

Photography as a Tourism Type and Tourism Marketing Tool in Egypt

التصوير الفوتوغرافي كنمط سياحي وأداة للترويج السياحي في مصر

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Abstract

المستخلص

Although photography has emerged as a popular form of special interest tourism, still there are not enough studies to explore the relationship between photography and tourism and to illustrate the role of photography in tourism. There are not also enough studies about the photographic tourism in Egypt and the impact of photos on Egypt's image as a tourism destination. This study aims to illustrate the relationship between photography and tourism. The study used a mixed method (quantitative and qualitative) by distributing questionnaires to tourists who visited Egypt. In addition, interviews were conducted with outbound tourism and marketing staff in travel agencies, and other interviews with the managers in the Ministry of Tourism and the Egyptian Tourism Authority in Alexandria. It has been used to evaluate the tourists' photography of their trip and explore the effect of photos on Egypt's image as a tourist destination. Chi-square test has been used to measure the correlation between the study various variables. All data has been analyzed by using Spss statistics 26 software.

أصبح التصوير الفوتوغرافي اليوم جزء لا يتجزأ من حياة الفرد اليومي و يرجع ذلك الى الثورة التكنولوجية المتمثلة في انتشار الهواتف الذكية ذات الكاميرات عالية الجودة و تطوير الات التصوير من حيث الدقة و الحجم التي جعلت عملية التصوير سهله. أصبح للكاميرا دور بارز مع السائح ، حيث اعتاد على التقاط الصور لكل ما يصادفه عند زيارة المقصد السياحي للحفاظ على ذكرياته في تجريره السفر . تهدف الدراسة الى توضيح العلاقة بين التصوير الفوتوغرافي و السياحة من خلال توضيح اثر السياحة الفوتوغرافية كنمط جديد على صناعات السياحة ، و توضيح دور التصوير الفوتوغرافي على صورة المقصد السياحي . استخدمت الدراسة الاسلوب المختلط الذي يجمع بين الاسلوب الكمي و الكيفي من خلال توزيع استمارات استبيان على السائحين الذين زاروا مصر ، بالإضافة إلى إجراء مقابلات مع موظفي السياحة الخارجية والتسويق في وكالات السفر ، ومقابلات أخرى مع المديرين في وزارة السياحة وهيئة تنشيط السياحة المصرية في الإسكندرية و ذلك لتقييم استخدام السائحين للتصوير أثناء رحلاتهم واستكشاف تأثير التصوير على صورة المقصد السياحية.

Keywords: Photography; Photographic Tourism; Destination Image

الكلمات الدالة: التصوير الفوتوغرافي؛ سياحة التصوير الفوتوغرافي؛ صورة المقصد السياحي.

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1. Introduction:

Tourism and photography are “modern twins”. The invention of photography became associated with travelling (Larsen, 2004). Tourists take photos in the tourism destination related to their self-image, their motivations and desires and poses that indicate how they want to be seen and what they are proud to have seen (Lambert, 2012). Tourists usually take photos during their trip to discover other cultures and get a unique tourist experience which enables them to keep memories within the tourism destination (Belk & Yeh, 2011; Scarles, 2013). Thence, taking photos makes it possible for tourists to register their experience and communications with others (Urry, 1990; Larsen, 2005).

Much debate about the relation between tourism and photography has been made through tourism literature. Urry (1990: 139) stated that travel is the "search for the photogenic". This relation is due to the technological revolution which made photography affordable for everyone (Palmer & Laster, 2007). In fact, this revolution created a separate group of tourists who are ready to travel to any place to gain the experience of photographing a subject that is unique to them. This has given rise to the concept of “photographic tourism” (Gogoi, 2014; Pae and Animdun, 2016).

Furthermore, photography is used as a tourism marketing tool within the tourism industry, where the tourism destination marketing depends heavily on the photographs, whether photographs in brochures, guidebooks, postcards or on social media and websites. Photography is a key element in forming the tourist image seen by potential tourists. After the technological revolution, it became easy to share pictures online. The tourist can make a representative catalog of photos of a tourism destination and select the places he wants to visit through the photos. Thereupon, photography affects the motivation of tourists to choose a particular tourism destination (Domsic, 2013; Stepchenkova and Zhan, 2012; Kim and Stepchenkova, 2015).

The theoretical foundation of this research is based mainly on the relationship between photography and tourism. Therefore, four main research questions are examined in this study.

RQ1: Does the Photography represent a major activity for tourists in Egypt.?

RQ2: What are the motives of tourists towards photography during the trip?

RQ3: Do Destination marketing organizations (DMOs) use photography as a marketing tool in Egypt?

RQ4: Does the Photography effect on the image of Egypt as a tourist destination?

2. Literature review:

2.1 The concept of photography:

When photography was patented by the French government in 1839, it was basically for scientific purpose (Leggat, 1995; Larsen, 2005; Gogoi, 2014). Herschel¹ (1839:18) who first used the term “photography”. Photography is derived from two Greek words (photo and graph) which means “writing with light” (Sagers and Patterson, 2010). Allard (1989)² has defined “photography as a tool for exploring the world around you, and it is often the experience of making photographs that allow knowledge to be created”. Photography is a creative process that force the human to interact with immediate environment (Li et al., 2015).

¹ John Herschel was an English polymath, mathematician, astronomer, chemist, inventor, experimental photographer. In 1838, He made the word of photography known to the world. He made many contributions to the science of photography.

² Albert Allard was a photographer; he worked in the field of photojournalism. He regarded as landmark in the photographic evolution of national geographic.

The perspective of photography has changed over time through three major theoretical approaches that have dominated throughout the literature (Larsen, 2005). The first approach has been called the formalist or realist approach which dominated between 1840 and 1930. Fox Talbot³ called photography “The pencil of nature”. It was considered a tool for the exact representation of reality. In this approach, photography has operated within two opposing discourses: Art (aesthetics) and science (reality): that is to say, photography became common for both the artistic and scientific use of the photograph (Crang, 1997; Larsen, 2005). The second approach to photography: dominated between 1930 and 1980, it has been called the semiotic approach. It depended on the coding process to gain the ability to communicate and create a link between the photo and society (Sonesson, 1989; Larsen, 2005; Voulvouli, 2012; Njiric & Miloslavic, 2016). Significations are the practices of culture that can represent anything; a person, a place, a thing or a feeling (Voulvouli, 2012). However, some of the reality is lost through this process. The semiotic approach looks at the photograph as a text and analyzes it according to the focus inside the photograph. However, it has been criticized for its insufficient attention towards how language is actually used by artists (Njiric & Miloslavic, 2016). The third approach to photography has been called the postmodern approach. The focus is no longer inside the photograph, but directed toward the context in which the photograph is used. Michel Foucault (2002) believed that the postmodern approach depends on the context in which the images appear, how the images may affect social practice and their impact on the reality construction. It means that the postmodern approach refers to that the mass media produce customer`s desires. Therefore, the destinations people choose for their holidays are heavily influenced by the images they have been exposed to through the mass media (Larsen, 2005).

