiting a film destination, because unique landscapes have been featured in films. While this aspect differs from micro to macro motivations, one needs to consider the context of a tourist's visit. The phenomenon of visiting a place due to films that may have been shot there, may not meet similar success in all destinations (Beeton, 2016). This research discusses why some highly famous movies did not bring many more tourists to

Jordan like many first world countries' trends show, for example movies shot in Paris or London. A number of fashionable classical westerns movies have been conceived in Jordan, also adding to various quality reality TV programmes. Lawrence of Arabia is an eternal epic movie and a multiple Oscar winner, shot in Wadi Rum desert early in 1962. Indiana Jones and the Last Crusade is another movie which was re-photographed in closer shots in Petra throughout 1989. Adding to the existing list, numerous new movies have been shot in Jordan with global awards such as The Martian, Brother, The Hurt Locker, Revenge of the Fallen (Royal Film Commission, 2018). Jordan has established the Royal Film Commission (RFC) in 2003 to carry and drive film tourism, and while an extensive number of film tourism activities have been featured in the country, on the ground, few changes have occurred.

Background to film location in Jordan

Half century ago, **Lawrence of Arabia** the motion picture (1962), was shot in southern Jordan. The majestic backdrop Wadi Rum desert, was specifically used. The movie has met absolute critical positive appraisal generating unexpected financial-growth objectives, and popularity for succeeding generations (Brown, 2005). Aitken (1994) stated that the movie has been powerfully recognised as a determinant of cultural Bedouin norms marking significant cultural and political biases with the absence of subtexts within the movie or narrative cinema. Its desirability in visuals, tunefully in line with musical drama, using spectacle screenplay, the exceptional performances of actors like inter-alia Peter O'Toole and Omar Sharif, and the film taken as a whole, keeps on being measured as one of the most supreme cinematic performances ever made according to the British Film Institute (2013).

This cinematographic production in thought-provoking images, projected fabulous sandy scenery, and a perpetuity of golden dunes framed Lawrence riding a camel back to a mirage shot under the glimmering desert sun (Kennedy,1994). As a unique innovation, the global cinema ranked the movie at the top of the list of the best ever made movies (Caton, 1999). Even though the movie was produced in 1962, it was selected to be the first epic genre, the 5th original film, and updated for the 7th time in the greatest movies list by The American Film Institute (2013). Also, The British Film Institute (2013) placed it amongst the topmost ever made films, and it ranked 3rd in a poll of the paramount British films.

Indiana Jones and the Last Crusade was the subsequent eminent movie featured in the ancient city of Petra in southern Jordan. It is a another masterpiece which recognised an overall gross revenues of US$474,171,806 million globally. In the era in which the movie was originally released, it was the 11th highest-grossing movie of all time. *Indiana Jones* as a character became an artefact or icon that is legendary and the movie has globally earned the highest-grossing movie title through 1989 in North of America (Filmsite, 1989).

Film Tourism (FT) perspectives

Previous research manifested the effect of FT on destinations each in its perception (e.g.: Kim 2012; Rittichainuwat, 2018; Beeton and Seaton, 2018). Fidgeon (2017) outlines the power of film locations to project film sets not only for economic but also for environmental improvement, community pride and recognition. Similarly, Bakiewicz et al. (2017) argue that heritage interpretation is a valuable context for producing FT. Although Macionis and Sparks (2009) highlighted that FT is a secondary motive or incidental tourism experience, they presented novelty aspects, prestige aspects, and emotional involvement as the most key factors considered by tourists when visiting a film location.

Kim and Kim (2017) state that individuals' memory link film backdrops and culture when deciding upon a destination. Generally, novel studies included in FT and TV programmes as well as drama series and documentaries, require careful study (Iwashita, 2008; Basanez

and Ingram, 2013). The dirth of literature of the phenomenon of FT has conceptualised FT from a range of different perspectives, and only limited studies have investigated this causative relationship beyond western countries. Beeton (2005) asserts that films can induce tourism through involving both the destination marketers and filmmakers.

