

The Role of Drama in Promoting Domestic Tourism in Egypt

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Abstract

This study aims to assess the effect of drama tourism and its elements, such as character, storyline, and aesthetic effect on the intention to visit the Egyptian destination portrayed on screen. Data were obtained from 1125 domestic tourists in Egypt. According to the findings, drama portrayals featuring Egyptian destinations significantly increase domestic Egyptian tourists' intentions to visit those depicted destinations. Moreover, drama elements affect the intention to visit the destination portrayed on screen. This study provides several contributions to drama tourism and its elements by complementing previous studies and introducing new outcomes. The practical implications of this study also benefit the Egyptian government, marketers, and destination management organizations (DMOs) in promoting Egyptian destinations.

Keywords: Drama tourism; character; storyline; aesthetic effect; intention to visit

Introduction

The drama was first introduced by the Greek philosopher Aristotle. Drama is defined as "a composition intended to portray a character or life or tell a story involving conflicts and emotions through dialogue and actions" (Kolhapur, 2015:3). It has been used for millennia to address societal problems and entertain people (Lim, 2008; Rewtrakunphaiboon, 2009). Drama tourism has been heightened by the expansion of satellite and cable television, the use of DVDs, the rise of moviegoers, and the continuous development of technology. Moreover, the shelf life of drama could have a longer-lasting impact than other promotional tools. It provides an inherent image of a destination by introducing a vivid experience, which seems less biased and more credible than traditional promotional tools (Belch & Belch, 2004; Farayi & Bolivia, 2018; Kim et al., 2007; O'Connor et al., 2010; Shani et al., 2009; Soliman, 2011; Warnick et al., 2005).

Although the drama has been used to promote tourism in many countries, more investigation still needs to be done into how drama plays a role in promoting domestic tourism in Egypt. Also, there still needs to be more investigation into how the character, storyline, and aesthetic effect can affect tourists' intention to visit the Egyptian destination portrayed and to engage with the destination's activities. This lack of research and managerial attention is concerning because it could hinder the potential growth of domestic tourism in Egypt. Accordingly, the current study contributes to the existing literature by examining the effect of the character, storyline, and aesthetic effect on tourists' intention to visit the Egyptian

destination portrayed and to engage with the destination's activities. The study has an additional contribution by studying how character, storyline, aesthetic effect, and the activities of drama tourism could affect the intention to visit the Egyptian destination portrayed. Therefore, the current study aims to contribute to the existing literature by investigating the effect of drama character, storyline, and aesthetic effect on both the intention to visit of the domestic tourists and activities practices in the destinations portrayed.

Conceptual framework and hypothesis development

Drama tourism

Many terms are used to describe drama tourism, including movie induced tourism, television tourism, cinematic tourism, film tourism, screen tourism, and media induced tourism, but the most common definition is film tourism (Abdo, 2019; Beeton, 2005; Beeton, 2016; Grihault, 2003; Hudson & Ritchie, 2006a, 2006b; Kim, 2010; Reijnders, 2016; Su et al., 2011). Drama tourism is defined as "tourist visits to a destination or attraction as a result of the destination being featured on the cinema screen, video or television" (Kim and Reijnders, 2018: 1). Macionis (2004) defined it as a highly personal and unique experience for everyone based on their understanding and use of media images. Roesch (2009: 6) stated that "it is a specific pattern of tourism that drives tourists to see screened places during or after the production of a feature film or a television production". Drama tourism mean any movement of people directly or indirectly inspired by audio-visual products (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006a).

Drama includes films, series, and prerecorded products (videos and DVDs), as well as digital media, which have become the main entertainment medium and have a particularly positive impact on tourism (Beeton, 2016; Bernardi, 2016; Connell, 2006; Ekin & Akbulut, 2018; Jokinen, 2018; Swarbrooke & Horner, 2007; Vara, 2020). Drama strongly influences people's thinking and can give audiences a wealth of meaning, reality, and imagination (Beeton, 2016, 2005). As a result, Busby and Klug (2001) suggested that films and television series penetrate people's lives and inform how they understand themselves and their role within their society. Moreover, drama influences people's choice of holiday destinations and decision-making process (Iwashita, 2006; O'Connor & Kim, 2014).