The study is based on the postmodern approach, because it focuses on the latent content in the photo, which is divided into cognitive content and affective content, and this is the part that determines the behavior and attitude of the tourist towards the tourist destination, giving a positive image of the destination and thus creating a desire for the tourist to visit the destination.

2.2 Photographic tourism

The invention of photography is closely related to tourism and scenic landscapes (Larsen, 2004). Urry (2001) claimed that landscapes involve the appearance of look or leisure, relaxation and visual consumption of tourists. Sontag (1977:436) believed that the camera is the tourist’s primary “identity badge”. It seems positively unnatural to travel for pleasure without taking a camera. Travel becomes a strategy for accumulating photos while the camera offers tourists the opportunity to “certify experience” (Sontag, 2002, P. 18, 19). Thus, tourists use photography during their trip in order to share experience with loved ones, create stories, and keep memories and further social engagement. photography is considered the end product of the travel experience, where it has the potential to provide data of positive and negative aspects of a trip (Groves and Timothy, 2001).

Photography allows tourists to make the world present (Scarles, 2013). In fact, it is an activity that a variety of tourists share and it is one of the most common aspects of the tourist behavior (Chalfen, 1979; Tasci and Gartner, 2007). Sontag (1977) argued that tourists use their camera to control and possess the place that they visit, relieving their anxieties about being in an unfamiliar environment. Substantially, photos affect what tourists do or want to do during their trip since it is essential to form

³ Fox Talbot was British scientist, inventor and photography pioneer who contributed to the development of photography as an artistic medium. Talbot (1893) believed that photography’s ability to fix the pictures of nature to arrest time and space on paper with unprecedented realism is described as “a natural magic” (Larsen, 2004; Osterman & Romer, 2008).

the correct image about the destination. Tourists prefer to document their experience in the destination by taking photos (Belk and Yeh, 2011). If pre-trip photos of a destination live up to tourists' expectations and express the reality, the tourists will feel satisfied. Urry (1990) believed that tourists travel to the destination that they saw its photos in brochures, on postcards, or on T.V in order to take the same photos. While after their trip, they share the photos actually taken during their trip.

Urry (1990: 139) stated that travel is the "search for the photogenic" based on the technological revolution which made photography affordable for everyone, after it was limited only to the richer section of society (Palmer & Laster, 2007). The technological revolution created a separate group of tourists who are ready to travel to any place seeking photographing experience, a subject that is unique to them the concept of "photographic tourism". When people travel to faraway destinations, photography becomes ritual practice (Gogoi, 2014; Pae and Animdun, 2016) and has emerged as a popular form of special interest tourism (SIT) (Robinson and Novelli, 2005). However, there is scant research to develop the concept of photographic tourism (Gogoi, 2014).

According to Gogoi (2014: 112), photographic tourism is considered "a new dimension to the existing tourism industry which is slowly gaining momentum". Photographic tourism is a new tourism type that falls under the special interest tourism which aim to travel to destinations which are culturally and environmentally rich, places where one can still enjoy the luxury of tranquility (Akinci and Kasalak, 2016). It depends on activities in contact with nature, with beauty of a conserved natural area and watching the fauna and flora (Robinson and Novelli, 2005). SIT is based on the warm relation between the tourists and the local communities, adapted to local cultural conditions, interested in local and authentic products and culturally, socially, and economically sensitive (Akinci and Kasalak, 2016).

Photographic tourism is a tourism type related to preserve tourists' memories within the tourism destination. Some tourists prefer to take photos of natural life (wildlife, landscapes, animals and birds), others are interested in photographing archaeological sites (churches, mosques, museums and others). Whereupon, some other tourists prefer to catch the life of the local community, its culture, traditions and habits of the local population, eating, clothing, folklore and others (Palmer and Laster, 2007; Rautiainen, 2008; Yu, 2014).

A tourist who travels for photography could be distinguished from other tourists as a person who travels with a prime objective of photographing something unique. In such case, photography and the uniqueness of the subject are a motivating force that urges the tourist to undertake the tour. It is not necessary that a professional photographer makes a tour, but a photography lover and hobbyist can make a tour and will be termed as photographic tourists (Gogoi, 2014).

Indeed, there are many countries rely on nature photography trips, such as: Tanzania, Namibia, Finland, Iceland and Kenya (Rautiainen, 2008; Benjaminsen & Bryceson, 2012; Voulvouli, 2012). For example, Namibia, a country in the south-west part of Africa, which was named the Namib Desert, adopts the nature photography where it is characterized by natural attractions like the national parks, game reserves, desert, wildlife and resorts (Voulvouli, 2012). Namibia offers selection of the photographic trips to the professional and amateur photographer whether photos of people, nature and landscapes. Namibia tourism website demonstrates all private information about photographic trips in Namibia and equipment used for photography www.namibiatourism.com.na/page/photography.

In Finland, nature tourism has developed in recent years around large predators and nature photography and wildlife and bird watching involving particularly in eastern Finland. In spring 2008, The wildlife photography services as tourism products in North Karelia, Kainuu, Lapland, Northern

Ostrobothnia and the Saimaa region. Wildlife photography trips represented an average share of 52 percent in sales. By the end of August 2008, the share had increased by 1.5 percent. Most of the tourists arrived from the UK, France, Italy, Germany and the Netherlands. Tourists also arrived from Spain, Sweden, the USA, Norway and Denmark (KUAS, 2008).

Some previous studies proved that there are specialized tourism companies that provide photography trips with the provision of all services (accommodation, transportation, specialist photographer to guide tourists during the trip). Travel agencies provide adequate information about the tourist destination environment, how to deal with the host community and how to follow the ethics of photography. For instance, Photo Ventures and Hosking tours are companies in the UK that offer specialist photographic holidays to a variety of worldwide destinations including the United States, Africa, south America and India. This company operates an average of six trips per year. the majority of the participants are the retired who have the income and time available to engage in this type of holiday (Palmer and Laster, 2007).

Tourists prefer more unique and individualized consumption experience. The motivation of tourists differs from a person to the other (Chalfen, 1979; Tasci and Gartner, 2007). Bourdieu's social and cultural analysis of the photography (1990) refers to the reasons that drive individuals to take photos. By the same token, Harbot and Smith (2008) refer to the significant motivations of photographic tourism, especially social relations and preserve time. In addition, Diel and colleagues (2016) discussed the tourists' motivation to travel for photography. The following table explains the relevant tourists' motivations for photography and categorizes them into six elements.

