

THE INFLUENCE OF FILMS IN PROMOTING TOURISM IN TANZANIA:

A CASE OF DAR ES SALAAM

BENSON PIUS MKENDA

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE

REQUIREMENTS FOR THE DEGREE OF MASTER OF TOURISM

PLANNING AND MANAGEMENT

DEPARTMENT OF GEOGRAPHY, TOURISM AND HOSPITALITY

SERVICES

OF THE OPEN UNIVERSITY OF TANZANIA

2025

CERTIFICATION

The undersigned certifies that he has read and hereby recommends for acceptance by the Open University of Tanzania a dissertation entitled: **“The Influence of Films in Promoting Tourism in Tanzania: A Case of Dar es Salaam”**, in partial fulfilment of the requirements for the Degree of Master of Tourism Planning and Management of the Open University of Tanzania.

.....

Dr. Ladislaus Batinoluho

(Supervisor)

.....

Date

.....

Dr. Mato Magobe

(Supervisor)

.....


Date

COPYRIGHT

No part of this Dissertation may be reproduced, stored in any retrieval system, or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the author or The Open University of Tanzania on that behalf.

DECLARATION

I, **Benson Pius Mkenda**, declare that the work presented in this dissertation is original. It has never been presented to any other University or Institution. Where other people's works have been used, references have been provided. It is in this regard that I declare this work as originally mine. It is hereby presented in partial fulfilment of the requirements for the Degree of Master of Tourism Planning and Management of the Open University of Tanzania.



Signature

.....

Date

DEDICATION

This dissertation is dedicated to my family, the unwavering lights that have guided my journey. To my parents, whose belief in my dreams provided the firm foundation for my education. To my siblings, whose love and understanding have been a constant source of strength.

A special note of gratitude to my beloved wife, Leokadia C. Mtebe, whose boundless support, love, and patience have been instrumental in this achievement.

I extend my heartfelt thanks to all who have supported me, both academically and emotionally, throughout this program. Your guidance, patience, and encouragement have been invaluable.

Thank you all for being my pillars of strength and for helping me achieve this milestone.

ACKNOWLEDGEMENTS

I would like to extend my sincere gratitude to the Almighty God and all those who supported and contributed to this research.

First and foremost, my heartfelt thanks go to my supervisor, Dr. Ladislaus Batinoluho, who provided vital guidance, expertise and encouragement throughout the entire research process. His insights and feedback were critical to the successful completion of this study.

I am also grateful to all the Film and Tourism stakeholders in Tanzania for enhancing all processes of data collection.

In addition, I am deeply indebted to my colleagues and friends, who offered both their constructive feedback and moral support, especially during the challenging phases of the project. I am incredibly grateful to my family, whose unwavering support and patience have been my greatest source of motivation.

ABSTRACT

This study is driven by a sole purpose of investigating the influence of films in promoting tourism in Tanzania. Specifically, the study is driven by the objectives of identifying and profiling films that promote tourism in Tanzania, assessing the influence of films on tourism promotion in Tanzania and analysing the challenges hindering films in promoting tourism in Tanzania, respectively. Through a mixed-methods approach, the data were collected from 113 informants. The informants were purposively and later on randomly selected. Data were collected using key informant interviews, questionnaires, and direct observation. Quantitative data were analysed using SPSS, while qualitative insights were subjected to thematic content analysis. Results revealed that films hold considerable potential in raising awareness, shaping perceptions, and influencing travel decisions, with notable examples like African Safari 4K and Tanzania: the Royal Tour successfully spotlighting Tanzania's cultural and natural wealth. The findings also identified critical challenges, including limited funding, a lack of collaboration between the film and tourism sectors, insufficient filmmaking expertise, and restrictive policies, which undermine the global impact of Tanzanian films. The study concludes that while films significantly contribute to tourism promotion, substantial gaps in production quality, strategic marketing, and distribution need to be addressed. Recommendations include increasing funding, fostering collaboration between the film and tourism industries, capacity building for local filmmakers, adopting advanced technology, streamlining regulatory procedures, and expanding distribution channels.

Keywords: *Films, Tourism, Tanzania, Promotion, Influence*

TABLE OF CONTENTS

CERTIFICATION	ii
COPYRIGHT	iii
DECLARATION.....	iv
DEDICATION.....	v
ACKNOWLEDGEMENTS.....	vi
ABSTRACT	vii
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
CHAPTER ONE	1
INTRODUCTION.....	1
1.1 Overview	1
1.2 Background to the Problem.....	1
1.3 Statement of the Problem	5
1.4 Objectives of the Study	6
1.4.1 General Objective.....	6
1.4.2 Specific Objectives.....	6
1.5 Research Questions	7
1.6 Significance of the Study	7
1.7 Scope of the Study.....	7
CHAPTER TWO	9
LITERATURE REVIEW.....	9
2.1 Overview	9
2.2 Definitions of Key Terms.....	9

2.2.1	Films.....	9
2.2.2	Tourism	9
2.3	Theoretical Literature Review.....	10
2.3.1	Push-Pull Theory of Motivation.....	10
2.3.2	Gratification Theory	11
2.4	Empirical Literature Review	12
2.4.1	Identification and Profiling of Films Promoting Tourism	12
2.4.2	Influence of Films on Tourism Promotion.....	14
2.4.3	Challenges Hindering Films in Promoting Tourism	16
2.5	Conceptual Framework	17
2.6	Research Gap.....	19
CHAPTER THREE		21
RESEARCH METHODOLOGY		21
3.1	Overview	21
3.2	Research Approach	21
3.3	Research Design.....	21
3.4	Research Philosophy	22
3.5	Study Area.....	22
3.6	Study Population	23
3.7	Sample Size and Sampling Techniques	24
3.7.1	Sample Size.....	24
3.7.2	Sampling Technique.....	25
3.8	Types of Data	25
3.9	Data Collection Methods.....	25

3.9.1	Key Informant Interviews (KIIs).....	25
3.9.2	Questionnaire Method	26
3.9.3	Direct Observation	27
3.10	Data Analysis	27
3.11	Validity and Reliability	28
3.12	Data Reliability	29
3.13	Ethical Considerations.....	29
CHAPTER FOUR.....		31
DATA ANALYSIS AND FINDINGS		31
4.1	Overview	31
4.2	Background Information of the Respondents.....	31
4.2.1	Sex of the Respondents	31
4.2.2	Age Groups of the Respondents.....	32
4.2.3	Education Level of the Respondents	33
4.2.4	Nationality of the Respondents	34
4.2.5	Years of Experience of the Respondents.....	35
4.2.6	Role/Occupation of the Respondents	36
4.2.7	Frequency of Film Watching of the Respondents.....	37
4.2.8	Preferred Film Genre of the Respondents	38
4.3	Presentation of Findings based on Objectives.....	39
4.3.1	Profile Films That Promote Tourism in Tanzania.....	40
4.3.1.1	Observation Results.....	41
4.3.1.2	Interview Results.....	43
4.3.2	The influence of Films on Tourism promotion in Tanzania	46

4.3.3	Challenges hindering Films in promoting Tourism in Tanzania.....	51
4.3.4	Tourism Promotion in Tanzania.....	59
4.4	Inferential Statistical Analysis	60
4.4.1	Model Summary	61
4.4.2	Analysis of Variance (ANOVA).....	62
4.4.3	Multicollinearity Testing.....	63
4.4.4	Multiple Regression Analysis Coefficients.....	64
CHAPTER FIVE.....		67
DISCUSSION OF FINDINGS		67
5.1	Overview	67
5.2	Profile Films that Promote Tourism in Tanzania	67
5.3	The influence of Films on Tourism promotion in Tanzania	69
5.4	Challenges hindering Films from promoting Tourism in Tanzania.....	71
5.5	Promotion of Tourism in Tanzania	73
CHAPTER SIX		76
CONCLUSION AND RECOMMENDATIONS		76
6.1	Overview	76
6.2	Summary of Findings	76
6.2.1	Profile Films that Promote Tourism in Tanzania	76
6.2.2	The Influence of Films on Tourism promotion in Tanzania	77
6.2.3	Challenges hindering Films from promoting Tourism in Tanzania.....	77
6.2.4	Promotion of Tourism in Tanzania	78
6.3	Implications of the Findings.....	79
6.3.1	Knowledge Implications	79

6.3.2	Policy Implications.....	79
6.3.3	Theoretical Implications.....	80
6.4	Conclusion.....	80
6.5	Recommendations	82
6.6	Recommendations for Further Studies	83
REFERENCES.....		84
APPENDICES		90

LIST OF TABLES

Table 3.1: Sampling Frame	24
Table 3.2: Data Reliability	29
Table 4.1: Nationality of the Respondents	35
Table 4.2: Profile of Films that promote Tourism in Tanzania.....	41
Table 4.3: Films in promoting Tourism in Tanzania	42
Table 4.4: The Influence of Films on Tourism Promotion in Tanzania	47
Table 4.5: Challenges Hindering Films in Promoting Tourism in Tanzania	52
Table 4.6: Tourism Promotion in Tanzania	60
Table 4.7: Model Summary.....	62
Table 4.8: Analysis of Variance (ANOVA).....	63
Table 4.9: Collinearity Statistics	64
Table 4.10: Regression Coefficients	65

LIST OF FIGURES

Figure 2.1: Conceptual Framework.....	19
Figure 3.1: Map of Dar es Salaam Region	23
Figure 4.1: Sex of the Informants	32
Figure 4.2: Age Groups of the Respondents	33
Figure 4.3: Education Level of the Respondents	34
Figure 4.4: Years of Experience of the Respondents	36
Figure 4.5: Role/Occupation of the Respondents	37
Figure 4.6: Frequency of Film Watching of the respondents.....	38
Figure 4.7: Preferred Film Genre of the Respondents	39

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter presents the introduction of this study. It covers the background of the problem, statement of the problem, objectives of the study, research questions, significance of the study, limitations of the study, delimitations of the study and finally scope of the study.