Literature Review

Mass media is the foremost source of marketing tourism destinations, beside familiarity, and FT which have important roles to play in the complexity of visitation decisions. Beeton (2006) assumed that understanding the power of the interest in a movie and its aspects that affect its longevity are to date tremendously varied and poorly understood from a range of cultural perspectives. FT has been delineated from varied perspectives. However, a conceptual 3 Ps model is used to explain the extent of the influence which movies have on ascertaining the perceptions of tourists destination selections.

Film Induced-Tourism (FIT)

In recognition of the increasingly significant role of FIT in destination marketing research (Roesch, 2009; Hudson et al, 2011), FIT aspects in academia are growing but vary widely from its sustainable benefits to tourism destination (Saltik et al, 2011; Beeton, 2005; Walaiporn 2008; O'Connor 2010) and also to tourists' experiences (Carl et al, 2007; Beeton 2010). However, FIT literature designated that each movie location consumed its own details to be successful due the attribution of its technical aspects, and a site is visited based on the so-called iconic attraction or mental visitors' icons (Roesch, 2010).

FT, whether it is factual or fictional, drama or documentaries series, exerts itself in a durable way to promote film destination (Kim and Richardson, 2003). The Lord of the Rings as a successful example, was filmed in New Zealand and has motivated numerous tourists to explore and visit the movie set (Buchmann et al, 2010). However, the amassed tourists' arrival cannot be enlightened only grounded by a movie's sales (Roesch, 2010). This is in contradiction with Walaiporn (2008) who assumes that the most popular movie has the higher potential to induce tourism.The increasing international runaway production revealed the researchers' concern to the On-and-Off movie location (Carl et al, 2007). Beeton (2005) assumed that the awareness of an audience to off location shooting is exceeding all expectations. Beeton also cites the movie *Braveheart* starring Mel Gibson which induced greater tourism to Ireland, as well as to Scotland in which it was set.

Global FIT production

International leisure travellers are becoming today more motivated to explore what they have realised through media (UNWTO, 2009). It is worth noting that a predicted 28 million holidays in the UK have been affected yearly based on watching the country on some location movies (Kim et al., 2008). Film location experience has been induced by both film makers and destination marketers to embrace cooperation worldwide to promote a destination on the screen (Kim and O'Connor, 2010), either for depicting quality movies or documentaries series to obtain extreme revelations of the destination (Hudson and Ritchie, 2006b), rather than as a mere target for advisement (O'Connor et al., 2011). So many international examples of movie locations are given as success stories such as "Troy" in Turkey, and "Braveheart" in Scotland and "Zulu" in South Africa.

Two decades after the affirmative consequences of the FT phenomenon by research, new ideas along with work emerging from new researchers and academics has been undertaken on new related topics such as the movie setting and storyline. For instance, an investigation had been conducted by Kim et al., (2008) to uncover how drama series moderate the distrust and rigidity between Japan and Korea. Likewise, the gigantic ecological demolition in specific

areas has been totally well-maintained through movies and reality TV programmes. Indeed, such production has also driven tourism to locations such as those where there is over-fishing and the damage of a coastline's coral reef (Connell, 2005).

Roesch (2010) demonstrated that most tourists recall or enquire about a movie locations during their trips. Accordingly, FIT animates its location for generations and the movie set anticipates to generate an image of the film even after one's visit. Roesch (2010) associated the tourists' number to be as high as 12 diverse US movie sets through ten years before filming and five years afterward a movie was shown.. The outcomes show that tourism improved by 54% once the movie was shown. On the other hand, this proportion with other figures need to be appraised carefully to eliminate other manipulating aspects such as familiarity.

FT and destination positioning

Traveling due to extrinsic drivers and intrinsic emotions (Hudson and Hudson, 2017), or the so-called push-pull drivers (Macionis, 2004) has received extensive consideration. Afore-going research was assumed to grasp the furthermost operational appeal motivations of FT grounded by Dann's (1981) push and pull motivation model. However, Riley and Van Doren (1992) submitted backdrop or scenery as critical, while Riley et al., (1998) considered a movie plot as vital to drawing tourist attention. Later, it was reasoned to be a movie's function in aspects such as icons which sow seeds in the watchers' mind. Then, Roesch (2010) specified that every FT has its identifiable motives based on dissimilar icons, additionally, Sing and Best (2004) mentioned that individuals save their icons based on their own prior knowledge to movie location. Macionis (2004) stated three motivational drivers of FIT as being the "Place (location attributes, scenery, landscapes, weather, cultural origin, social origin, activity origin) Personality (actors), and Performance (plot, theme, genre) ".