Table 1: Motivations of Photographic tourism: -

1.	Protection against time	Take a photo to preserve time and space in a visual way by providing a tangible reminder (photos) of past memories and experiences within the destination.
2.	Social relations	Express feelings, communication with others, express interest or affection for another and identify different cultures. Tourists use photography as a social activity.
3.	Self-realization	The power of the photo to take appropriate people, places and objectives.
4	Social prestige	Serves as evidence of conspicuous consumption in relation to the cost of the trip or equipment, especially that the photography trips need a long time and advanced and expensive equipment.
5.	Distraction or escape	To engage in an activity that serves as a distraction from the routines and responsibilities of every day. This means that tourists need to take a break from their daily routine
6	Save the 'vanishing	Authentic cultures, primitive people and ancient traditions that modernity 'destroyed' in the quest for progress. Photographs are particularly apt for serving this desire to stop time and conserve objects, as they freeze time and make a moment permanent: they always document 'that has been' (Larsen, 2004).

Source: (Bourdieu, 1990; Harbot and Smith, 2008; Diehl et al., 2016)

The nature of photographic tourism is embedded within a series of living encounters that demand some ethics and behaviors (Scarles, 2013). So, it is necessary to understand the behavior and ethics of such practices, discuss the emergent interactions between tourists and the local community and explore the social and cultural values which promote ethical considerations for tourists as they

directly affect the tourist experience and natives (Scarles, 2013). The following table illustrates the ethics and behaviors of photographic tourism.

Table (2): The ethics of photographic tourism: -

1	<i>Privacy and permission</i>	Tourists should give attention to the ethics of consent and obtaining permission.
2	<i>Public space</i>	Tourists should seek to minimize intrusion through photographing general street scenes or festival. They should focus on the overall scene, rather than engaging with an individual, which minimizes potential confrontation.
3	<i>Sneaky shots</i>	Despite a general desire to seek permission before taking photos, but many photographic tourists prefer to take photos from a distance without permission. Tourists seek to minimize intrusion by adopting pseudo-documentary behaviors.
4	<i>Payment for photos</i>	Tourists pay money for taking photos "commercial exchange". Some tourists think that photographing locals in exchange for money provides "a good opportunity for taking cultural photos.

Source: (Urry and Larsen, 2011; Krages, 2003; Scarles, 2013)

Table (2) shows that there are some ethics for tourist to exchange cultures, for their desire to negotiate to capture the "real", understand the cultural difference, and create memories, along with the guarantee of permission and the right to intrude privacy (Scarles, 2009, 2013).

As for the behavior of photographic tourists, they should be acquainted with what is appropriate and what is not suitable for photographic tourism and the community (Palmer and Laster, 2007). In all countries, photography is banned in certain areas such as military sites, airports, ports, railway stations and museums and there are some countries that forbid the portrayal of slums and beggars. Switzerland, for example, prohibits the filming of banks and Iceland prevents the filming of certain species of birds to preserve them from extinction. Argentina and France prevent the depiction of graves in respect of the privacy of the dead (Chalfen, 1979; Larsen, 2004; Ardoin et al., 2015).

Besides, tourist destinations that adopt photographic tourism need to protect the ecological environment and to minimize the impact of tourism on the society and culture, which is essential for the long-term sustainability of photographic tourism. Organized and scheduled paths are important in order to reduce any undue pressure on the natural environment or any negative impact on indigenous people ((Roe, 1997; Larsen, 2001; Palmer and Laster, 2007; Gogoi, 2014).

2.3 The role of photography in forming tourist destination image

The tourist destination image has received considerable interest in the academic literature over the past three decades. Many researchers have attempted to define the concept of the tourist image. One of the most accepted definitions proposed by Crompton (1979, P. 18) defined it "as the sum of beliefs, ideas, and impressions that a person has of a destination". This definition is compatible with other definitions provided by other authors who confirmed that the image of the tourist destination requires the existence of prior knowledge and impressions of the place (Jenkies, 1999; Donaire et al., 2014; Banyai, 2009). Images are of paramount importance to destinations because they have the power to change and rearrange the tourist's impressions and perceptions of a destination (Tasci et al., 2007; Al-Kawifi, 2015).

The image of the tourist destination is a perceptual phenomenon that is formed through reasoned and emotional interpretation for tourists. It has two interrelated components; cognitive (beliefs) and affective (feelings) that attribute into an overall impression of a destination (Baloghu and Brinberg, 1997; Sonnleitner, 2011). Cognitive image is defined as the evaluation of the known characteristics of the tourist destination while the affective image represents the motivations and feelings in the scene (Kim & Richardson, 2003; Domsic, 2013; Kim and Stepchenkova, 2015).

Images are formed by messages transmitted consciously or unconsciously by several different agents. These agents are named induced agents (postcards, social media, brochures, book guides, tourism managers, travel agencies and tour operators) who have the objective of creating the image of a tourist destination and deliberately attracting tourists, organic agents (newspaper, books, art and so forth), and finally, actual experience (the tourists themselves) where tourists contribute to forming the tourist destination image, although they did not aim to do this (Kim & Richardson, 2003; Stepchenkova and Zhan, 2012; Donaire et al., 2014; Tellez, 2016; Aboud, 2019).

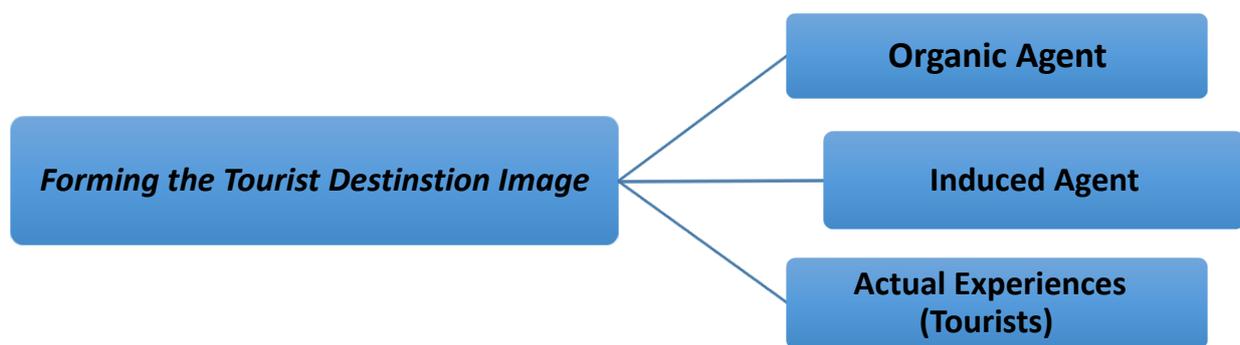


Figure (1): The Framework of Tourist Destination Image Formation

Figure (1) shows the three agents that contribute to shape destination image, namely induced agents, organic agents, and tourists through actual experience.