1.2 Background to the Problem

The film industry has had a significant impact on the way people exchange information globally. It has facilitated the transfer of stories from one generation to another, enabling individuals to develop their imagination and gain insights and emotions based on the nature of the narrative (Mokryn *et al.*, 2020). In the tourism industry, films are regarded as a highly effective promotional tool, capable of evoking emotional and psychological responses in viewers and, as a consequence, of influencing their travel decisions (Cenkovčan, 2017).

The portrayal of a destination in film and television plays a significant role in the tourism industry, particularly in influencing tourists' decisions regarding where to spend their holidays. Consequently, films, TV series and TV programmes that feature images of a tourist destination can contribute to an increase in the number of tourists (Hudson *et al.*, 2011; Mkwizu, 2023a). The impact of a film message on a tourist's decision to visit a destination may be long-term, as it can be consumed at any time after its production (Hudson & Ritchie, 2006). Some of the world's most

renowned tourist destinations have gained prominence through cinematic portrayals, either as the setting for films created with the explicit intention of promoting the destination or as a result of their intrinsic appeal to film producers (Moldagaliyeva *et al.*, 2024).

In Barcelona, as in many other cities, the cinema has become a tool for self-promotion. A notable example of this is the film *Vicky Cristina*, of 2008, directed by Woody Allen. The project received substantial financial backing from Catalan public entities, which were particularly focused on using the film to enhance Barcelona's international reputation. (Rodríguez Campo *et al.*, 2011). Other examples are *Sherlock Holmes* produced between 1985 and 1995, *Harry Potter and the Philosopher's Stone* produced in 2001, and *Notting Hill* produced in 1999, which are the source of an increased number of tourists, especially Japanese tourists visiting the United Kingdom sites (Kotler *et al.*, 2007).

The impact of films in promoting tourist destinations has led many countries to invest in film production to boost tourism. Nations like Mexico, Argentina, Brazil, the Caribbean Islands, the United Kingdom, and the United States have recognised the potential of films to attract tourists and have strategically invested in this area (Rodríguez Campo *et al.*, 2011). Alongside film production, there has been a focus on exploring new markets for film products to ensure that these films reach a broader audience. This expansion has been facilitated by the growth of digital formats and online distribution platforms, which have transformed how customers seek information and make purchasing decisions (Mustafa, 2021).

The rise of video-on-demand platforms such as Netflix and Amazon Prime Video has further simplified the consumption of film content, allowing customers to access films at their convenience (Mikos, 2016). This shift in technology has prompted significant investments in content distribution platforms to keep pace with changing customer behaviour. When films that promote tourist destinations reach a wide audience, they effectively increase awareness and interest in those locations, leading to a higher number of tourists. The combination of films and tourism promotion is now widely acknowledged as a powerful tool, with movies providing compelling visual narratives that inspire audiences to travel (Saltik *et al.*, 2019).

The portrayal of African countries in films has played a significant role in promoting these destinations as tourist attractions. This is achieved through showcasing the countries' natural beauty, cultural diversity, and historical significance (Mazimhaka, 2016). Such representations have the capacity to motivate prospective travellers to visit the depicted locations, frequently resulting in augmented tourist arrivals. The impact of films on tourism in Africa can be traced back to the mid-20th century, when documentaries and adventure films began to capture the continent's landscapes and wildlife, attracting global audiences (Mowforth & Munt, 2018). Notable films such as "Out of Africa" (1985) and "The African Queen" (1951) have further stimulated interest in Africa.

The advent of digital media has augmented the reach of these films, reinforcing their function in influencing travellers' perceptions and motivations (Magara, 2020). Tanzania has been identified as a key tourist destination, offering a distinctive

wildlife experience and breathtaking scenery. Television and other digital media serve as pivotal marketing instruments for elevating destination awareness and prompting tourists to embark on visits to the country (Bakari, 2021; Mkwizu, 2016, 2018, 2022, 2023b).

The Serengeti National Park, Ngorongoro Crater, Mount Kilimanjaro, and Zanzibar represent some of Tanzania's most prominent attractions, collectively drawing adventurers, wildlife enthusiasts, and culture seekers from across the globe. Notwithstanding the aforementioned attractions, there is a necessity for sustained promotion in order to fully actualize Tanzania's potential as a leading tourist destination (URT, 2023). This is evidenced by the recognition it received in 2021 for its exceptional destinations, Africa's Leading Destination, Africa's Leading National Park – Serengeti, Africa's Leading Beach Destination – Zanzibar, Africa's leading Green Hotel - Hotel Verde, and Africa's Leading Luxury Island - Thanda Island, Zanzibar (Batinoluho, 2022).

The objective of this study is to investigate the role of films in promoting tourism in Tanzania, with a particular focus on how films can contribute to enhancing the country's visibility and attractiveness to international tourists. This study identifies and profiles films that have promoted Tanzanian tourism, assesses their impact, and analyses the challenges that hinder the effectiveness of film-based tourism promotion. This research addresses the existing gap in understanding how films can be strategically employed to stimulate the growth of Tanzania's tourism industry, potentially offering new insights into enhancing promotional efforts.

1.3 Statement of the Problem

The use of films to promote tourism is increasingly recognised as a powerful tool for showcasing a country's attractions to a global audience. Literature indicates the impact of media, particularly television advertising, on tourism. Mkwizu (2018) found that TV advertisements have the potential to influence domestic tourists' visits, although this medium has not been fully exploited. Similarly, Bakari (2021) emphasised the untapped potential of TV advertisements in promoting Tanzania's tourist destinations. Additionally, Batinoluho (2023) pointed out that effectively promoting the film " Tanzania: The Royal Tour " could substantially increase international tourist arrivals if its potential is fully leveraged. These studies suggest that films and TV advertisements positively influence tourism, yet their application in Tanzania remains limited.

The Tanzanian government and other interested parties have launched a number of campaigns, films, and international partnerships to boost tourism over the last ten years. The Royal Tour documentary (2021), for example, was designed to promote Tanzania's tourism products to a worldwide audience and was hosted by the country's president. Organisations like the Tanzania Tourist Board (TTB) have also supported promotional materials aimed at both domestic and international travellers. However, despite these efforts, the cinematic visibility of Tanzanian travel destinations has not kept pace with international standards, and the potential of cinema as a promotional medium has not been fully realised (URT, 2023). Despite these studies, a significant gap in knowledge remains concerning the precise effect of film as a promotional tool in Tanzania's tourism sector. Although previous research has touched on this topic,

there is a lack of comprehensive studies that specifically examine the role of films in tourism promotion.

The potential of films like Tanzania: the Royal Tour to draw international visitors has yet to be thoroughly explored, underscoring the necessity for further investigation. Moreover, it is crucial to identify the films that have been used for tourism promotion, assess their impact, and analyses the barriers that hinder their effectiveness. Consequently, this study aims to explore the influence of films on promoting tourism in Tanzania. Addressing these unknowns will contribute to a more profound understanding of how films can be strategically utilized to enhance Tanzania's tourism sector, thereby forming the cornerstone of this study. The study includes variables such as the profile of the firms that promote tourism, the influence of tourism in Tanzania and challenges hindering films in promoting tourism in Tanzania, respectively.

1.4 Objectives of the Study

1.4.1 General Objective

The general objective of this study is to investigate the influence of films in promoting tourism in Tanzania

1.4.2 Specific Objectives

- i. To identify and profile films that promote tourism in Tanzania.
- ii. To assess the influence of films on tourism promotion in Tanzania.
- iii. To analyse challenges hindering films from promoting tourism in Tanzania.

1.5 Research Questions

- i. Which films promote tourism in Tanzania?
- ii. What is the influence of films in promoting tourism in Tanzania?
- iii. What are the challenges that hinder films from promoting tourism in Tanzania?

1.6 Significance of the Study

This study is of particular significance to the government of the United Republic of Tanzania, particularly in shaping policies related to tourism and wildlife. By examining the role of films in promoting tourism, this study provides considerations that informs the strategic marketing plans for the Ministry of Natural Resources and Tourism, as well as other relevant agencies, such as Tanzania National Parks (TANAPA) and the Tanzania Tourist Board (TTB). The findings also inform revisions to the National Tourism Policy, encouraging the inclusion of films as a vital tool for showcasing Tanzania's unique attractions. Additionally, the study highlights the necessity for the establishment of legal frameworks that support the film industry's contribution to tourism, such as the enhancement of copyright protection and the facilitation of collaborations between filmmakers and tourism stakeholders. This ultimately serves to strengthen the synergy between the film industry and tourism promotion, fostering a more vibrant and culturally rich portrayal of Tanzania's tourism potential.