Mutiny on the Bounty was one of the first movies to bring many tourists to a destination portrayed on the screen. After the film's release, Tahiti became a popular tourist destination. More than a decade after that, films like *The Third Man* and *To Catch a Thief* made drama tourism more widespread. For more than 55 years, individuals have traveled to Vienna to see the destinations where *The Third Man* was filmed. The city of Salzburg, where *The Sound of Music* was filmed, got about 300,000-day tourists after the movie was released (Roesch, 2009). The most well-known example of a film that helped boost tourism is the fantasy trilogy *The Lord of Rings*, which was shot in New Zealand and accompanied by a massive publicity campaign. Due to the film's popularity, New Zealand's government and tourism organizations promoted the country as Middle Earth's home. Drama tourism has made New Zealand known worldwide and boosted the country by bringing in millions of dollars (Jones & Smith, 2005; Piggott et al., 2004).

Elements of drama

The main elements of dramas are character, storyline, and Aesthetic effect. They are essential to the success of dramas because they stimulate the viewer's imagination and empathy (Iwashita, 2006; Kolhapur, 2015; Willson & Shuhud, 2018; Worthen, 2010).

Character

Character is an important element of drama, as there is no drama without characters; they are also called celebrities. Celebrities are real people, such as men and women, who engage in the script of drama (Kolhapur, 2015; Worthen, 2010). Celebrity is defined as "a person who is well known for their well-known-ness, their chief claim to fame is their fame itself, and they are given special attention because they are perceived to be different from the rest of the population" (Abdulrahman et al., 2019:93). A study by Lee et al. (2008) found that celebrities can positively affect the intention to visit a destination and its image due to their participation in the destination. It is well understood that the image of a destination influences tourist decisions. Therefore, a celebrity is seen as one of the most important components of destination marketing because travelers' impressions of a destination are likely to strongly affect their decision-making and the selection behavior of the destination (Chi, 2012). Angelina Jolie, for example, portrays Tomb Raider and Lara Croft. Lara Croft was filmed at Cambodia's Ta Prohm temple. A significant increase in tourism arrivals following the release of the film Lara Croft in 2007 proves how a celebrity's increased popularity in a destination causes them to become a tourist attraction and turns them into a tourist attraction (Abdulrahman et al., 2019).

H1a: domestic tourist's intention to visit domestic places depicted in drama is positively influenced by drama characters.

H1b: The intention of domestic tourists to participate in activities after watching drama is positively influenced by the drama characters.

Storyline

Rabiger and Cherrier (2013) described a story as the chronological sequence of events in a narrative that defines the drama's overall structure. Strong storylines allow the audience to understand the lives and actions of the characters they watch, and it may give the audience the feeling that they are part of an actual story happening directly in front of them. When the audience figures out what is happening, they may feel like they are a real participant in the drama, empathizing with the characters and caring about what happens to them (Creeber, 2001; Kincaid, 2002). Hudson and Ritchie (2006a) stated that when storylines in drama and locations are closely related, the audience feels an emotional connection and is consequently compelled to visit the places. Moreover, Kim and O'Connor (2011) said that destinations associated with a storyline could give audiences a deeper emotional attachment to the drama and create a shared memory and meaning that may make them drama tourists. Authors like Beeton (2016) and Macionis (2004) have talked about the three reasons why people travel to story-related places: (1) The story's content; (2) the storyline based on a popular book; and (3) story linked sites.

H2a: domestic tourist's intention to visit domestic places depicted in drama is positively influenced by drama storyline.

H2b: The intention of domestic tourists to participate in activities after watching drama is positively influenced by the drama storyline.

Aesthetic effect

The aesthetic effect is the emotional or intellectual response from the viewer or audience when they encounter a work. It is a subjective experience unique to each viewer and deeply affects their appreciation and interpretation of any work. Moreover, it influences tourists to visit a specific location portrayed in a film or TV series. It includes elements such as light and sounds. Carefully selected music and light can evoke emotions and set the mood for audiences. For example, Bollywood filmmakers use songs in their films' backgrounds to make them more

emotional and grab the audience's attention to the portrayed destination (Huang & Zhu, 2021; Hudson & Tung, 2010; Soliman, 2011).

H3a: domestic tourist's intention to visit domestic places depicted in drama is positively influenced by drama aesthetic effects.