Prior studies also have conceived the destination image as a dependent variable, suggesting the existence of other factors that play a role in the tourist destination image formation (Tasci and Gartner, 2007), such as photography. This is where photos play an important role in the forming of the destination image (Lo and Mckercher, 2015). The impact of photos on the motivations of tourists to choose a particular tourist destination and create a tourist destination image is very important in the tourism industry (Domsic, 2013). Photos are easier than words for tourists to remember or identify. This phenomenon is known as the effect of the superiority of the photo. With the use of the internet and social media by tourists in pre- and post-trip planning, photos are becoming the new model in tourism communication. Hence, photos used to enhance a destination image can be defined as the photos transmitted deliberately by stakeholders of a destination through the media to potential tourists (Picazo and Moren-Gil, 2017). Therefore, photography can be considered a key element in forming the tourist destination image as seen by potential tourists (Mackay and Couldwell, 2004; Hunter, 2010; Donaire et al., 2014).

A photo is a complex text that can be read in many ways. Photos express the history and culture of the tourist destination, as well as a full range of relationships, meanings related to the photographer and the point at which the image was achieved. This means that there are differences in how individuals see, choose and read images; two people cannot see the tourist destination exactly the same way. Photographs contribute to recall memories and return back to visit a destination or to stimulate word of mouth for potential tourists. Therefore, visual images must be chosen carefully to

draw the attention of the target tourists (Govers et al., 2007; Domisic, 2013; Kim and Stephenkova, 2015).

Photos interpretations may differ regarding the receivers' desires and motivations. Photos represent a message for the potential tourists. This message which expresses the image of the tourist destination, has two types of content: firstly, manifest, which refers to all signs depicted in the photos, such as (natural landscapes, historical sites, traditional clothes, food habits, buildings and folklore, and secondly latent is what the photos means (Lambert, 2012; Kim and Stephenkova, 2015; Kolb, 2017).

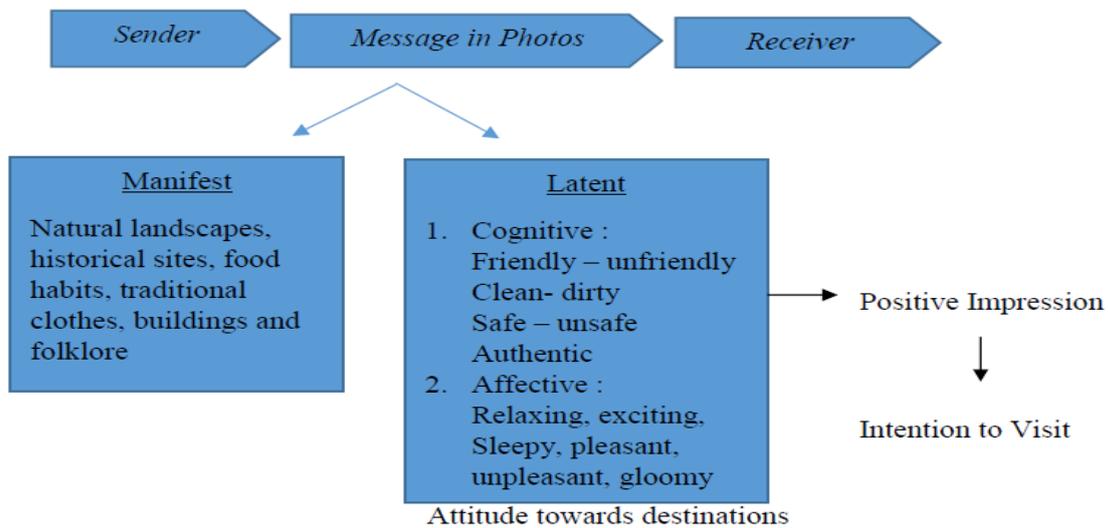


Figure (2): Photograph content

Source: (Kim and Stephenkova, 2015)

Figure (2) shows the two main components contained in photos. It represents two contents (manifest and latent). Manifest expresses the cultural and traditional of the destination. Latent expresses the attitude towards the destination which is either cognitive or affective. The photos build a positive image of the tourist destination. The receiver then forms a positive impression followed by the tourist's desire to visit.

Destination Marketing Organizations (DMOs) seek to develop marketing strategies to enhance the efficiency of the tourist destinations, provide the suitable climate for the marketing and exploitation of appropriate opportunities and resources (Loumioti and Vagionis, 2011). DMOs use photos of the tourist destination to display it, whether through printed advertisements (magazines, newspapers, brochures and posters) or by publishing them on the social media to facilitate the tourists' search for information (Rewtrakunphaiboon, 2009; Pae and Aminudin, 2016).

Many tourist destinations have a strong identity and a sense of place embodied in history, culture, landscape and social activity (Dmosic, 2013). However, selective photography reduces that to a series of symbols and distorts identity and affects the authenticity of the tourist destination (Dewar et al., 2007). Hence, when DMOs choose the photos used to promote the tourist destination, they ought to select the appropriate photos by focusing on: (1) the quality of the photos, (2) the relation of the text to photos, (3) the story that the photos tell, and (4) matching the right story to the appropriate audience. The text explains the relevant relationship between the photograph and context. Undoubtedly, it is used to control the reader's understanding of the multiple explanations of the photos in the event. Eventually, the reader selects one interpretation of the image in preference to another. At the same time, photos should reflect the reality, because the tourist is looking for a tourist experience based on authenticity. Tourists have some expectations about the reality of the tourist destination. Therefore, photos should reflect the real (Dewair et al., 2007; Domsic, 2013).

In consequence of the technological revolution, publishing photos online became easy. Tourists became able to build a descriptive catalog of photos of a tourist destination. Others can select the places they want to visit through these photos. When tourists take photos during their trip and then publish them on social media with some signs and short descriptions (Hunter, 2010; Lambert, 2012), that are termed “user generated- content” (UGC) (Stepchenkov and Zhan 2012:2). User-generated content refers to media content created or produced by the general public rather than by paid professionals, and primarily distributed on the internet (Daugherty et al., 2008) UGC includes online information sources that are created, initiated, circulated and used by tourists who educate each other and share photos on a tourist destination (Alcazar et al., 2014).

Online photos became a source for tourists to make travel decisions through their effect as “e-word of photos” (Lo and Mckercher, 2015). This means that UGC serves as an information source for potential tourists (Alcazar et al., 2014). It seems obvious that, the trip depends on a set of photos which have previously been observed in brochures, on TV or on social media. Then the tourists move on to track down and capture these photos for themselves (Chalfen, 1979; Jenkins, 2003; Urry and Larsen, 2011; Lambert, 2012).