1.7 Scope of the Study

The study aims to assess the impact of films on promoting tourism in Tanzania, targeting to collect data from tourism stakeholders. The study aimed to profile films

that promote tourism, examining the impact of film in promoting tourism, and understanding the challenges hindering films in promoting the tourism industry in Tanzania. The study come up with useful recommendations on the best way that the government and tourism stakeholders follow to ensure that the available tourist attractions are promoted through films and other related visual works.

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

This chapter presents the literature review of this proposal. The chapter presents definitions of key terms, a theoretical review, a proposed theoretical model, an empirical literature review, and the knowledge gap of the study.

2.2 Definitions of Key Terms

2.2.1 Films

Films are series of moving images projected onto a screen, typically accompanied by sound, which tell a story or provide information. The images are a form of visual and auditory entertainment or communication. These images are conveyed through the movie, VDO, TV, CD, DVD, and other media (Vila *et al.*, 2021). Films refer to movies or documentaries that feature aspects of culture of a nation or country, wildlife, or historical sites. These films are used as a medium to attract tourists by showcasing the country's unique attributes (Saltik *et al.*, 2019). For this kind of the study, films are regarded as any form of moving picture that has been artistically prepared with the view of attracting tourists.

2.2.2 Tourism

Tourism is the activity of traveling for leisure, business, or other purposes, and the industry that supports this activity, including transportation, accommodation, and attractions (Magara, 2020). Valentia (2023) defines tourism as the promotion and increase in the number of visitors in a destination country for natural beauty, cultural

heritage, and tourist attractions. For this respective study, tourism will be regarded as being the systematically organized promotion of the country's attractive sites that is dedicated towards improving the overall level of tourists within the respective country.

2.3 Theoretical Literature Review

This study is guided by the Push-Pull Theory of Motivation and the Uses and Gratification Theory.

2.3.1 Push-Pull Theory of Motivation

The Push and Pull Theory of Motivation, initially proposed by Gunnar Danny in 1977 and subsequently developed by prominent theorists such as Hudson, Ritchie, and Macionis, is a widely acknowledged framework that elucidates the underlying motivations behind tourists' destination selection (Sellgren, 2011). The theory postulates that "push" factors are intrinsic motivators, such as the desire for escape, socialisation, or self-identity, that propel an individual to travel, whereas "pull" factors are external attractions, like scenic, cultural origins, or celebrity associations, that attract tourists to specific locations. Macionis (2004) further categorized these factors into Place, Personality, and Performance, emphasizing how media representations in films can significantly influence tourism.

The strength of the Push and Pull Theory lies in its comprehensive approach to understanding tourism motivation, which integrates both psychological (push) and situational (pull) factors. The theory effectively demonstrates how films can serve as

a significant motivating factor for tourists, influencing their decision to visit specific locations depicted on screen (Hudson & Ritchie, 2006). However, a potential limitation of the theory is its reliance on generalisations that may not fully capture the complexity of individual motivations or the diverse range of influences on tourism, particularly in varying cultural areas.

This theory is particularly pertinent to the study of film-induced tourism in Tanzania, as it offers a robust framework for analysing how films can attract tourists to the country. By identifying the motivating factors (the ‘push’ factors) that drive individuals to seek travel and the pull factors present in films that showcase Tanzania’s cultural heritage, the theory can help to elucidate the dynamics of tourism promotion through cinema in the region.

2.3.2 Gratification Theory

Gratification theory, also known as uses and gratification theory, was proposed by Katz and Blumler in 1974. It focuses on understanding why individuals choose particular media, the needs they seek to satisfy, and the gratifications they derive from them. The theory suggests that people are active consumers of media, seeking content to satisfy various psychological needs such as information, entertainment, escapism, social interaction, and personal identity enhancement (Kasirye, 2021; Mehrad & Tajer, 2016).

In tourism, the theory posits that films can influence destination awareness by satisfying viewers’ needs and shaping their perceptions of travel destinations

(Andrew & Ehikwe, 2013). The strength of gratification theory lies in its ability to clarify how films promoting tourism can influence viewers' perceptions and behaviour. It provides a framework for understanding how tourists' motivations are influenced by media consumption. However, a key limitation is its assumption that all media consumption is active and intentional, which may overlook passive exposure or unconscious influences. This is particularly relevant when considering the challenges that films face in effectively promoting tourism in Tanzania (Kasirye, 2021).

Gratification Theory is relevant to this study of tourism promotion through films as it helps to identify the psychological needs that films need to address to be effective. It complements the Push and Pull Theory of Motivation by providing insights into how films can meet the psychological needs of viewers, thereby increasing their intention to visit a destination. While push and pull theory explains the factors that attract tourists, gratification theory shows how media consumption can reinforce these motivations by satisfying intrinsic and extrinsic needs.

2.4 Empirical Literature Review

2.4.1 Identification and Profiling of Films Promoting Tourism

In the study by Yono *et al.* (2024), the authors aimed to explore the impact of the animation film "Raya and the Last Dragon" on promoting tourism and cultural industries in Indonesia. Utilising a qualitative methodology, the study analysed the cultural representations in the film and their influence on international tourism. The findings indicated that films with rich cultural depictions significantly boost tourism

by attracting audiences to explore the locations featured in the films. The study concluded that incorporating cultural elements into films can enhance tourism while recommending that filmmakers collaborate with tourism boards to promote destinations effectively.

Martens and Onwuliri (2024) examined the role of the Nigerian film industry, Nollywood, in promoting tourism within Africa, focusing on how these films influence both domestic and international travel to Nigeria. The study revealed that Nollywood has been instrumental in reshaping the image of Nigeria, thereby attracting tourists who are eager to visit locations featured in popular films. The conclusion emphasised the need for stronger collaborations between filmmakers and tourism authorities to maximise the tourism potential of films.

Matolo *et al.*, (2021) studied factors influencing international tourists' satisfaction at Serengeti National Park (SENAPA) in Tanzania. It utilised a cross-sectional research design, data were gathered through a structured questionnaire and analysed using Structural Equation Modelling (SEM). The results indicated that service quality (SQ) had a significant positive impact on tourist satisfaction (SAT). Additionally, destination image (DI) and perceived value (PV) were identified as positive predictors of tourist satisfaction.

Moreover, the findings revealed that the impact of service quality and destination image on tourist satisfaction was enhanced when mediated by perceived value. The study concluded that international tourists left the park feeling satisfied, owing to

high-quality services, fair pricing, and a positive image of the park, including its natural and cultural attractions. To maintain high levels of tourist satisfaction, the SENAPA management should continue to provide quality services at competitive prices, ensuring that visitors perceive value for their money.

2.4.2 Influence of Films on Tourism Promotion

Araújo Vila *et al.* (2021) investigated the factors influencing viewers' decisions to visit destinations depicted in TV series in Spain. It focused on destination awareness and visit motivation as antecedents of travel decisions. Quantitative questionnaires were administered to domestic tourists in Spain, and the data was analysed using tests of independence and binary logistic regression. The study found that both destination awareness and visit motivation significantly influence the decision to visit film destinations, with destination awareness having a stronger effect. Also, film-induced tourists often become enthusiastic brand ambassadors, excitedly sharing their positive experiences with others through word-of-mouth and social media platforms. The study concluded that word-of-mouth promotion further increases the destination's visibility and stimulates curiosity among potential travellers.

Moldagaliyeva *et al.* (2024) conducted a study on the socio-economic impact of tourism development along the Kazakhstan section of the Great Silk Road, focusing on film-induced tourism. Through qualitative methods, including interviews and document analysis, the study found that films significantly contributed to raising awareness and interest in Silk Road tourist sites. The authors concluded that strategic use of films in tourism promotion could drive economic growth in less developed

regions. They recommended increased investment in producing films that highlight the cultural and historical significance of these areas.

For TV programs in Tanzania, the results by Mkwizu (2018) found that 76% of domestic tourists that visited Mikumi, Udzungwa, Ruaha and Kitulo National Parks in Tanzania watched Hifadhi za Taifa TV program aired on ITV compared to other TV programs like Utalii wa Ndani (11.4%) aired on Channel 10. One of the recommendations from the study by Mkwizu (2018) to the tourism stakeholders was the need for the private and public sector to both invest in establishing a TV channel that operates 24/7 which is dedicated to tourism. This recommendation aligns very well with the country's later advancements of advertising Tanzania's tourism following the Government's move to launch Tanzania Safari Channel on 15 December 2018 operated by Tanzania Broadcasting Corporation (TBC), and then in 2022, the release of Tanzania the Royal Tour film.

Similarly, the study by Shelutete (2020) assessed the influence of the Hifadhi za Taifa TV programs on promoting domestic tourism in Tanzania. It was conducted in 10 national parks and involved 920 local tourists who completed questionnaires. Descriptive research techniques were employed, including both quantitative and qualitative approaches. The study found that the TV program had contributed to an increase in domestic tourism, with 63% of respondents visiting a national park for the first time. The program's information on conservation and park uniqueness attracted many tourists. Overall, the study concluded that the Hifadhi za Taifa TV program successfully promoted domestic tourism in Tanzania. While these studies

highlight the potential of films and digital media in promoting tourism, there is a lack of empirical research focusing specifically on the impact of film in Tanzania. Future studies should address this gap by exploring the direct impact of films on tourism in Tanzania, considering its unique cultural and natural attractions.