H3b: The intention of domestic tourists to participate in activities after watching drama is positively influenced by the drama aesthetic effects.

Forms of drama tourism

On-location drama tourism

Macionis (2004) said that on-location is a place with unique landscapes, scenery, weather, cultural origin, social origin, towns, villages, streets, and actual buildings.

On-location can indicate film sets and physical film locations. Film sets are the locations where films are shot. They have become popular tourist spots since they were shown in the film. While physical film locations for films include two types: (1) Natural attractions; (2) Modern architecture. Tourists have been drawn to natural attractions like mountains, beaches, islands, flora, and fauna, so films that show beautiful scenery help promote the destination. Also, tourists have been drawn to modern architecture, such as Skyscrapers and sculpture structures, which can draw tourists to a specific location. For example, the Burj Khalifa tower is the tallest building in the world, and the Mission Impossible film was set in it. People from all over the world have come to Dubai to watch this landmark. It is considered valuable when modern architecture appears in films because tourists photograph it (Hudson & Tung, 2010; Lee et al., 2008).

Off-location drama tourism

Off-locations are establishments used only for filmmaking or tourism, such as film studios (Roesch, 2009). According to Beeton (2005) it is a visitor's visit to a film set created in an artificial environment based on a studio production of a well-known film. Off-location types can be divided into three categories: (1) Film studio visits (where shooting scenes are filmed); (2) Film theme parks (with characters, rides, or other attractions based on a well-known film); and (3) Film festivals.

Activities of drama tourism

There are various activities that drama tourists can engage in when visiting destinations featured in movies or TV series, including guided tours offered by many tour firms that take tourists to the filming location of famous films or TV series. These tours comprise transportation, guides providing background information on filming, and even behind-the-scenes access to movie sets or soundstages; trying to find the actual site of the film, then taking pictures while posing as one of the characters. The aim is to gain fun photos of the characters and the whole set of the film. The photos are often made to look like the character was in the set; buying souvenirs as a tangible reminder of what they have done and a sign that they were there. For example, the Harry Potter items tourists purchased at the Warner Brothers Studio Tour in London prove that the person was there. Some of them can even be touched like holy relics because they are displayed in places that are kept in good condition; visiting cities, towns, or film studios; Attending a local film festival allows one to see new movies and discover local filmmakers and artists; and exploring the local communities, dining on local foods, and learning about the customs and traditions of the region. Sometimes, film locations allow visitors to explore local art, history, and culture and have workshops and classes that teach visitors about the filmmaking process. These include courses on screenwriting, directing, or

acting (Abdulrahman, 2019; Beeton, 2005; Beeton, 2016; Dominguez, 2021; Tanskanen, 2012; Kolomoyets, 2020; Roesch, 2009).

Methodology

This study investigates how a drama's character, storyline, and aesthetic effect could affect the intention of domestic tourists in Egypt to visit the Egyptian destination portrayed and their engagement in drama activities. The current study uses a quantitative methodology to measure and analyze the data and present the results numerically. The population comprises domestic tourists in Egypt. The sampling method utilized was a convenience sample. Convenience sampling for domestic tourists in Egypt involves selecting a sample of potential tourists from the general population because they are willing and available to participate in the survey. Convenience sampling is widespread among tourism researchers since it is easy and cost-effective (Sedgwick, 2013). Before distributing the formal questionnaire, the study conducted pre-tests of the constructs with some domestic tourists, friends, professors, and teaching assistants in the tourism department to get feedback about the survey; the questionnaire was revised based on their insightful feedback. This pilot study provides feedback about the survey's words, layout, and structure to ensure it is understandable. Following the pilot study, the first draught of the questionnaire was adjusted, and the final questionnaire was distributed online. The survey was distributed from December 15, 2022, to January 15, 2023, and after launching the questionnaire, 1125 surveys were received.

The questionnaire used in this study had two sections. The first section is related to demographic characteristics and related information, including age, gender, marital status, occupation status, monthly income, the number of times a person traveled domestically in Egypt, and the frequency with which they watched drama; the second section attempted to quantify the relationship between the constructs (character, storyline, and aesthetic effect in drama) and the intention to visit the Egyptian destination portrayed, as well as the performed activities after watching drama. The character, storyline, and aesthetic effect constructs were adapted from Vila et al. (2020), Willson and Shuhud (2018), Kim (2012), and Soliman (2011) to study their role in the intention to visit Egyptian destinations portrayed in Egypt. The activities performed after watching the drama construct were developed from Abdulrahman et al. (2019) to study the effect of the drama elements on the destination's activities and the role of the destination's activities in the intention to visit the Egyptian destination portrayed. In this section the five-point likert scale was used (1 strongly disagree – 5 strongly agree).