Later, Hudson and Ritchie (2006b) diagrammed the success of FT related to the icon perception and the 3Ps dynamics in relevance to story, or physical icon. However, in spite of the empirical evidence, Rittichainuwat and Rattanaphinanchai (2015) noted that potential film tourist characteristics are contrasted by location, time, and circumstances. In addition, as time goes by, individuals tend develop particular emotions toward a film and actor which is conditioned to the run production of new films and other actors emerging. Therefore, scenery highlighted in FT induces an icon as for example linear dunes or forests, elevations or waterfalls, and historical monument. Likewise locals, cultural aspects, style of life or further unique locality attributes are important. Instead, personality of a place is signified by actors used. Research has shown that celebrity actors attributes positively affect film location (Macionis, 2004; Liou 2010). Whereas, performance relates primarily to plot, including music and sound, agreeing with Macionis (2004). Beeton (2005) detailed the correspondence between the film's storyline with the tourism destination, and how adverse storylines damage the image of a film's location (Tasci et al., 2007). Whereas, Roesch (2010) asserts that the entire performance and movie context is more vital than the distinctiveness of the movie location. Furthermore, the familiarity of movie location is a powerful brand. Hudson and Ritchie (2006b) and then Roesch (2010) identified specific aspects in movie tourism that induce tourism, this research relinks some of these aspects.

Methodology

This explanatory study adopted qualitative approaches to provide broad insights into what ways one makes changes and associations (Ritchie, 2003), which determines which important elements movies or TV programmes have to attract watchers' motivation.

According to Schensul and LeCompte (2012) qualitative methods are used mainly to enhance the research accuracy and authenticity to cover the subject study, and thus to

permit the participants to provide their own context. A focus group study to investigate both variables motivation in FIT and travel selection was used. A purposive sampling method with 35 subjects was used and included subjects who had watched at least one FT and excluded those who did not. Participants were selected to respond to open ended questions; the interviewees were international arrival tourists from France, Belgium, Netherland, Italy, UK, USA, Singapore, Malaysia, and Indonesia and from both genders. In this research, the researcher searched for clues as to whether a film location was specifically selected and involved in a tourist's visitation decision. This was useful to explore, and the evidence for this influence is important, the how and why watchers decide to visit film locations in Jordan tourism destinations is vital for destination marketing. The participants were enthusiastic to take part in the investigation with assurance that what they stated as data, would be to dealt with confidentially and anonymously. The interviewer was their guide during their visit to Jordan and each discussion took from 20 to 30 minutes to complete.

The participant groups were interviewed at the end of their trip within a time convenient to them. Open ended questions included 'why did you choose to visit Jordan?' 'which of the information sources best depict your knowledge about Jordan as a destination?'; 'What are the stimulating features in FT for creating enough desire to visit a film location?'; and 'how do you believe the film location stimulated you to visit Jordan further and again after watching any film or TV programme? '. The researchers carried out a pilot testing with 5 tourist groups to find out any supposed ambiguity in the formulated questions. Minimal change was added to questions, and 35 interviews were successfully completed. When the acquisition of respondents reached saturation with no new broad data given, the interviews were closed. The interviewers used both of a tape-recorder and field notes to transcribe the final discussions as a step to enhance the quality of data management (Tessier, 2012). After this data was placed into percentage qualitative coding software and qualitative content analysis (Aquad 7) took place.

Findings

This article set in a context discusses to what extent FIT improved the overall destination positioning of Jordan for natural and socio-cultural tourism. The qualitative approaches were selected in form of an analysis of the top 3 out of 78 FT that all had been featured in different locations in Jordan, in terms of their familiarity and rewards obtained. With the completion of the interviews, the responses about previous touristic experiences and film locations on offer were confronted with their perspectives about Jordan as a film location set to be contrasted and compared with other destinations.