2.4.3 Challenges Hindering Films in Promoting Tourism

A study conducted by Yen *et al.* (2023) in Wales, UK, examined the challenges in leveraging folklore and fantasy film locations to promote small destinations. The study employed qualitative interviews with 36 tourism and creative sector stakeholders. The findings revealed that while films significantly attract tourists, challenges such as limited funding, lack of cohesive marketing strategies, and stakeholder coordination hinder the effectiveness of film-induced tourism. The study concluded that without addressing these structural challenges, the potential of films in boosting tourism remains underutilised. The study recommended enhancing collaborative efforts between tourism authorities and the film industry.

Gebreyesus *et al.* (2022) examined community-based tourism in Southern Tigray, Ethiopia, where local documentary films were used to promote tourism. The study employed qualitative methods to assess the impact of these films, revealing that despite their potential, issues such as poor infrastructure and limited local engagement hindered tourism growth. The authors concluded that improving infrastructure and community participation were crucial for maximising the benefits of film-induced tourism.

The study conducted by Simonis (2016) investigated the relationship between the colonial framing of Africa and the impact of the "single story" on safari guides in Tanzania. The study used qualitative interviews, crystallization, and arts-informed methods to explore the impact of the single story on guides, the role of servitude in relation to skills, and the effects of tourism and the Western gaze on Tanzania. The study found that the single story has affected guides' perceptions of themselves and their skills, while the role of servitude has hindered the recognition of their knowledge and skills. The study concluded that the Western gaze and tourism have perpetuated the single story and marginalized safari guides.

The study recommended further exploration of these issues and the production of a documentary film to showcase multiple facets of Tanzanians, particularly safari guides. The literature reveals that across different regions, the common challenges include a lack of funding, poor infrastructure, and inadequate marketing strategies, which collectively hinder the ability of films to effectively promote tourism. There is a need for integrated approaches that involve collaboration between the film industry and tourism stakeholders to address these challenges and fully realise the potential of films in tourism promotion.

2.5 Conceptual Framework

The conceptual framework of this study explores how independent variables related to films interact to influence the dependent variable, which is tourism promotion in Tanzania. The identification and profiling of films, including aspects such as film content, distribution channels, audience reach and cultural representation, are crucial

in shaping the influence of these films on tourism. This impact is measured through indicators such as tourist arrival statistics, perception surveys, integration into marketing campaigns and destination awareness. These factors contribute directly to the promotion of tourism by increasing the popularity of films, increasing tourist arrivals and raising awareness of destinations. However, the effectiveness of films in promoting tourism is also mitigated by challenges such as funding and resources, regulatory environment, technical expertise and market competition which may hinder the potential of films to promote tourism. Ultimately, the dependent variable, tourism promotion, is determined by how well films can overcome these challenges and use their content and distribution to attract and influence tourists, thereby positively impacting the local economy.

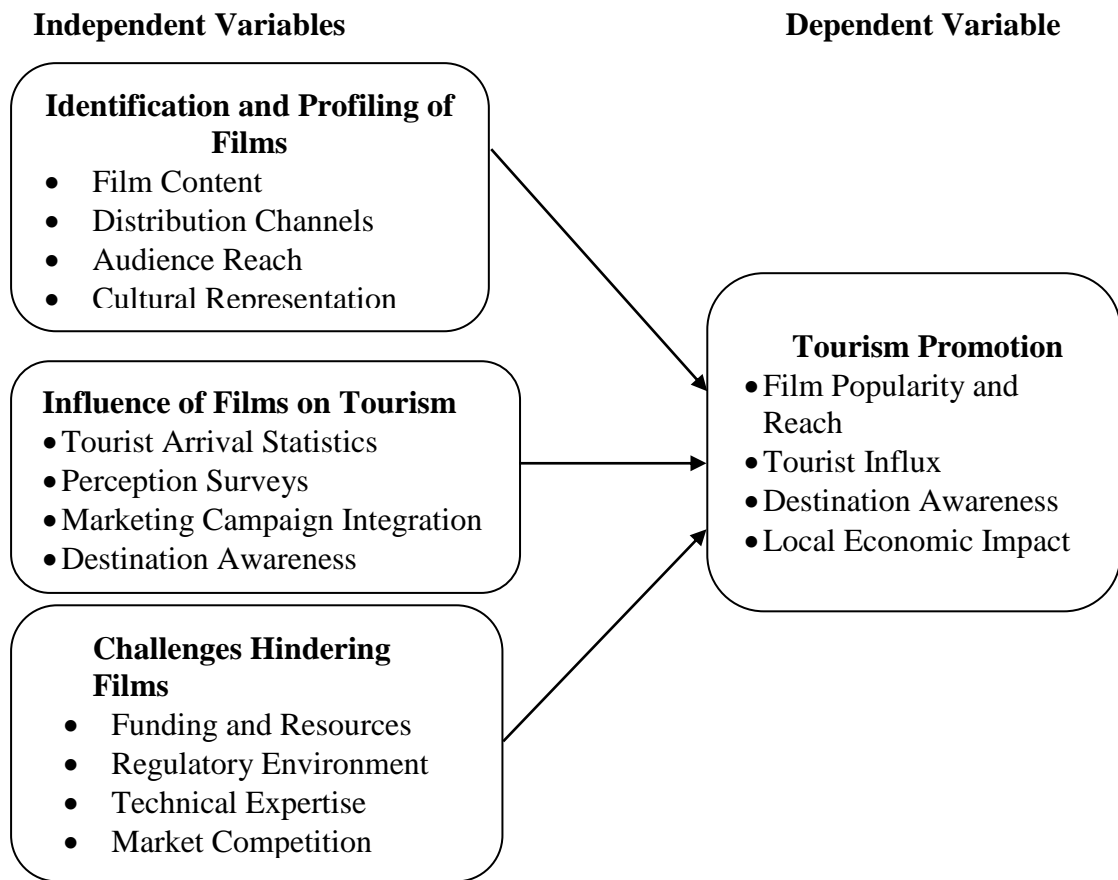


Figure 2.1: Conceptual Framework

Source: Researcher's Construct, 2024

2.6 Research Gap

Although a substantial body of research has examined the impact of film on tourism, there is a notable absence of empirical studies focusing on Tanzania. Studies such as those conducted by Yono *et al.* (2024) and Martens and Onwuliri (2024) examined the potential of films to enhance tourism in countries such as Indonesia and Nigeria, respectively. These studies highlight the value of collaboration between filmmakers and tourism boards in this regard. However, these studies fail to address the unique cultural and natural attractions in developing countries like Tanzania, which remain

largely unexplored in the setting of film-induced tourism. Furthermore, while Araújo Vila *et al.* (2021) and Moldagaliyeva *et al.* (2024) illustrate the impact of films on destination awareness and economic growth in Spain and Kazakhstan, they do not investigate the specific dynamics and challenges inherent to the Tanzanian tourism industry. This leaves a gap in our understanding of how local films could be leveraged to promote tourism in this region.

Furthermore, existing literature on the challenges hindering film-induced tourism, such as the studies by Yen *et al.* (2023) and Gebreyesus *et al.* (2022), predominantly focuses on issues such as infrastructure, funding, and marketing strategies in regions outside of Tanzania. These studies fail to address specific challenges that are unique to Tanzania's tourism industry. For example, they overlook the marginalisation of local communities and their potential role in tourism promotion (Simonis, 2016). It is for these reasons that this study aims to address these gaps by focusing on Tanzania's film industry, identifying and profiling films that promote tourism, analysing their influence, and addressing the unique challenges that hinder film-induced tourism in Tanzania, particularly within its socio-cultural and geographical nature.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Overview

This chapter describes the study area and the series of activities that were through when conducting research. It is chronologically arranged and starts with the research design, population of the study, sample strategy, sample size, data collection, and lastly data analysis and presentation.

3.2 Research Approach

In this study's investigation on the influence of films in promoting tourism in Tanzania, a mixed research approach was adopted to gain a comprehensive understanding of the topic. The qualitative approach enabled the researcher to explore in-depth insights and experiences related to the role of films in tourism promotion, capturing the nuances of opinions and interactions within the industry. Meanwhile, the quantitative approach allowed the researcher to measure and analyse numerical data from questionnaires, providing a structured assessment of respondents' views on various aspects of film influence. This combination ensures a balanced and thorough investigation, drawing on both detailed narratives and empirical evidence.

3.3 Research Design

The study adopts an explanatory research design. When the primary goal is to investigate the causal relationships between variables and provide an explanation for the reasons behind a phenomenon, an explanatory research design is the sort of

research approach that is employed. Through hypothesis testing and the identification of cause-and-effect relationships, it goes beyond merely describing (descriptive research) or investigating (exploratory research) (Babbie, 2020; Saunders et al., 2019).

3.4 Research Philosophy

Research philosophy is the set of ideas and presumptions they have about the nature of knowledge and reality that influence their study design and execution (Mbanaso et al., 2023). This study will employ a pragmatic research philosophy, which stresses the application of real-world strategies to address research issues, integrating qualitative and quantitative techniques as needed. Because the study intends to investigate the impact of films on Tanzanian tourism by comprehending not only quantifiable results (such as visitor arrivals and destination awareness), but also the experiences, perceptions, and difficulties related to film-based promotion, pragmatism is especially appropriate for this research.