Results and discussion

Sample profile

Respondents' demographic profiles are shown in Table 1. Females have surpassed the male ratio (69.3% vs. 30.7%). The respondents' highest percentage was from 20–29 years old (57.9%). Most of the respondents are single (61.2%). The highest percentage of respondents was employed (65.3%). Most respondents (43.1%) earned between 2000 and 5000 L.E monthly. In terms of the number of times respondents travel domestically in Egypt, the majority (46.1%) travel from 0 to 1 time per year, followed by 2-3 times per year (43.1%), and more than 4 times per year (10.8%). Finally, regarding the frequency of watching drama, most respondents watch drama every day (38.9%).



Table 1. Demographic profile's results

Variables		Frequency	%
Gender	Female	780	69.3%
	Male	345	30.7%
Age	under 20 years	73	6.5%
	20 – 29 years	651	57.9%
	30–39 years	198	17.6%
	40 years and more	203	18%
Marital status	Single	689	61.2%
	Married	436	38.8%
Occupation status	Employed	735	65.3%
	Unemployed	153	13.6%
	Student	237	21.1%
Monthly income	Under 2500 L.E.	350	31.1%
	2500 – 5000 L.E.	485	43.1%
	More than 5000 L.E.	290	25.8%
The number of times of travelling domestically in Egypt	0–1 times per year.	519	46.1%
	2-3 times per year.	458	43.1%
	More than 4 times per year.	121	10.8%
The frequency of watching drama	Everyday	438	38.9%
	3-4 times a week	175	15.6%
	1-2 times a week	241	21.4%
	Rarely	252	22.4%
	Never	19	1.7%

Reliability and validity test

Validity and reliability are essential for research and other evaluations because the results need to be accurate to draw meaningful conclusions. When evaluating the validity and reliability, researchers look at things like how well the questions were written, the appropriateness of response categories, and the overall structure of the test or survey. Also, they are a way to explain the truth of research findings (Drost, 2011; Zohrabi, 2013).

Table 2. Results of measuring models

Cronbach's alpha = .942		N of items = 28	
Construct	Composite Reliability (CR)	Average variance Extracted (AVE)	Cronbach's alpha (CA)
Character	.81	.53	0.89
Storyline	.76	.51	0.89
Aesthetic effect	.70	.50	0.84
Intention to visit	.75	.51	0.87
Activities after watching drama	.83	.55	0.86

For measuring reliability, Cronbach's alpha coefficients are used to check the composite construct. For the constructs in Table 2, Cronbach's alpha values range from 0.84 to 0.89, higher than the recommended 0.70 (Bagozzi & Yi, 1988). The composite reliability of the constructs ranged from 0.70 to 0.83. which is equal to and higher than the threshold of 0.70. As a result, each construct of the multiple items shows sufficient internal consistency (Bagozzi et al.,1991)

A validity analysis examines both discriminant and convergent validity. A convergent validity assessment was conducted as all items' factor loadings remained significant at 0.001, showing that they contributed to their corresponding constructs (Bagozzi & Yi, 1988). All constructs had average variance extracted (AVE) values ranging from 0.50 to 0.55, with AVE values exceeding the threshold value of 0.500 (Roldán and Sánchez-Franco, 2012), indicating adequate convergent validity. According to Bagozzi and Yi (1988), the average loading of all items is greater than the variance extracted (Bagozzi & Yi, 1988).



Table 3. Discriminate validity

Correlations	Character	Storyline	Aesthetic effect	Intention To visit	Activities
Character	0.81				
Storyline	.806**	0.76			
Aesthetic effect	.693**	.750**	0.77		
Intention to visit	.691**	.725**	.768**	0.72	
Activities	.691**	.661**	.621**	.664**	0.74

When examining discriminant validity, which is the degree to which items of a construct do not significantly load on another construction of a measurement process, the square root average variance of all items extracted (AVE) was compared to the relationship coefficient between constructs in each pair of measures (Fornell & Larcker, 1981). The square root average variance between any two constructs is more significant than their correlation coefficients, as shown in Table 3. Hair (2009) defined discriminant validity as the square roots of AVEs exceeding the correlations between any two constructs. A significant relationship between the AVEs' square roots and the correlation coefficients was found in Table 3, which indicates the measurements had adequate discriminant validity (Fornell & Larcker, 1981).