Results are needed evidence for the perceptions of films location and the necessity for changes. A significant number of Indiana Jones - The Final Crusade, The Martian and Lawrence of Arabia film watchers were affected more by the storyline and the actors rather than film location as such. Thus only very few subjects were really affected by those films locations, whereas it has been observed that documentaries were interconnected more to local culture and people. Also, those who commented on their viewing experiences related film location have the touristic potential to visit, and then market the destination effectively by word of mouth. It is agreed that the more a film location is identified, the more landscapes are presented as well as a good storyline related to the place, the more these will serve to improve the destination image and marketing. Limitations are discussed and recommendations for further research are given below.

An analysis to board tourists includes 35 valid participants, from France (9), Netherlands (8), Belgium (6), Malaysia (4), Singapore (3), Italy (2), UK (2), and (1) from USA correspondingly. Regarding demographics, the participants set up group ages ranging from (27) to (66) old years, 47% women and (28) employees of both genders, and (7) retired. Finally, 65% of respondents had undergraduate university or a high school degree education.

Themes were identified before, during, and after primary data collection from secondary and primary sources. The previous literature, set definitions, and the personal experiences of the researchers with the subject matter (Maxwell, 2012) were all important. Some themes and categories were formulated in the course of the content analysis of the interviews such as partial experience and local culture. Schreier (2014) illustrated that content analysis describes qualitative data "by assigning successive parts of the materials to the categories of a coding frame". We reduced the interviews into text descriptions; these headed text descriptions are selected aspects of meanings that have features in the overall research questions.

The word-based approach was the technique of choice due to the simple short answers to open-ended questions (e.g., word repetitions, indigenous categories, and Key-words-in-context (KWIC). Computer software such as Aquad 7 has little trouble in generating frequency counts for key words so as to identify themes. Key-words-in-context (KWIC) are closely associated with indigenous categories. KWIC is based on a simple observation: if you want to understand a concept, then look at how it is used. In this technique, researchers identify key words and then systematically search the corpus of text to find all instances of the word or phrase. Each time they find a word, they make a copy of it and its immediate context. This high systematic methods required to repeat coding twice to test the consistency to find the themes of attractions based on the transcriptions. Table 1 below presents the generated themes and equivalent amount of the text units.

Table 1: Attractive and unattractive features

Themes	Categories
Stimulating factors in film tourism	Scenery, actors, film location and story Travel regularity, authenticity and experience Type of film-induced tourism Cultural and historical attraction Uniqueness of location. Familiarity of place attributes
Frail factors in film location	Identifying of the place in narrative or indicative understood language Short time shot Fantasy and realism Sources of information and knowledge Partial experience and far of local culture Story film context and scenario

Attractive features

Scenery, film location, actors, and story

The first most mentioned factors by (31) respondents were the 3Ps. They stated overall that film-induced tourism has an effective role in positioning a film destination among the top audiences' mental awareness positions through three stimulating icons. These are: Place, Personality and Performance. The positioning of these movies induced intentions to visit movie locations, and this supports the statement that the most popular and successful movie has the higher potential of film tourism (Walaiporn, 2008).

"…and all the characters and story, the culture and issues surrounding it that grab me.
That's what I want to experience…. reputability, the teaching language is English

….”(#36 from Belgium) “…it's often the characters I associate with a place that influences me. I now associate Montenegro with James Bond ” (#42 from Singapore). “But after watching the magnificent scenery in Lord of the Rings, I would love to visit New Zealand some day.... The Lake District is also on my itinerary because of Beatrix Potter.” (#34 from France).

Travel regularity, authenticity and experience

Most of the respondents who have a regular travel behaviour experience, (19) out of (35), suggested that film tourism was a substantial information source and sharer of knowledge (33). This is besides other sources like social communication (friends, relatives and families), educational knowledge (social media, magazines, newspapers, schools and universities), and commercial activities (travel brochures and exhibitions). Although film tourism was not the foremost motive for visiting place shown in movies, other reality TV series indicated more positive outcomes on destination selection rather than films according to (24) respondents. Yet, locations shown in movies remain exciting to match and serve to turn the experience of a place into a personal reality. Within the visit to the film's backdrop, all respondents tried to identify the featured sceneries and monuments and this was also the case for even those who did not visit a destination on account of seeing a movie. For instance, one of the respondents stated that

> “…Since New Zealand became awfully famous due to the film of Lord of the Rings, yes ” (#39 from UK) Similarly, “…I still wish to visit Scotland as for me that is where the story of Braveheart is based, where the real characters lived and fought, where the culture is that I wish to experience….” (#43 from Italy).