3.5 Study Area

This study was conducted in the Dar es Salaam region, which is a key area for both tourism and film production in Tanzania. As the country's largest city and a major economic hub, Dar es Salaam serves as the first point of entry for most tourists, making it a critical location for understanding the intersection of film and tourism. The region's rich cultural heritage, including Swahili culture, historic towns, and natural attractions enhance its importance as a study area. Dar es Salaam is also the centre of Tanzania's film industry and home to many of the country's leading

production companies. Its status as a hub for hotels and tourist accommodation makes it an ideal location to assess the impact of films on tourism. Its proximity to major tourist attractions and its role as a gateway to the country's national parks and beaches underline the region's importance in promoting and sustaining tourism through film exposure.



Figure 3.1: Map of Dar es Salaam Region

Source: Todd *et al.* (2019)

3.6 Study Population

The population of this study involved Tourism Stakeholders (senior officials from key governmental bodies such as the Ministry of Natural Resources and Tourism (MNRT), the Department of Tourism, TANAPA-Eastern Zone, TTB (Marketing and Promotion Department), and TFB (Film Industry Development Division); Film Industry Professionals (film production companies, directors, producers, and film

promoters); and Viewers and Tourists (both local and international viewers and tourists).

3.7 Sample Size and Sampling Techniques

This part narrates the sample size of the study and the sampling techniques employed for individuals.

3.7.1 Sample Size

The sample size of this study is from tourism stakeholders, film industry professionals, and viewers and tourists. This sample size was calculated using Slovin's formula. Let "N" be the total population size, "n" be the sample size the researcher needs to obtain from a total population and "e" be the allowed probability of committing an error in selecting a sample from a population that is (0.05), showing the confidence level of 95%. Then, $n = N / (1 + Ne^2)$ is applied to calculate the sample size for each population group. Therefore, the researcher used a sample size of 113 individuals (Table 3.1).

Table 3.1: Sampling Frame

Respondent Groups	Population (N)	Formula	Sample Size (n)	Data Collection Method
Tourism Stakeholders	16	$16 / (1 + 16 \times 0.05^2)$	15	Key Informant Interviews
Film Industry Professionals	62	$62 / (1 + 62 \times 0.05^2)$	54	Questionnaire, Key Informant Interviews
Viewers and Tourists	50	$50 / (1 + 50 \times 0.05^2)$	44	Questionnaire
Total	128		113	

Source: Researcher's Construction, 2024

3.7.2 Sampling Technique

This study employed purposive sampling to select individuals with specific roles and expertise within the tourism and film sectors in the Dar es Salaam region of Tanzania. This non-probability sampling technique allows for the deliberate inclusion of senior officials from MNRT, relevant government agencies, tour operators, film production companies and tourists who have in-depth knowledge and experience relevant to the objectives of this study. The rationale for using purposive sampling is to ensure that the sample consists of key informants who are most likely to provide detailed visions into the dynamics of the tourism and film industries, thereby enhancing the relevance and depth of this study.

3.8 Types of Data

This study utilised primary data, which was collected through key informant interviews (KIIs), focus group discussions (FGDs), questionnaires, and direct observation.

3.9 Data Collection Methods

This section presents methods used to collect information from the selected group, including Film professionals, Tourism stakeholders, Tourists and film viewers.

3.9.1 Key Informant Interviews (KIIs)

In this study, key informant interviews (KIIs) were used to obtain informal and detailed data from the Film professionals and Tourism Stakeholders, starting from 15 senior official positions in the government, such as MNRT, TANAPA, TTB and

TFB. The KIIs were centred on the influence and impact of films in promoting tourism, possible barriers that may limit the effectiveness of this promotional tool, and measures undertaken to optimise this tool. One of the advantages of using semi-structured interviews is that they provide the structure for going deeper into certain issues and getting the detailed and contextual information right from the experts. KIIs are chosen for this study because of their ability to provide direct engagement with participants and elicit further elaboration necessary to comprehend the issues under discussion, which makes them useful for achieving the goals of the present research and finding out challenges and strategies in the tourism and film sectors.

3.9.2 Questionnaire Method

A questionnaire was administered for the purposes of obtaining quantitative data from respondents categorised as Film Industry Professionals, viewers and tourists. Close-ended structured questions were asked to measure the respondents' perception of the roles that films have in facilitating tourism, how it influences tourist decisions and the factors that limit the optimum utilisation of this medium. Specifically, the Likert scale allowed the study to compare the intensity of respondents' agreement with propositions referring to the nature of film influence, thus providing statistically comparable findings across different respondent groups. The questionnaire method is preferred because it can produce significant data within a short period of time, which makes it easier to achieve a general understanding of the public opinion while at the same time enabling systematic comparison of the outcomes, which is important in identifying trends.

3.9.3 Direct Observation

Through direct observation, data on the background in which films are used in the promotion of tourism at certain tourism sites or occasions were acquired. The researcher identified the cases where films are employed as promotional products, and noted if there are any difficulties or good practices connected with the process of film-tourism integration. Observation data was mainly collected from the YouTube platform, focusing on the type of content used to promote tourist destinations and the impact achieved in terms of audience reach and awareness raised. This method was utilised mainly in capturing the immediate effect of films on attitudinal and behavioural changes among tourists, and as such supplemented data collected through other sources of data collection. Direct observation was chosen as it gives a real-time and provides an honest view of the way films are used in tourism promotion, which is something that may not come out clearly if one is using interviews or questionnaires.

3.10 Data Analysis

This study analysed quantitative data using descriptive statistics. The data were coded and entered into Statistical Package for the Social Sciences (SPSS) version 26 for analysis. Key statistical measures such as mean and standard deviation were calculated to show the central tendency and variability of the responses. This analysis helped to illustrate the general patterns and trends in respondents' opinions regarding the effectiveness of films in promoting tourism, as well as the perceived impacts and challenges. The results were presented in tables and graphs, making it easier to interpret and compare levels of agreement between different groups of respondents.

For qualitative data, content analysis was used to analyse the responses from KIIs and FGDs. This method involves systematically coding the data and identifying recurring themes or patterns that emerge from the responses. The data was broken down into manageable units and categorised based on the research objectives, as a systematic and objective method, content analysis allows for the reduction of large amounts of qualitative data into meaningful categories or concepts that describe the phenomenon under study. The findings were presented in the form of thematic narratives that provide in-depth insights into the respondents' perspectives and help to draw conclusions that are consistent with the research objectives.

The data obtained through direct observation were recorded in field notes and subsequently subjected to systematic content analysis and visual presentation. The key observations were categorised in accordance with the study's objectives, with a particular focus on the role and influence of films in actual tourism settings, as well as any challenges observed in their use. The findings from direct observation were presented as detailed visualisations, narrative descriptions, and potentially other visual documentation, in order to provide a comprehensive, real-world view of how films are employed in the promotion of tourism in Tanzania.

3.11 Validity and Reliability

Validation of the research instrument is important to ensure that the objectives of this study are achieved and that answers to the research questions are obtained. To ensure the validity of the research instrument, the instrument was presented to the supervisor before the data collection process. The Supervisor reviewed the interview guide and

made necessary corrections. Then, the researcher conducted a pilot study to test the research instrument, which came out with the expected data.

3.12 Data Reliability

Quantitative data from numerical questionnaires were used to test the reliability of the data. It involved several questions in a Likert measurement scale-type of five scales, which were designed as strongly disagree, disagree, neutral, agree and strongly agree. The reliability of the measurement scales was measured using Cronbach's alpha. Kothari (2006) argues that Cronbach's alpha should vary between 0 and 1; therefore, the value must be more than 0.7 or higher for a satisfactory analysis to proceed.

Table 3.2: Data Reliability

Cronbach's Alpha	N of Items
.838	30

Source: Field Data, 2024

3.13 Ethical Considerations

The researcher adhered to Bhattacharjee's (2012) ethical principles, ensuring voluntary participation, informed consent, privacy, confidentiality, and transparency. Following formal approval from the dissertation examiners and an introductory letter from the university's postgraduate office, data gathering got underway. Several steps were taken to ensure that ethical standards were upheld during the investigation. All participants gave their informed consent, guaranteeing that they understood the study's objectives, the procedures, and their freedom to discontinue participation at

any moment without facing any repercussions. By employing codes rather than personal identifiers, confidentiality and anonymity were preserved, safeguarding respondent identities and reducing the possibility of bias or sensitive information being revealed.

Emphasis was placed on voluntary involvement to make sure that participants weren't forced or unfairly pressured to divulge information. Additionally, the study complied with the non-maleficence principle, guaranteeing that participants would not suffer any social, psychological, or physical consequences as a result of their involvement. In addition, all information was gathered, preserved, and presented truthfully and openly in compliance with the rules of the Open University of Tanzania, resolving any issues with plagiarism, data manipulation, or falsification. By correctly citing all sources and making sure that no portion of the work violated anyone else's copyright, intellectual property rights were upheld. All things considered, the study was carried out with an emphasis on participant respect, ethical integrity, and adherence to professional and institutional research norms.

CHAPTER FOUR

DATA ANALYSIS AND FINDINGS

4.1 Overview

This chapter represents the research findings based on data collection tools, including questionnaires, interviews, and observations from film industry professionals, viewers, and tourists regarding the influence of films in promoting tourism in Tanzania. It also presents a discussion of findings according to this study's objectives.