Descriptive analysis

Table 4 depicts positive behavioral outcomes concerning the character construct, with a mean of 3.64 and a standard deviation of 1.37. Concerning the statement, "The excellent casting overall inspires me to visit the Egyptian destination portrayed," the mean value was 3.80, and the standard deviation was 1.32. This statement reported the highest agreement rate. The results agree with Beeton (2016), who stated that characters are important as they provide great attention, which induces tourists to visit the destination portrayed. Moreover, Kim (2012) confirmed that characters could induce the audience's interest in the destination portrayed and make them want to visit it.

The results concerning the storyline construct, depict positive behavioral outcomes with a mean of 3.82 and a standard deviation of 1.26. Regarding the statement, "The structure of the storyline influenced me to visit the Egyptian destination portrayed," the mean value was 3.76, and the standard deviation was 1.28. This means that the respondents agreed with the statement. The results agree with Kim and O'Connor (2011), who stated that the destination associated with the storyline could create a deep emotional connection between drama and the audience and create memories and meanings, which are considered an important vehicle for the audience to visit the destination portrayed. Regarding the statement, "A story based on a successful book adaptation inspires me to visit a specific location in the drama," the mean value was 3.88, and the standard deviation was 1.27. This means that the respondents agreed with the statement. This statement reported the highest agreement rate. The results agree with Abdulrahman et al. (2019), who stated that a storyline based on a successful book adaption could inspire the audience to visit the destination portrayed.

The results concerning the aesthetic effect construct, depict positive behavioral outcomes with a mean of 3.93 and a standard deviation of 1.27. Regarding the statement, "The beautiful scenes inspire me to visit the Egyptian destination portrayed," the mean value was 4.27, and the standard deviation was 1.11. This statement reported the highest agreement rate. The results agree with Kim et al. (2007), who stated that beautiful scenery is an important component that attracts the audience to the destination portrayed. Concerning the statement, "Background music influences my desire to visit the portrayed destination," the mean value was 3.78, and the standard deviation was 1.34. This means that the respondents agreed with the statement. The results agree with Soliman (2011), who confirmed that the background music influences the audience's desire to visit the destination portrayed.

The results concerning the domestic tourists' intentions to visit domestic places depicted in the drama construct depict positive behavioral outcomes with a mean of 4.05 and a standard deviation of 1.17. Regarding the statement, "Advertising a destination through drama is more effective than advertising in newspapers and magazines," the mean value was 4.17, and the standard deviation was 1.12. This statement reported the highest agreement rate. The results agree with Hudson and Ritchie (2006), who stated that communication through drama is more widely seen than traditional advertising methods.

The results concerning the preferred activities after watching drama construct depict positive behavioral outcomes with a mean of 3.5 and a standard deviation of 1.88. Regarding the statement, "I prefer visiting the place where drama is displayed on the screen," the mean value was 3.98, and the standard deviation was 3.00. This statement reported the highest agreement rate. The results agree with Kolomoyets (2020), who stated that the audience tries to find the exact location in the drama to visit it.

Regarding the statement, "I prefer buying souvenirs related to the drama," the mean value was 3.18, and the standard deviation was 1.53. This means that the respondents agreed with the statement. Souvenirs are a reminder of what a person has done and a sign that they were there. Accordingly, many tourists purchase souvenirs related to the destination (Dominguez, 2021; Tanskanen, 2012; Beeton, 2005). Concerning the statement, "I prefer taking pictures or videos at the location to create a memory," the mean value was 3.57, and the standard deviation was 1.48. This means that the respondents agreed with the statement. The results agree with Beeton (2016), who stated that tourists prefer taking pictures or videos at the destination portrayed to create memories.