Type of film-induced tourism

Multiple answers (12) came varied relating to film tourism type. It was observed that movies and reality TV documentaries occupy the uppermost list of activities for most respondents, and at the same time, drama, comedy, fantasy, adventure and travel programs have their own popularity. For example some of the respondents stressed.

> “…I think movies and shows on television like documentaries can persuade me to travel and I'm sure lots of other people too….”(#47 from Netherlands).

Cultural and historical attraction

Aligning with Macionis (2004) model recounting the iconic image, some respondents (11) were striving for film place, and they saved the film location as icon allied to cultural and historical sites or events. Engaging locals and a part of their culture alongside location or through actors is also a key success factor to film tourism in agreement with findings by Roesch (2010).

> “…I love the films of Pedro Almodovar. The colours, characters and spirit for life makes me want to be in Spain.” (#52 from France) “After seeing ...in so many movies, I just had to go. So ancient, medieval,… the castle and people….” (#41 from USA).

Film performance and uniqueness of location.

A significant number of respondents (23) mentioned that the uniqueness of scenery in film tourism and its backdrop, are the core reasons to visit a destination seen. That is to say the success of film location reflected positively on the position of the destination among the visitation decisions, this result supports Walaiporn's (2008) assumption who deliberated on the most popular films having the higher potential to induce tourism.

"…I have to say, after watching Lawrence of Arabia which was partly filmed there..." (#66 from France). Wadi Rumm was spectacular red desert cliffs where Peter O'Toole donned his flowing white outfit in the film and the Martian now... also the ancient site of Petra which looked so impressive in Indiana Jones and the Last Crusade. …." (#27 from Netherlands).

Familiarity of place attributes

The familiarity of film location attributes increase the potentiality of visiting a site through improving the desire to know more about a film's shooting destination, or watching more and more of a site in diverse films in agreement with Stepchenkova and Mills (2010).

"…I have always said that if I ever go to Australia, I definitely want to see the set of Neighbours..." (#38 from Belgium). "…OK, I like to see places that have impressed me on film when travelling"…. (#63 from Netherlands).

Weak factors in Jordanian film location

Identifying of the place in narrative or indicative understood language

It was exposed from 29 of the respondents who had viewed at least one of the stated movies conceived in Jordan, that the movies did not shed light on the film location. Once the total participants' opinion were solicited about their visual interaction with the films, they assumed that the film location was somewhere in Morocco or even Spain, in the case of the Lawrence of Arabia movie. In the Indiana Jones movie, the commencement of the film's screening events was in USA then Italy thus providing indicative placement, nevertheless the world heritage site of Petra was not identified at all as a location in Jordan. This result was in agreement with Wang (2007) and also in divergence with Beeton (2005) who assumed the affirmative endings on the mutual destinations.

"… I am not aware this does happen. The Lawrence starring Peter was a popular film set but most of it was not filmed here. I believed it was Morocco this can affect tourists in different ways…." (#31 from UK). I guess some tourists, perhaps they did not know it was filmed here.....…film tourism featured in Jordan need to be taken in lovely narrative style as unfamiliar destination…." (#36 from France). "… This is similar for me with Indiana film, or other films are part of this. (#49 from USA).

Short time shot

The interviews suggested that films may possibly induce tourism if watchers perceive the location within long time shots, and there is a concentration on location attributes in admirable context with the film story. This makes sense as per Hudson and Ritchie (2006b). Findings from the interviews specified that the visual experience of tourists was different to the way that the destination was presented in a movie. Once the location is good and enough of it is presented, then the image proceeds to climb in the viewers mental position as a conceptual cognitive image or it is saved as iconic attraction to be interpreted in real visits. 22 respondents agreed with the quote below:

"…Film tourism featured in Jordan need to take long shot on location in lovely as unfamiliar destination... " (#38 from Netherland). That may help to involvement into new culture to shape images of a country, yes Lawrence for instance was actually lovely one. Such movie as well, beautiful desert into historical long shot" (#30 from France).