4.2 Background Information of the Respondents

The demographic information used in this study included sex, age, level of education, nationality, years of experience, role/occupation, frequency of film watching, and preferred film genre. This information was used to generalise the total number of respondents.

4.2.1 Sex of the Respondents

The Sex distribution shows that 67.2% of respondents are male, while 32.7% are female. This indicates a significant sex imbalance in the sample, which may reflect broader trends in the film and tourism industries in Tanzania. The underrepresentation of women suggests potential barriers to their participation, such as cultural norms or a lack of support. Understanding these dynamics is crucial for creating strategies that encourage greater female involvement and contribute to a more diverse industry. It also highlights the need for initiatives that promote sex equality within the tourism sector.

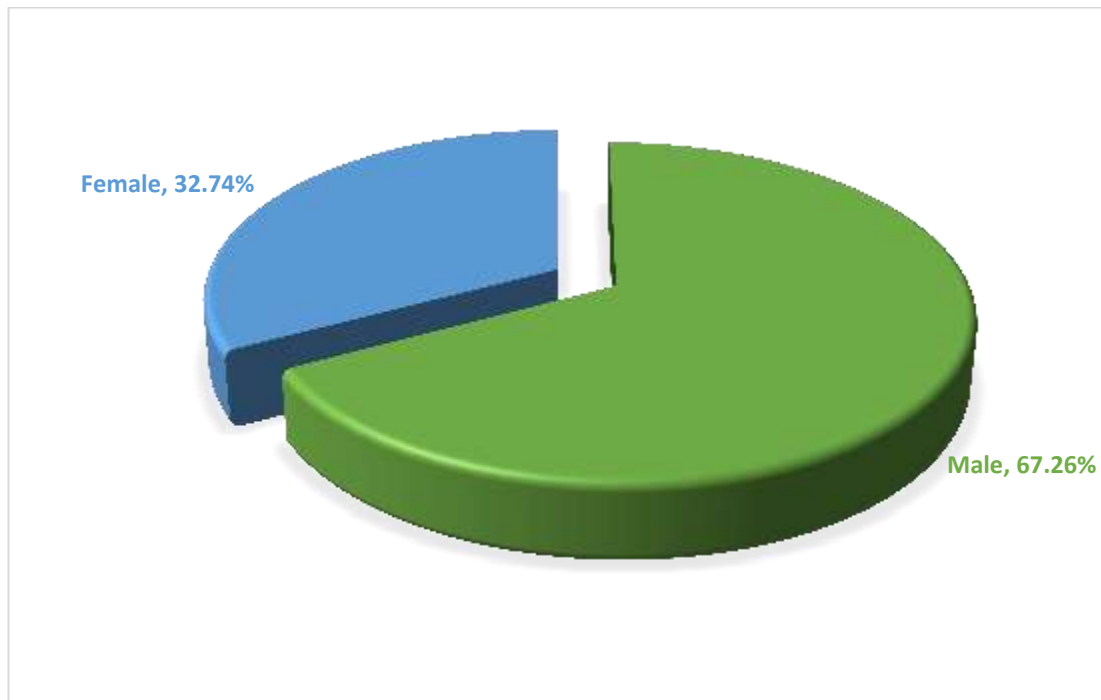


Figure 4.1: Sex of the Informants

Source: Field Data, 2024

4.2.2 Age Groups of the Respondents

The age distribution reveals that 49.5% of respondents are aged 35-44, and 38% fall within the 25-34 age range. This indicates that a significant portion of respondents are relatively young and middle-aged professionals, likely bringing fresh perspectives and energy to the film and tourism industries. However, only a small percentage (3.5%) are aged 18-24, suggesting that younger voices might be underrepresented in the discussion. This age diversity can influence the themes and styles of films produced and the marketing strategies used to attract various age groups to tourism. Engaging both younger and older generations can lead to a more inclusive approach in promoting the industry.

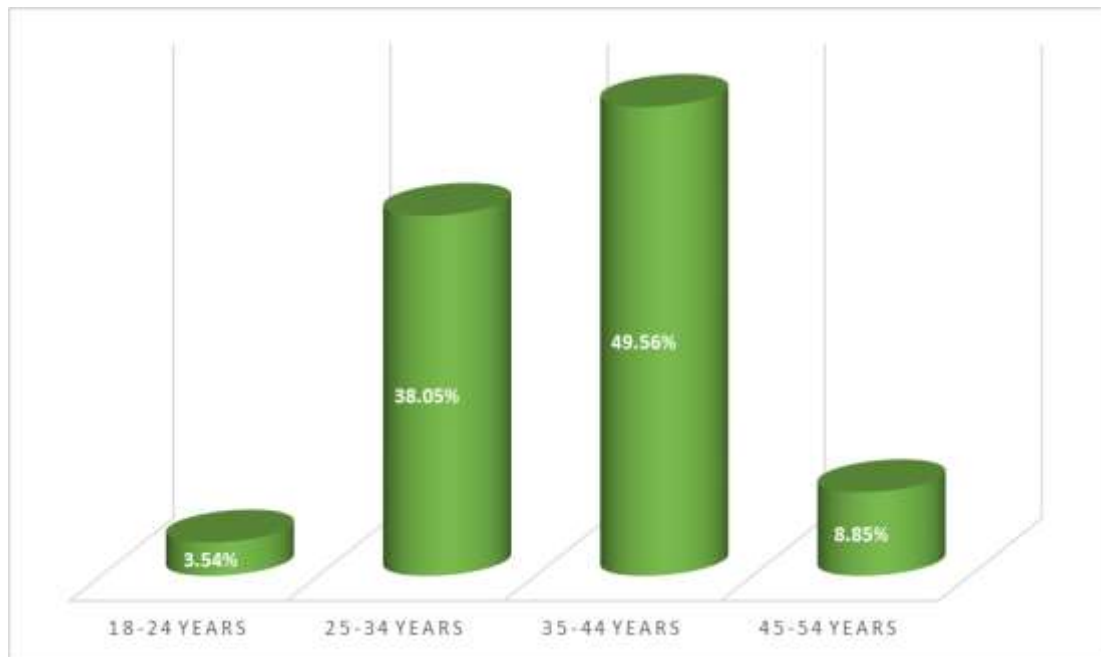


Figure 4.2: Age Groups of the Respondents

Source: Field Data, 2024

4.2.3 Education Level of the Respondents

A significant 58.4% of respondents hold a Bachelor's Degree, while 15.9% possess Diplomas or Certificates, and another 15.9% have Master's Degrees and above. This educational background indicates that the respondents are generally well-informed and likely to have a good understanding of the film and tourism sector. However, the presence of individuals with only secondary education (9.7%) highlights the need for more accessible training and development opportunities in the industry. The diverse educational levels can provide a wealth of insights, but it also emphasises the importance of creating educational programs that can empower those with lower educational attainment to participate fully in the industry.

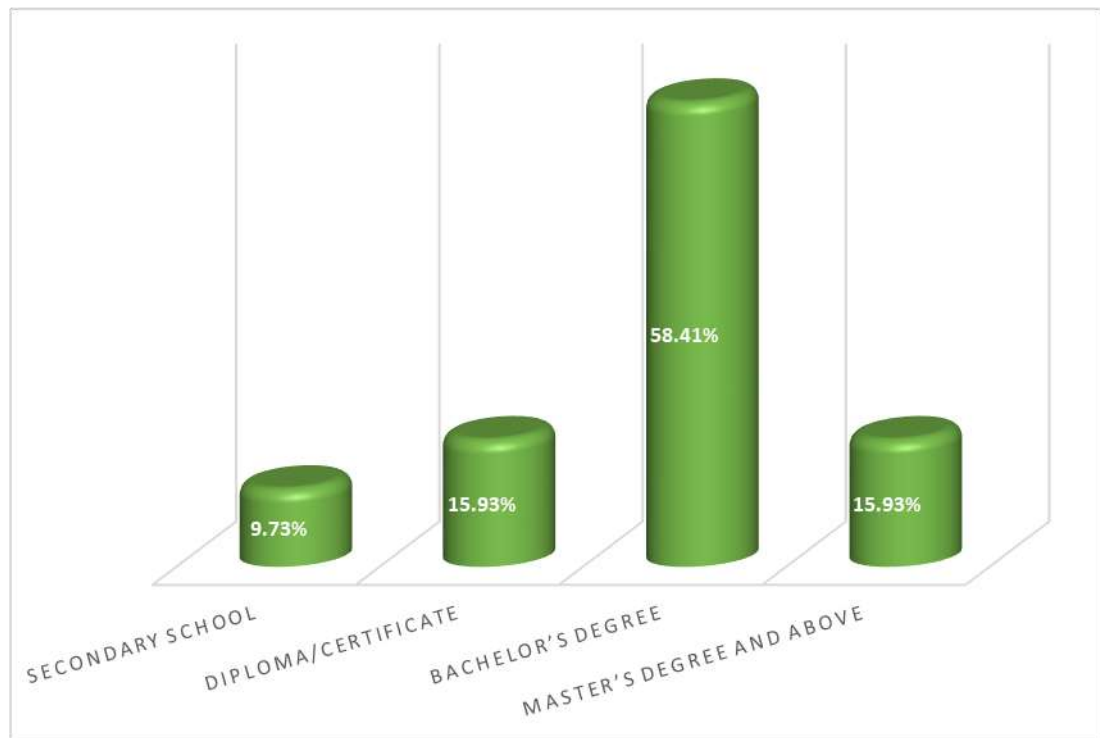


Figure 4.3: Education Level of the Respondents

Source: Field Data, 2024

4.2.4 Nationality of the Respondents

The nationality data shows that 96.4% of respondents are Tanzanians, with a few from Germany, Japan, and South Africa. This high percentage of local respondents means that the findings primarily reflect Tanzanian perspectives on the film and tourism industry. While this is valuable for understanding local sentiments, the limited representation of foreign nationals suggests a potential lack of diversity in opinions and experiences. Including more international voices could provide insights into how Tanzania's film industry is perceived abroad and its impact on tourism from a global perspective. This could enhance strategies to attract international tourists who are interested in Tanzanian films and culture.