2.4 The role of Photography in Tourist Decision:

Earlier, tourists made their decisions to travel to a destination by asking travel agents and tour operators. Nowadays, tourists depend on photos of travel brochures and other promoting tools to decide where to go. Reading a text advertisement to make a decision for travelling is likely not as efficient as seeing photos (Larsen, 2005). Some studies have shown that photos outperform text in the tourist recall of the tourist destination. The relative differences between photos and text advertising can be described through the photos which can positively affect tourists as they tend to assume the existence of direct connection between the photos and reality (Kim & Richardson, 2003; Mackay and Couldwell, 2004; Lee, 2012).

Providing photos of tourist destinations for potential tourists can be a powerful, persuasive method for encouraging tourists to visit a destination, as photos are more easily recalled or recognized than words (Childers and Houston, 1984; Garrod, 2009; Lee, 2012). In addition, the content of photos on social media has been found to have a statistically positive relationship with behavioral intentions (Houston et al., 1987; Lee, 2012).

Donaire et al. (2014) believed that photos of a destination taken by tourists have a bearing on how potential tourists think and react and what they do (tourist behavior) and the process of making a decision. Tourists take their decision to visit the destination through the process of information gathering and alternatives elimination, through which actual choice will take place and this will finally lead to the actual travel. Obviously, photos play a part in dissipating knowledge, or attracting attention to viewers` travel, in other words, in executing actual behavior (Pae and Aminudin, 2016).

Pae and Aminudin (2016) have investigated the most influential photos in attracting tourists to travel to a particular tourist destination and also the significant relationship between photos and tourist`s actual behavior. Besides, they investigated if tourists are actually looking for photos of the destinations on social media before making their actual travel or not? Results proved that tourists mostly do a search for and look at photos of tourism destinations when they intend to travel and being influenced by these photos they are pushed to do the actual travel. Even though domestic tourists know these destinations better than international tourists, they still depend on photos before making their trip to the desired destinations. Thus, the power of photos should not be overlooked and underestimated as photos are strong tools in visualizing the destinations.

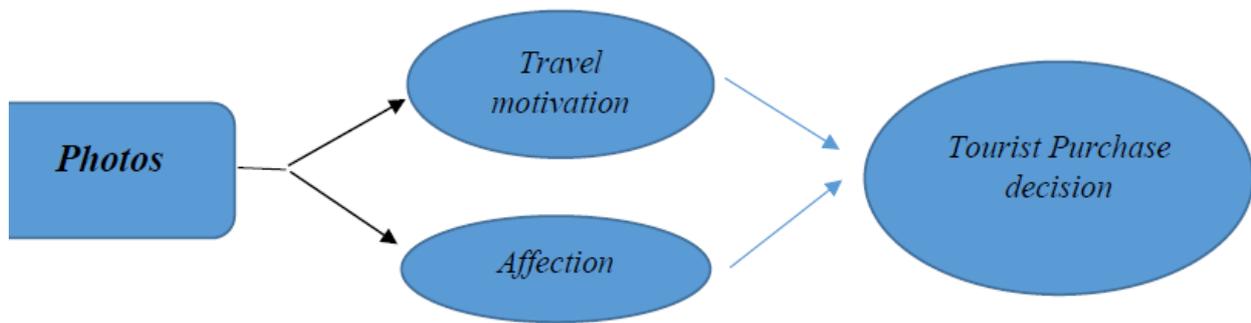


Figure (3): The effect of using photos on tourist`s decision

Figure (3) shows the effect of using photos on the tourist decision. Photos help to generate the travel motivations and emotions of the tourists and then affects their intention to travel. This means that photos pervade the whole tourist experience within the tourism destination. Before purchase, vicarious consumption may take place through photos. During consumption, photos can add value and increase satisfaction. After consumption, photos can have a reconstructive role in which a person relives the experience via memories and vacation souvenirs (Jenkies, 1999).

3. Methodology

The revolution of 25th January, terrorist attacks, internal political tensions definitely had a negative impact on the flow of tourism into the country, in addition the fall of the Russian plane in the desert of El Arish (Avraham, 2016). This resulted in decreasing of approximately 55% of the number of tourists arriving to Egypt in 2011, from 17.7 million to just about 9.8 million tourists (Butterfield et al., 2012). Consequently, this led to the disruption of decision making for tourists to visit Egypt and it became an undesirable tourist destination (Sonmez and Graefe, 1998).

Egypt was in great need to amend its image as a tourist destination and create a positive mental image for tourists. The Tourism Ministry of Egypt with AIESEC [6] carried out a tourism marketing campaign to invite everyone from all over the world to visit Egypt. It has been presented through the International Tourism Berlin ITB and Egypt was the first Arab country to participate in the exhibition. Clearly, this campaign designed to revive and nourish the Egyptian tourism, send the right message about Egypt and promote the Egyptian tourism again. The tourism marketing campaign was inspired by photos of Egypt, such as: ancient sites, pyramids, recreational places, friendly Egyptian people, Bedouin meetings, singing, music, adventures, safaris, diving and coral reefs. These photos show the experience of tourists within tourist places in Egypt and their dealings with the host community. What was really very effective is the choice of a logo that expresses the "life key" to merge with the letter "t" in the word Egypt and the slogan" Egypt where it all begins" <http://advertiser-in-arabia.blogspot.com.eg>. The Egyptian Tourism Authority used the photos of "Egypt, where it all begins" and presented them on website as photos of every city in Egypt, archaeological sites, entertainment, sports, adventure, music, folklore and desert with the text of the speech and tell the stories about Egypt.www.egypt.travel.

Some photos of “Egypt where it all begins” will be illustrated.

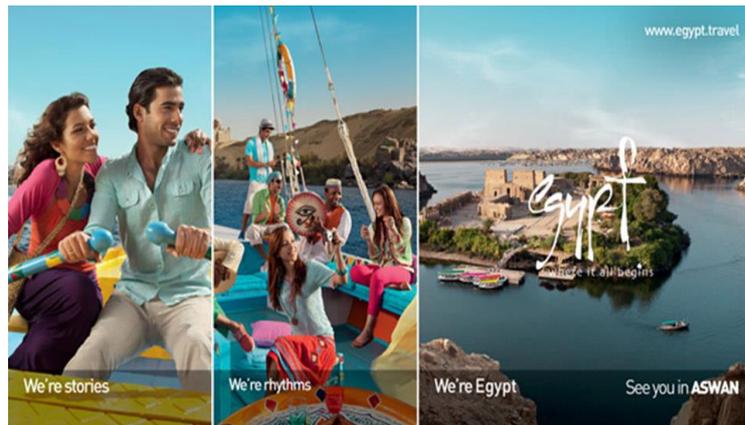


Image (1): explains the communication and interaction between the Nubian people and tourists, it also expresses the warmth of the family through mutual smiles (whole family travel).