Table 4. Descriptive analysis for the constructs

Items	Mean	SD	Attitude
Character	3.64	1.37	Agree
The attractiveness of the main character inspires me to visit the Egyptian destination portrayed.	3.65	1.37	Agree
The excellent casting overall inspires me to visit the Egyptian destination portrayed.	3.80	1.32	Agree
The costumes worn by the actors and actresses inspires me to visit the Egyptian destination portrayed.	3.51	1.45	Agree
The performance of the character inspires me to visit the Egyptian destination portrayed.	3.63	1.34	Agree
Storyline	3.82	1.26	Agree
The structure of the storyline influenced me to visit the Egyptian destination portrayed.	3.76	1.28	Agree
Dramas with an intriguing story inspire me to visit the Egyptian location.	3.84	1.23	Agree
A story based on a successful book adaptation inspires me to visit a specific location in drama.	3.88	1.27	Agree
Aesthetic Effect	3.93	1.27	Agree
The beautiful scenes inspire me to visit the Egyptian destination portrayed.	4.27	1.11	Strongly Agree
Exterior scenes enrich the drama.	3.90	1.32	Agree
Background music influences my desire to visit the portrayed destination.	3.78	1.34	Agree
Aesthetically pleasing lighting on the screen inspires me to visit the Egyptian destination portrayed.	3.79	1.31	Agree
The Domestic Tourist's Intentions to Visit Domestic Places Depicted in the Drama	4.05	1.17	Agree
Advertising a destination through drama is more effective than advertising in newspapers and magazines.	4.17	1.12	Agree
When I am watching drama, I pay attention to the place where it was filmed.	4.09	1.14	Agree
Seeing a tourist destination in a drama makes me want to visit it.	4.06	1.17	Agree
I will recommend a visit to a tourist destination I saw in drama to my friends and family.	3.90	1.25	Agree
The Preferred Activities After Watching Drama	3.5	1.88	Agree
I prefer visiting the place where drama is displayed on the screen.	3.98	3.00	Agree
I like experiencing off-location drama tourism (i.e., film studios, film theme parks, and film festivals).	3.29	1.52	Agree
I prefer buying souvenirs related to the drama.	3.18	1.53	Neutral
I prefer taking pictures or videos at the location to create a memory.	3.57	1.48	Agree



Test of hypothesis

Simple linear regression was used to determine the effect of the independent variables (character, storyline, and aesthetic effect) on the dependent variables (intention to visit the Egyptian destination portrayed and activities practices in the destinations portrayed).

Table 5. Hypothesis test results

Hypothesis	Variable correlations	B	SE	t-value	P-value	Hypothesis test outcome
H1a	Character → intention	.567	.019	30.613	.000	Supported
H1b	Character → activities	.969	.022	32.036	.000	Supported
H2a	Storyline → intention	.632	.018	34.294	.000	Supported
H2b	Storyline → activities	.701	.024	29.538	.000	Supported
H3a	Aesthetic effect → intention	.733	.019	39.507	.000	Supported
H3b	Aesthetic effect → activities	.716	0.27	26.546	.000	Supported

Note: * means significant at the 0.05 level; ** means significant at the 0.01 level and ***

As for constructs hypothesis test in Table 5 shows the path relationships were statistically significant for H1a: β character → intention to visit Egyptian destination portrayed = .567, $t=30.613$, $p<.000$ (supported), H1b: β character → activities = .969, $t=32.036$, $p <.000$ (supported) , H2a: β storyline → intention = .632, $t=.34.294$, $p>.000$ (supported), H2b: β storyline → intention = .701, $t = 29.538$, $p>.000$ (supported), H3a: β Aesthetic effect → intention = .733, $t=39.507$, $p>.000$ (supported), and H3b : β Aesthetic effect → activities = .716, $t=26.546$, $p>.000$ (supported).