Table 4.1: Nationality of the Respondents

Nationality	Frequency	Percentage
Tanzanian	109	96.4%
German	2	1.7%
Japanese	1	0.8%
South African	1	0.8%

Source: Field Data, 2024

4.2.5 Years of Experience of the Respondents

The experience levels of respondents vary, with 33.6% having more than ten years of experience in their fields. This suggests that a significant number of participants possess extensive knowledge and insights that can contribute to the study. However, there are also respondents with little or no experience (11.5% with no experience and 4.4% with less than a year), indicating a mix of seasoned professionals and newcomers. The presence of less experienced individuals is essential, as they can bring fresh ideas and perspectives that challenge the status quo. Balancing the insights of experienced professionals with those of newcomers can foster innovation and adaptability in the industry.

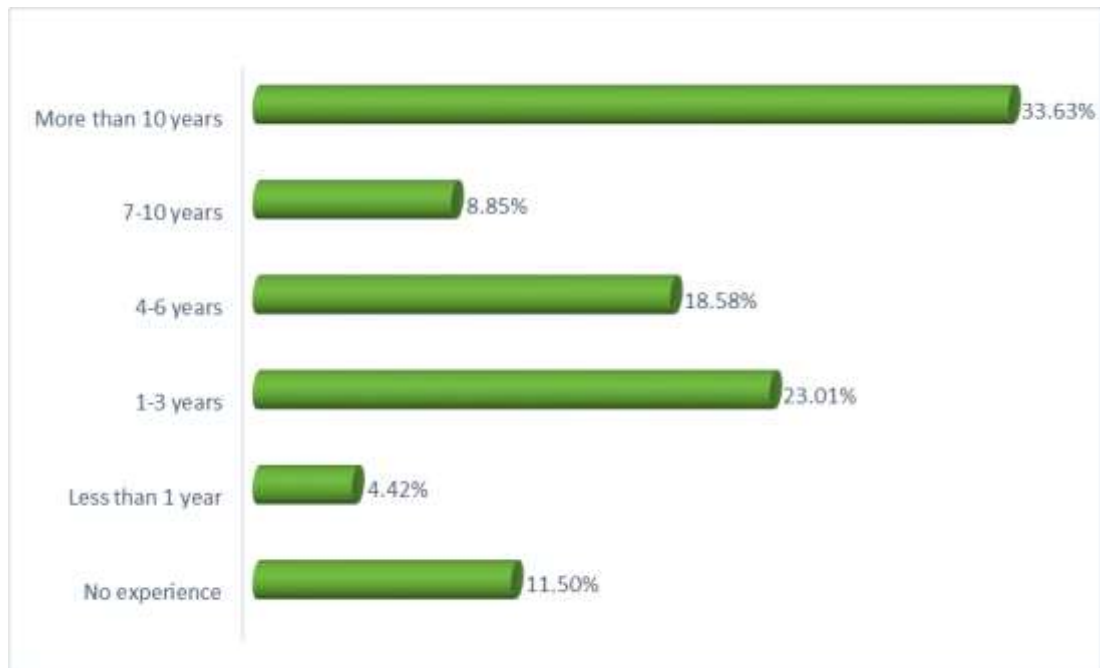


Figure 4.4: Years of Experience of the Respondents

Source: Field Data, 2024

4.2.6 Role/Occupation of the Respondents

Respondents include 46.9% film industry professionals, 31.8% viewers or tourists, 11.5% affiliated with tourism organisations and 9.7% tourism stakeholders. This diverse representation allows for a comprehensive understanding of how films can promote tourism. Film industry professionals can share insights about production and marketing, while viewers and tourists can provide feedback on what they find appealing in films. The involvement of tourism stakeholders adds another layer, highlighting the connection between films and travel experiences. This blend of roles is crucial for creating strategies that effectively leverage films to boost tourism, as it considers the perspectives of all key players in the industry.

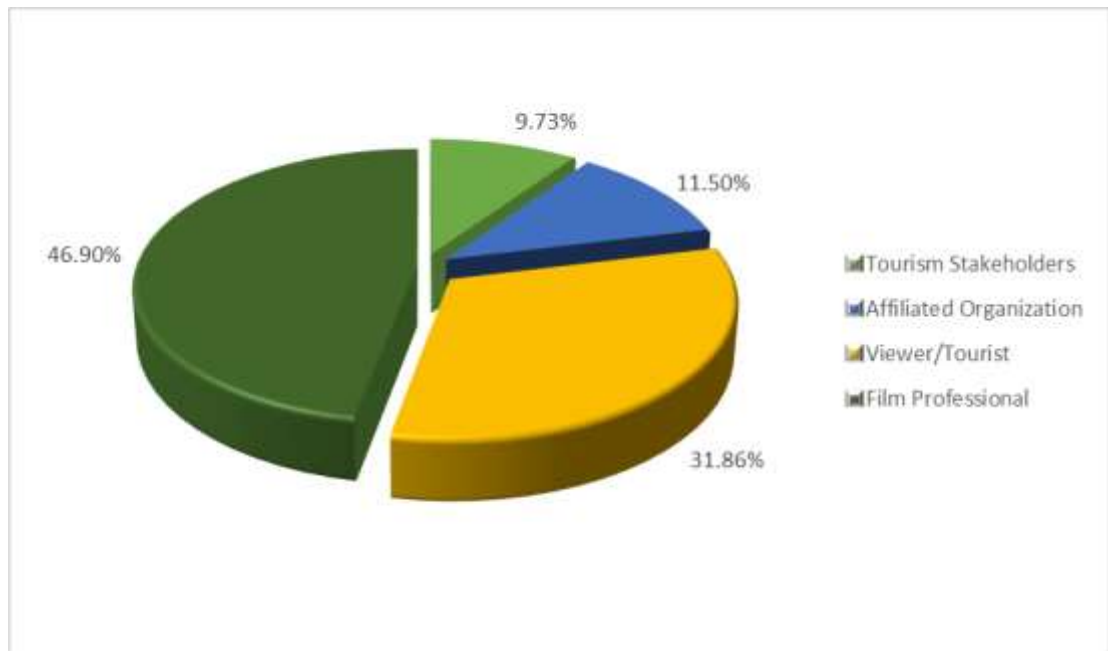


Figure 4.5: Role/Occupation of the Respondents

Source: Field Data, 2024

4.2.7 Frequency of Film Watching of the Respondents

The frequency of film watching shows that 37.1% of respondents watch films frequently (multiple times a week), while 22.1% watch regularly (once a week), indicating that films play a significant role in their lives. Additionally, 21.2% watch occasionally, and some (11.5%) rarely watch films. This data suggests that films are popular as a form of entertainment, which could influence tourism interests, particularly if local films showcase attractive destinations. The fact that some respondents do not watch films at all (7.9%) may indicate a gap that could be addressed through targeted marketing strategies that encourage these individuals to engage with films that highlight local culture and attractions. Understanding viewing habits can help filmmakers create content that resonates with audiences and sparks interest in tourism.