Image (2): explains the multiplicity of tourist types in Egypt, especially diving tourism and adventure tourism, as well as the presentation of music and dance to add more vitality to the image of Egypt



Image (3): emphasizes the image of Egypt as the oldest country in history through the presentation of the pyramids and the link between past and present.

Therefore, Egypt was chosen as a tourism destination to evaluate the tourists` for photography of their trip in Egypt and measure the effect of photos on Egypt`s image as a tourist destination.in addition, the identification of obstacles towards the application of photographic tourism in Egypt.

This study has adopted a mixed methods approach which focuses on collecting, analyzing, and mixing both quantitative and qualitative methods in a single study (Creswell et al., 2011). Firstly, a survey has been employed within which a questionnaire is distributed to a sample of international tourists who visited Egypt to measure the importance of photography for the tourist in Egypt as well as the extent to which the tourist is influenced by the displayed photos of Egypt as a tourism destination. Then, interviews were conducted with outbound tourism and marketing staff in travel agencies, further interviews with the managers in the Ministry of Tourism and the Egyptian Tourism Authority in Alexandria. Aiming to evaluate the use of tourists for photography during their trip and explore the role of photography in the tourism destination marketing, as well as the effect of photos on Egypt's image as a tourist destination.

The present study was limited to three cities, Alexandria, Cairo and Sharm El-Sheikh. In fact, these cities annually attract a large number of tourists; there are 1800 Ukrainian tourists weekly who visit Sharm El-sheikh and 16 weekly trips from the German market in 2017 (State Information Service).

The number of tourists who visited Egypt in 2016 is 3.7 million, divided into 1.4 million Arabian tourists and 2.3 million foreigners (Central Agency for Public Mobilization and Statistics (CAPMAS)). The sample of the study consists of (360) questionnaires, the number of valid questionnaires are (200) answered by tourists who visited Egypt with response rate 55%. Questionnaires have been conducted during the period between September and November in 2017. The questionnaire is divided into 20 questionnaires in Cairo, 55 questionnaires in Alexandria, 113 questionnaires in Sharm el-Sheikh and 12 online ones. All questions were formed by using the five-point Likert scale that consists of (strongly agree, agree, neutral, disagree and strongly disagree). State the time frame of the study and areas where it was conducted Chi-square test has been used to measure the correlation between the study various variables. All data has been analyzed by using SPSS 26 software.

The number of travel agencies in Alexandria is 349 travel agencies (Egyptian phone directory has been used in collecting data). The sample represented in (15) face to face interviews were conducted among outbound tourism and marketing staff in travel agencies in Alexandria in November and September 2017 to evaluate the impact of photos on marketing their products and services. In addition, the face-to-face interviews were conducted with the managers in the Ministry of Tourism and the Egyptian Tourism Authority in Alexandria who are responsible for the tourism marketing plan for Egypt.

Data analysis

Questionnaire Analysis:

The sample consists of 110 females and 90 males. The largest range of respondents are from 18-30 (52%). This implies that the majority of the sample is from youth, which represents 85% of the sample. The sample also consists of 59 Arabian tourists representing 29.5% from different nationalities (14 Iraqis, 10 Saudi Arabians, 6 Jordanians, 6 Syrians, 6 Kuwaitis, 5 Lebanese, 3 Yemenis, 3 Tunisian, 3 Moroccan, 2 Emiratis and 1 Afghanis) and 141 foreigner tourists representing 70.5% from different nationalities (42 Ukrainians, 23 Russians, 14 Americans, 11 Malaysians, 10 Germans, 5 Chinese, 5 Koreans, 5 Canadians, 3 French, 3 Colombians, 3 Czech, 2 British, 2 Australians, 2 Armenians, 2 Maldivians, 2 Indians, 1 Lithuanian, 1 Vietnamese, 1 South African, 1 Norwegian, 1 Netherlander, 1 Italian and 1 Belgian).

The analysis showed that 61% of the tourists strongly agree that they take photos during their trip and 30% of them agree that they do, 7.5% of the tourists are not always keen on photography, and finally

1.5% of tourists do not take photos at all during their trip. The Mean of tourists taking photos during the trip= 4.5350 (SD= 0.67159). This means that the majority of the sample usually take photos during their trip. Thus, the photography is a major tourist activity during the trip.

Table (3): Descriptive Statistics (Motivations of Tourists for Photography in Egypt)

	<i>Maximum</i>	<i>Mean</i>	<i>Std. Deviation</i>
Tourists take photos as a way to keep memories within the tourist destination.	5	4.4850	0.67234
Tourists take photos to communicate with others	5	3.4150	1.05753
Tourists prefer to share photos on social media after the trip.	5	3.6750	1.13836

Table (3) displayed the motivations of tourists for photography. The results showed that the strongest motivation of tourists during their travelling to Egypt is keeping memories where $\mu = 4.4850$. This implies that these results range between strongly and strongly agree. Publishing photos on social media after the trip was where $\mu = 3.6750$, and finally, communicating with others was where $\mu = 3.4150$. Also, the results proved that the data were converging. For example, these motivations were consistent with the tourist motives for photography mentioned in the literature (Bourdieu, 1990). This indicates the tourist's dependence on photography when visiting Egypt. It also indicates the ease of adopting the photographic tourism as a new type in Egypt's tourism plan.

The analysis showed that 91% tourists (61% strongly agree and 30% agree) agree to take the camera during the trip. However, the results show that 89.5% tourists strongly agree to use the mobile phone during the trip. Thus, the majority of the sample uses the camera more than using a mobile to take photos during their trip. This analysis confirms what has already been mentioned in the previous literature, that the camera is a tool that encourages the tourists to take photos, in the tourist destination, related to themselves, motivations and desires (Lambert, 2012).

Table (4): Descriptive Statistics for the Classification of Photographic Tourism in Egypt

	<i>Maximum</i>	<i>Mean</i>	<i>Std. Deviation</i>
Taking photos of culture in Egypt.	5	4.4500	0.78778
Taking photos of historical sites in Egypt.	5	3.4950	1.03213
Taking photos of landscapes in Egypt.	5	3.2200	0.95717

Table (4): proved that tourists who visited Egypt mainly preferred to take photos of culture, such as: local handicraft, clothes, traditional architecture, food habit and folklore, $\mu = 4.4500$, then they preferred to take photos of historical sites. Therefore, it can be adopted photographic tourism in Egypt with focuses on culture and heritage photography, as a competitive advantage of this type, where the majority of the countries exporting photographic tourism rely on nature photography.