Conclusion

The current study presents significant arguments about the role of drama in domestic tourists' intentions to visit domestic destinations portrayed in the drama and their intentions to participate in activities after watching the drama. While countries concentrate on international tourism due to the high revenue gained, domestic tourism is an important form of tourism and a means for economic development and growth. Drama tourism is a powerful tool for domestic tourism destination marketing. Dramas have become a source and a method for generating tourist demand for destinations, and with the rise of the number of satellite television channels, the use of DVDs, the increase in the number of cinemagoers, as well as the continuous development of the film industry, all these factors together induce the audience to visit the screened destinations. The main elements of dramas are storyline, character, and aesthetic effect. They are essential to the success of dramas because they stimulate the viewer's imagination, empathy, and intention to visit the destination portrayed. Many authors examine the influence of films on the perceived image of a destination and the decision-making process. Still, the issue of the effect of drama on domestic tourism has received little attention in the literature. There is also a need for more studies on the issue of drama tourism in the Middle East region. According to the study results, there is a significant positive relationship between drama and the intention to visit the Egyptian destination portrayed and a significant positive relationship between drama and the intention of domestic tourists to participate in activities after watching drama. The study shows that watching drama improves perceptions of Egyptian destination attributes.

Theoretical contribution

The current study has several theoretical contributions. First, the study is among the first to address the character's role in the intention to visit the Egyptian destination portrayed. The study contributes to drama by proving that the character positively affects the visitation intention. Also, the study addresses the role of the storyline in the intention to visit the Egyptian destination portrayed. The study contributes to drama tourism by proving that locations

associated with the storyline create a deeper emotional connection between the audience and the drama and create collective memories and meanings that are considered an important vehicle for the audience to visit the destination portrayed and also the storyline that based on a successful writing book inspires the audience to visit the destination portrayed.

Moreover, the study addresses the role of aesthetic effect in the intention to visit the Egyptian destination portrayed. The study contributes to drama tourism by proving that aesthetic effects play an important role in attracting viewers to the destination portrayed in the drama. The current study is the first in Egypt to address the role of the preferred Activities after watching drama. The study contributes to drama tourism by proving that the main motivator for traveling to a destination portrayed is the activities of the drama, such as buying souvenirs related to the drama and taking photos and videos at the destination to create memories. The study contributes to tourism gender studies in tourism literature by proving that females are more likely to travel to drama destinations than males. It also contributes to the age from 20-29 by proving that young people tend to watch drama and have a high intention to visit the destination portrayed. These theoretical contributions offer important practical implications to DMOs, marketers, and the government.

Managerial implications

This study presents some practical implications regarding promoting destinations through drama, especially for domestic tourists in Egypt. The results found that the characters, storylines, and aesthetic effects depicted in the drama can be highly influential in motivating viewers to visit the destination. Thus, DMO should leverage Egypt's rich history and mystique by portraying it in drama; it should feature characters in drama to show the popularity of Egypt and explore the country's cultural locations by visiting some ancient ruins and ancient temples, such as the Temple of Karnak, the Valley of the Kings, or even the Great Pyramid of Giza. Also, DMO should promote attractions, natural beauty, and landscapes such as Egypt's deserts, mountains, and rivers in drama and highlight Egypt's long-standing traditions by designing content that focuses on how visitors can explore the lifestyle and culture of Egypt in drama. Furthermore, DMO should present the various accommodation options available in Egypt, such as vacation rentals and luxury hotels in drama.

Furthermore, the study found that activities depicted in drama strongly influence viewers' intention to visit a certain destination. Studies have found that when a travel destination is portrayed in a drama with activities that are interesting and relevant to viewers, they are more likely to develop an emotionally engaging connection with the location, resulting in an increased tendency to visit the destination. Thus, Marketers should look for ways to facilitate interactive activities at iconic locations used in drama to enhance the drama-going experience. These activities can include buying souvenirs. The government is recommended to keep people's attention on the filmed locations; the government could use governmental television channels to show films and series depicting these locations at prime times, especially during feasts, Ramadan, and national holidays.

Limitation and future studies

While the study offers valuable information, there are several limitations to this study. First, the study sample was drawn from the Egyptian tourists. As a result, it's recommended that future research expand the population by engaging international tourists. Second, using a quantitative survey only captures respondents' self-reported intentions to visit rather than their actual destination choice behavior. As a result, future studies could use experimental methods to examine the impact of drama exposure on tourists' destination visitation behavior, not just their intentions. Moreover, researchers could also study how specific elements of drama

differentially impact tourists' visitation interests, like characters, storylines, and aesthetic effects. Additionally, future research could extend the work to examine the longer-term effects of repeated drama exposure on shaping lasting images of destinations and destination loyalty. Finally, investigators may want to identify potential moderating factors that influence the strength of drama's impact on tourists' intentions, such as their level of involvement with the drama or identification with characters.

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