Fantasy and realism

It was encouraging that all the participants had watched at least one of the movies. Mainly, Lawrence of Arabia was viewed by all the interviewed subjects, followed by Indiana Jones and The Last Crusade movie with 28 participants. The Hurt Locker had been viewed by 22 movie goers. A total of 14 respondents had seen both the Fair game and Revenge of the Fallen movies. The respondents explained that most of the film tourism in Jordan is far off local culture and more close more to fantasy. They mentioned that documentary series give greater impressions of what is going on in a country. All the interviewed tourists thus demonstrated that their experience of a country through those movies was to an extent partial, but closer to total when it came to documentaries.

> "…did you see the movie red planet ! because I viewed the Martian , it is a very emotional piece of surviving and determination out in the wilderness of space….." (#26 from Malaysia). "…When judged against recent science fiction flicks, The Martian lacks the technical ingenuity and excitement of say,… I guess I was expecting an altogether different film…."(#29 from Malaysia). "…. I had heard that in this film, science and fiction had finally been married together, but science and logic were sacrificed for drama..... I like the name, Revenge of the Fallen…."(#46 from France).

Sources of information and knowledge

The question permitted respondents to give more than one answer purposely to find out if their knowledge of Jordan was induced by a movie. Otherwise, organically driven by other information sources such as social communication, commercial activities, and educational sources. However, 35 participants were aware of Jordan from prior knowledge. The responses demonstrated that documentaries were the most significant information source of destinations for 21 of the participants, and film tourism shared knowledge for only 6 respondents.

> "…This film........ helped me to ask more, know more, maybe more than others …."(#28 from France). "… I watched three movies in which Jordan was featured but what motivate me to visit Jordan were the branches and roots series….."(#34 from France). "… Jordan has good image and my friends had visited the country and liked it …."(#30 from Italy) "… Lawrence was very lovely one, but that would be television programmes or internet. Also... through reading about history or whatever …."(#29 from Singapore).

Type of film induced tourism

The interviews indicated that 63% of individuals who displayed high awareness were doing so as a consequence of following documentary programmes, compared to 37% of movies' watching which concurs with findings by Connell (2005a). The advantage of documentaries were: focus on destination; documentaries as reality TV are preferred in social theme through positioning locals and traditions during long time shot; considering the circumstances of destination and locals from real aspect as sociocultural concern and economics; detailed and narrative; reality TV series convey facts about real destination; telling historical events in and objective truthful style.

> "…Get a contact with the culture. Documentaries inform more and excite audience about history, traditions, culture, landscapes…." (#33 from Belgium)

Story film context and scenario

A noteworthy number of the interviewed subjects stated that scenery is one of the main reasons to position Jordanian destination more as seen in such movies. The interviews

revealed that the storyline produced some key factors with other success of film performance like music and sound, which were further enhanced by the awards given to a film. All this is in addition to engaging the local culture (O'Connor,2010), counting a place as a part of a lifestyle, and rituals as further attractions to a film and given in either narrative or indicative styles.

"… First watching I didn't understand much…." (#27 from Malaysia).

Conclusion and future research

Marketing tourism destinations through films by positioning the product at the top of the mental awareness of viewers, before and after the release of films, was investigated through a qualitative method alongside each film blog which was examined to find out how a destination may benefit from a list of movies shot there in terms of marketing it as a desirable destination. The outcomes deliver fruitful implications for both practitioners and scholars. The overall result identified that the more emotional involvement audiences exhibit and improved programing reality TV, the greater the likelihood of them visiting FT locations.

This research concludes the mutual relationship for both films and destination, and the success of films is a major factor in destination promotions, but it is not a sufficient indicator of intent to visit a screen location. When some movies were shot in Jordan such as Lawrence of Arabia, Indiana Jones and the Last Crusade, The Martian, The Transformers and so many other movies, all of these films attained a great reputation. Those movies become new attributes of the destination through the popularity of the actors and the total film performance when viewed globally. The results imply important factors committed to this aim as being the identifying and well presenting of film destinations in appropriate scenarios, with total absence of local culture in these films brought to within maximum exposure. Moreover, the run production duration of film making in the same destination is another major concern for future productions.

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