The analysis revealed that 36% tourists strongly agree to see photos of Egypt before actually travelling to it and 43% tourists admit that they need seeing photos of Egypt before travelling to it. This indicates that the photo is important for the tourist to know about the destination before traveling to it. Besides, the results showed that 82.5% tourists confirm that the photography affects the image

of the tourist destination. Accordingly, photography affects the tourist's decision to visit Egypt. This analysis confirms what has already been mentioned in the previous literature that the tourism destination marketing depends heavily on the photographs (Dewar et al., 2007).

The analysis showed that 82% tourists are fond of photos that explain the culture and tradition of Egypt and only 5% aren't interested in photos that explain the Egyptian culture. In this manner, tourists are affected by photos that illustrate the culture of Egypt, such as: photos of local handicrafts, traditional architecture, folklore, heritage sites, clothes and food. The results showed that 76.5% tourists are influenced by photos of landscapes in Egypt, such as: photos of sunrise, sunset and beaches. However, the analysis showed that 50% tourists are affected by photos of historical sites in Egypt, such as: mosques, citadels, churches, pyramids, temples, tombs and museums. These results confirm what has already been mentioned in the previous literature that the message which expresses the image of the tourist destination, have two types of content: (1) manifest which refers to all signs depicted in the photos, such as: natural landscapes, historical sites, traditional clothes, food habits, buildings and folklore, and (2) latent which is what the photos means (Lambert, 2012; Kim and Stepchenkova, 2015; Kolb, 2017).

Nationality is a major factor to choose the suitable photos of tourist places to attract potential tourists to travel to Egypt. For example, Ukrainian, Russian, Maldivian and Italian tourists are attracted to photos of landscapes like: beaches, sun, quiet and romantic sites, whereas Indian, Chinese, Korean and Malaysian tourists are attracted to photos of historical sites like: Pyramids and Sphinx in Cairo and Abu Simbl Temple in Luxor.

The analysis showed that 86.5 % tourists see that these photos create a positive image of Egypt as a tourist destination, 11% tourists have a neutral view of these photos that created a positive image of Egypt, while 2.5% tourists disagree with it. The analysis revealed that 28% tourists agreed that these photos didn't affect their vision of Egypt as a tourist destination, 23.5% tourists have a neutral view of these photos that they don't affect their vision of Egypt as a tourist destination, while 48.5% tourists agreed that these photos undoubtedly affect their vision of Egypt as a tourist destination. Furthermore, the analysis showed that 63.5% tourists think that these photos show the identity of Egypt, 23.5% tourists have a neutral view of these photos, while 13% tourists disagree with it. These results assure what has already been mentioned in the previous literature that photography helps to restructure the tourists' perceptions of the tourist destination. And therefore, photography is very important to construct the identity of the tourist destination and display destination image for potential tourists (Kim and Stepchenkova, 2015).

Not only that, the analysis also showed that 84% tourists are keen to visit Egypt after seeing these photos, 12% are neutral in their view of that they want to visit Egypt after seeing these photos, while 4% tourists disagree with it. Certainly, the tourism marketing campaign "Egypt where it all begins" achieved its goal. The photograph proved to be important to create a positive image of the tourist destination.

Table (5): Chi- Square Test.

<i>Variables</i>	<i>Value (Chi-Square)</i>	<i>Asymp. Sig. (2-sided)</i>	<i>Likelihood Ratio</i>
Correlation between taking photos and using the camera during the trip.	160.597	0.000*	0.000

Correlation between the tourists need to see photos before travelling to Egypt and the image of the tourist destination.	92.110	0.000*	0.000
Correlation between publishing photos on social media after the trip and the image of the tourist destination	29.527	0.021*	0.089
Correlation between the tourist`s needs to see photos before travelling to Egypt and the tourist's decision to visit Egypt	71.656	0.000*	0.000

▪ *Significant at 0.05 significance level*

Chi –Square has been used to measure the correlation between taking photos during the trip and using the camera during the trip. The results showed that $X^2 = 160.597$ and $P = 0.000$ which means that the tourists usually take photos during their visit to Egypt and they prefer to use the camera during the trip. This shows their interest in photography and discovering the Egyptian culture, such as: food habits, local handicraft, costumes, traditional architecture, folklore and historical sites through the camera. Thus, there is a correlation between taking photos during the trip and using the camera during the trip where $P > 0.05$, which means that photography is a major activity for tourists in Egypt.

Chi –Square has been used to measure the correlation between that tourists need to see photos before travelling to Egypt and the image of Egypt as a tourist destination. The results showed that $X^2 = 92.110$ and $P = 0.000$ which means that photos are important for tourists to get acquainted with the tourist destination before travelling because it helps them to make their decision. For example, photos of “Egypt where it all begins” campaign created a positive image about Egypt. Thus, there is a correlation between the fact that the tourists need to see photos before travelling to Egypt and the image of Egypt as a tourist destination where $P > 0.05$. This indicates that photography affects the image of Egypt as a tourist destination.

Chi –Square has also been used to measure the correlation between the fact that the tourists publish photos on social media after the trip and the image of Egypt as a tourist destination. The results showed that $X^2 = 29.527$ and $P = 0.021$ which means that the tourists who visited Egypt become promoters for Egypt as a tourist destination since they convey their tourist experience in Egypt, whether negative or positive. Thereby, there is a correlation between the fact that tourists publish photos on social media after the trip and the image of Egypt as a tourist destination where $P > 0.05$. That is to say, the photos published on the social media by tourists affect the image of Egypt as a tourist destination.

Chi – Square has been used to measure the correlation between the tourist`s need to see photos before travelling to Egypt and the tourist's decision to visit Egypt. The results showed that $X^2 = 71.656$ and $P = 0.000$ which means that the tourists need to see photos before travelling to Egypt because photos help in the process of the tourist decision making. As a result, there is a correlation between the fact that the tourist`s need to see photos before travelling to Egypt and the tourist's decision to visit Egypt where $P > 0.05$. Hence, photography affects the tourist's decision to visit Egypt.

Interviews Analysis:

Interview Analysis (with Outbound Tourism and Marketing Department Staff in the Travel Agencies):

Interviews were conducted among fifteen travel agencies with outbound tourism and marketing department staff who were regarded due to their experience and organizational structure. Experience years' rate as follows: less than 5 years, from 5-10 years, from 10- 20 years and more than 20 years old.

Photography Trips in Egypt: -

The interviews showed that 86% travel agencies do not organize any trips for photography because there are not any demands for this type of trips whether from Egyptian or foreign tourists. While 13%

travel agencies assure that they organized photography trips, but before the 25th January revolution. The number of trips is very limited due to the difficulty in obtaining permits to use the camera.

The Role of Photography in Tourism Marketing Products and Services:

The interview showed that 53% travel agencies in the sample confirmed that they depend on publishing photos on social media (whether on a Facebook page or on the company's website) for marketing tour programs through sharing photos of hotels, tourist places, safari, photos of previous trips with tourists, and explanation of the tour programs and prices while 46% travel agencies in the sample confirmed that they depend on a customer database and advertisements in newspapers.

Photography that attracts tourists to visit Egypt:

Members of the tourism marketing departments agreed that photos of hotels, Nile cruises and rooms attract the attention of the tourist more than the photos of the trip program. It seems that the tourist is attracted to photos of archaeological sites more than landscape photos, especially if the photos focus on people with the historical sites which add authenticity and reality to the photo. Members of the tourism marketing departments depend on online photos to market the tourism products and services. They approve that they take the photos of a hotel on booking sites or Google to use it in marketing the tour program. This means that photos used are not real photos.

Interview Analysis (with Managers in the Ministry of Tourism and the Egyptian Tourism Authority):

Photography is a Part of a Tourism Marketing Plan in Egypt:

Managers agreed that photography has a major role in the tourism marketing plan in Egypt. Today, photography is a basic "language" to attract tourists, especially through sharing photos on social media, whether (on Facebook) or the official site to the Egyptian Tourism Authority and through the photos in brochures and guidebooks distributed in five information offices, event, conferences, festivals and seminars . The official site of the Egyptian Tourism Authority contains a lot of photos for tourism and leisure sites in Egypt. There are many photos that introduce all the cities in Egypt, such as: historical sites, landscapes, deserts, nature reserves, beaches and folklore. In addition to a Facebook page called "experience Egypt" where tourists document the previous experience in Egypt through using photos and writing a comment on it. Managers assured that the effect of tourist images varies according to the tourist's nationality, for example: photos of historical sites attract Chinese, Malaysian and Indian tourists, especially the pyramids, Sphinx and Abu Simbel Temple, whereas photos of landscapes like: beaches, sun, quiet and romantic attract Russian and Italian ones. Managers agreed that the choice of photos should reflect a story that would utterly attract the attention of a potential tourist, with a small sentence to describe the image.

The Photographic Tourism Type in Egypt:

Managers agreed that after the revolution of 25th January, the tourism plan targeted tourist types to create a different image of Egypt as a tourist destination. The first tourist type is the Christian Religious Tourism "the holy family trip", and the second tourist type is the Yacht tourism especially in Alexandria.

Obstacles of photographic tourism in Egypt:

Managers assured that photographic tourism as a type was not included in Egypt's tourism plan, due to the difficulty in getting permissions to use cameras in some tourist sites, especially "historical sites and nature reserves".

Negative factors affecting Egypt's Image:

Managers agreed that to control the taking of photos of places in Egypt, whether from (conferences or foreign television channels), which promote Egypt abroad as a tourist destination there should be a commitment not to capture and display negative images of Egypt.

Managers agreed that they have no direct control over images shared by the tourists on social media. The tourist conveys his tourist experience in Egypt, whether through negative or positive image. This opinion is consistent with what is stated in the previous literature that the destination marketing organizations "DMOs" have no direct control over images that dominate the internet.

4. Results and discussion

Photography is a major activity for tourists in Egypt whether it is a basic purpose or a side activity, with a mean of tourists taking photos during the trip = 4.5350. This means that the majority of the sample use photography during the trip. The results of the chi-square test confirm that $P= 0.000$ and Likelihood Ratio 0.000, which means that there is a correlation between taking photos during the trip and using the camera during the trip where $P < 0.05$. The strongest motivation to use photography during the trip is keeping memories within the tourism destination (mean = 4.4850).

Photography is a side activity for tourists in Egypt. It is not a main purpose (mean = 3.8550). However, the results showed that 13% travel agencies confirm that they organized photography trips before the revolution of the 25th January. The number of trips is very limited because of the difficulty in obtaining permits to use a camera and there is no demand for this type of trips whether from Egyptian or foreign tourists. This is commensurate with the views of officials in the DMOs that photographic tourism type was not in Egypt's tourism plan, because of complications in getting permits.

Tourists need to see photos about Egypt before travelling. 79% the sample need to see photos before travelling to Egypt. Actually, the results of the chi-square test confirm that $P= 0.000$ and Likelihood Ratio 0.000, this conveys the fact that there is a correlation between that the tourists need to see photos before travelling to Egypt and the image of the tourist destination where $P < 0.05$. This means that photography affects the image of Egypt as a tourist destination.

Photos published on social media by tourists affect Egypt's image as a tourist destination. The results of the chi-square test confirm that $P= 0.021$ and Likelihood Ratio 0.089, which means that there is a correlation between publishing photos on the social media after the trip and the image of the tourist destination where $P > 0.05$.

Photography affects the tourist decision to visit Egypt. The results of the chi-square test confirm that $P= 0.000$ and Likelihood Ratio 0.000, which means that the tourist's need to see photos before travelling to Egypt because photos help in the tourist decision making. The results also showed that 84% tourists become keen to visit Egypt after seeing photos of tourist places in Egypt. Thus, there is a correlation between that the tourist's needs to see photos before travelling to Egypt and the tourist's decision to visit Egypt where $P > 0.05$.

The photos of tourism marketing campaign "Egypt where it all begins" created a positive image of Egypt as a tourist destination representing 86.5% from the point of view of tourists.

Finally, concerning the Egyptian DMOs' ability to control the taking of photos of places, whether from (conferences or foreign television channels), which promote Egypt abroad as a tourist destination. Results showed that there is no direct control over photos shared by tourists on social media. The tourist conveys his tourist experience in Egypt, whether a negative or a positive image.

5. Conclusion and Recommendation

Photography is a fundamental activity for tourists in Egypt to keep their memories in the destination. The majority of tourists prefer to take photos of the Egyptian culture. However, photographic tourism was not adopted in Egypt because the difficulty in getting permits to use the camera. Photography affects Egypt's image as a tourist destination where Tourists need to see photos of Egypt before travelling. Moreover, tourists who visited Egypt can be promoters by sharing their photos of tourist sites on social media

DMOs should facilitate access to special permits using the camera in some tourist sites in Egypt by reducing camera entry fee and facilitating the entry of photography equipment. It is also possible to undertake specialized exhibitions to promote the photographic tourism through a competition in which photographers are presented with pictures and prizes advertised for winners (such as a free visit to Egypt).

DMOs should research the motives and trends of tourists in order to choose suitable photos for marketing to potential tourists. Also, they should know the fact that each nationality is different from the other in the images that attract them, for example Sharm El- Sheikh Trips attract Ukrainian tourists and Cairo Trips attract Korean tourists.

Future research should examine; the impact of photos on tourist behavior in different other destinations so we can generalize. The present study cannot generalize to all tourist destinations, there are many destinations that adopt photographic tourism, but the types of photographic tourism differ from destination to another according to the tourist attractions in the destination.

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