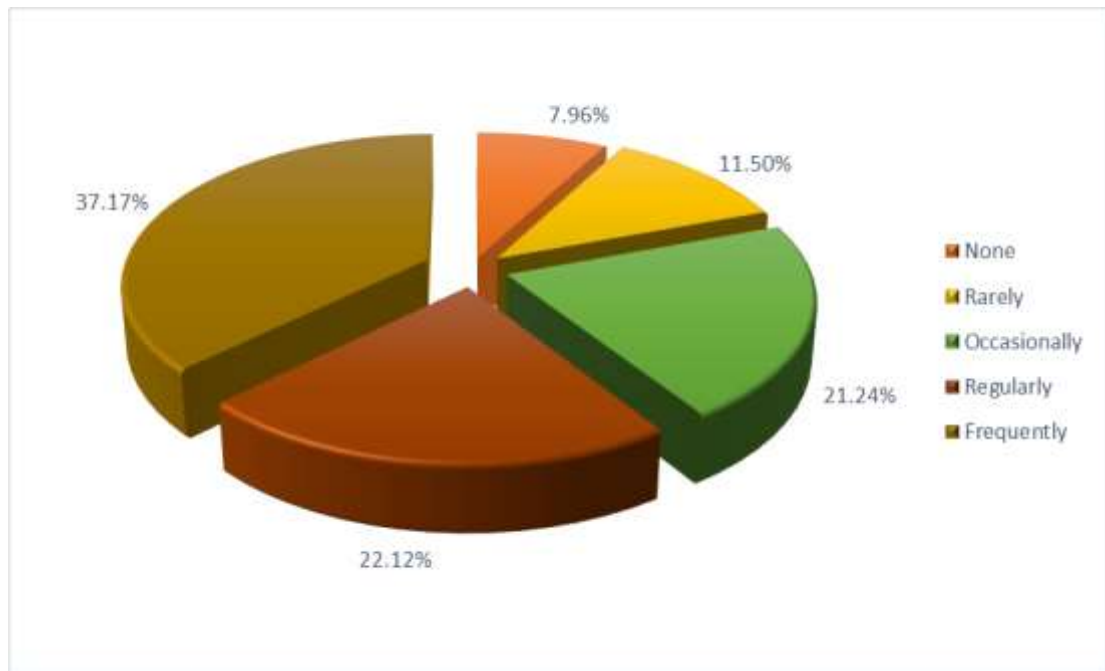


Figure 4.6: Frequency of Film Watching of the respondents

Source: Field Data, 2024

4.2.8 Preferred Film Genre of the Respondents

Respondents expressed a preference for documentaries (37.1%), action/adventure (27.4%), and drama (29.2%). The high interest in documentaries suggests that many viewers are keen on films that educate and inform about local culture, history, and nature, which can be leveraged to promote tourism. Action and adventure films often draw audiences with their excitement and can highlight various tourist attractions. The smaller preferences for romance and horror genres indicate that these may not be as impactful for promoting tourism. Understanding these preferences is essential for filmmakers and marketers to create content that appeals to audiences and encourages them to explore the destinations showcased in the films.

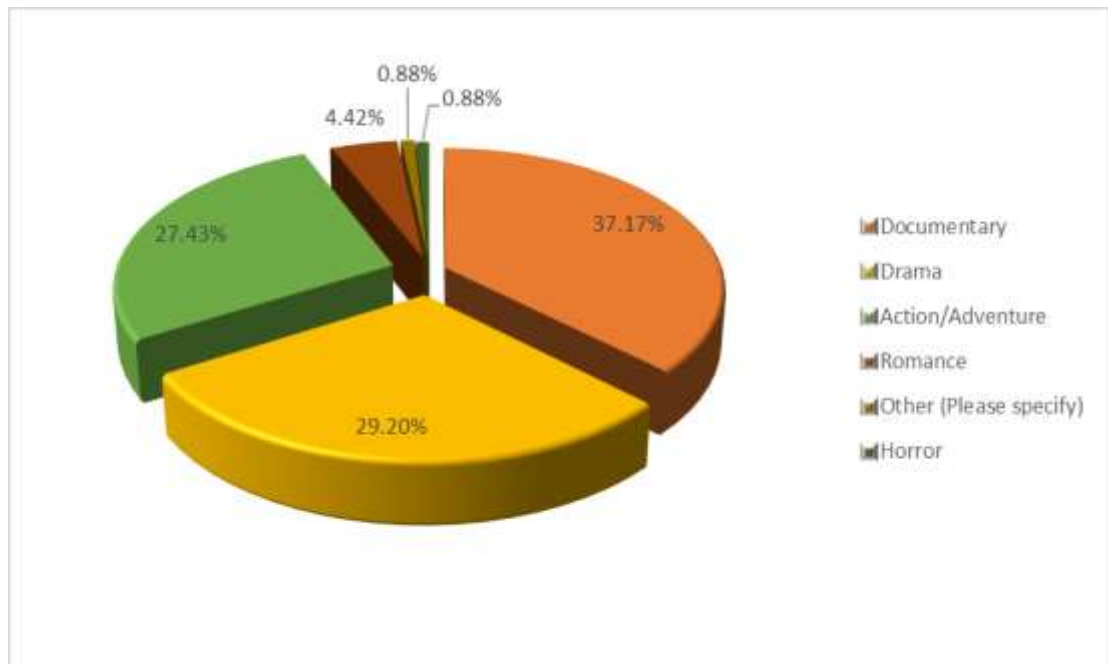


Figure 4.7: Preferred Film Genre of the Respondents

Source: Field Data, 2024

4.3 Presentation of Findings based on Objectives

This section presents research findings based on filled questionnaires from respondents categorised as Film Industry Professionals, viewers and tourists. Respondents were asked to rank the best of many statements that were presented to them. First, strongly disagree; second, disagree; third, neutral; fourth, agree; and fifth, strongly agree. To create a range of responses, the researcher used an itemised rating scale. The respondents' perceptions of each variable were gauged using this range. The mean range from Saunders's (2016) work was used by the researcher. Rating scale with items: Maximum and Minimum of each item's mean, which ranges from 1.00 to 5.00, falls between the following intervals: 1.81 to 2.60 Disagree, 2.61 to 3.40 Neutral, 3.41 to 4.20 Agree, 4.21 to 5.00 Strongly Agree, and 1.00 to 1.80 Strongly Disagree.

4.3.1 Profile Films That Promote Tourism in Tanzania

The first objective of this study was to examine how films contribute to promoting tourism in Tanzania by profiling the representation of culture, landscapes, and tourist attractions. The analysis was based on feedback from respondents, including Film Industry Professionals, viewers, and tourists, who rated several statements about the effectiveness of Tanzanian films in promoting tourism. Each item was rated using a five-point Likert scale, where a score of 1 indicated strong disagreement and 5 indicated strong agreement.

The findings in Table 4.3 indicate that respondents generally had a neutral perception of the role Tanzanian films play in promoting tourism. The mean scores for all statements range between 2.82 and 3.15, which falls within the "Neutral" interpretation category. This suggests that while Tanzanian films showcase cultural elements, landscapes, and tourist attractions, they are not perceived as highly effective or highly ineffective by the respondents. Specifically, the mean score for the statement "The films I've watched highlight Tanzanian culture, landscapes, and tourist attractions effectively" (mean = 3.13) indicates that respondents are undecided about the impact of films in portraying these elements.

Similarly, the portrayal of Tanzanian culture positively and accurately (mean = 3.15) also received a neutral rating, implying that respondents are not strongly convinced about the cultural representation in these films. The distribution of Tanzanian films on local and international platforms received a slightly lower mean score of 2.82, indicating that respondents may feel that more effort is needed to ensure that these

films are adequately available to wider audiences. Additionally, the statement on whether Tanzanian films reach a diverse and broad audience domestically and internationally (mean = 2.87) also suggests that there is room for improvement in terms of audience reach.

Table 4.2: Profile of Films that promote Tourism in Tanzania

	Profile Films That Promote Tourism in Tanzania	Mean	Std. Deviation	Interpretation
IPF01	The films I've watched highlight Tanzanian culture, landscapes, and tourist attractions effectively.	3.13	1.299	Neutral
IPF02	The distribution of Tanzanian films on local and international platforms is adequate.	2.82	1.235	Neutral
IPF03	Tanzanian films reach a wide and diverse audience, both domestically and internationally.	2.87	1.152	Neutral
IPF04	Tanzanian culture is portrayed accurately and positively in these films.	3.15	1.099	Neutral

Source: Field Data, 2024

4.3.1.1 Observation Results

The study employed direct observation from the YouTube source as a digital distribution channel to identify and analyse the use of films in promoting tourism in Tanzania. This approach allowed for the observation of the direct impacts of films on the attitudes and behaviours of tourists, yielding real-time insights into the influence of films on tourism promotion, thus presenting a more authentic perspective compared to traditional interviews or questionnaires. Using this method, cases were recorded where films acted as promotional tools, highlighting challenges and effective practices in integrating film and tourism, thus enhancing data gathered from additional sources.

Table 4.1: Films in promoting Tourism in Tanzania

No.	Name of Movies	Viewers	Years
1.	Serengeti National Park, Tanzania.	1.1 million	2020
2.	Amazing Quest; Stories from Tanzania.	489 thousand	2023
3.	The Serengeti 4K-Scenic wildlife film with African Music.	964 thousand	2023
4.	Great Migration-Wild Ones-Episode 11.	30 million	2022
5.	Tanzania-Endless Source of Wonder.	4 thousand	2024
6.	Top 10 Places to Visit in Tanzania- Travel Guide.	925 thousand	2023
7.	Zanzibar, Tanzania- Guide to Paradise.	500 thousand	2023
8	Hadzabe-Forest women daily routine, African village life.	1.1 million	2024
9	Tanzania Safari-Serengeti, Lake Manyara, Ngorongoro Crater.	290 thousand	2019
10	World's Toughest Boat Trips- Tanzania.	1.1 million	2024
11	The World's Greatest Migration from Tanzania to Kenya.	9.7 million	2024
12	Great Migration from the Serengeti to the Maasai Mara.	14 million	2022
13	Our Safari of a Life Time (Serengeti Tanzania).	744 thousand	2021
14	World's Most Dangerous Roads- Tanzania.	1.6 million	2024
15	World's Most Dangerous Railway Tracks- The Tazara.	1.8 million	2023
16	The Most Amazing Experience Ever- We Saw the Big Five.	709	2023
17	African Safari 4K- Scenic wildlife film with African Music.	18 million	2022
18	Tanzania; Why You Should Visit- Top Attractions.	305 thousand	2022
19	Tanzania, The Wild Heart of Africa.	73 thousand	2024
20	Wild Tanzania- Ruthless Nature and Ancient Tribes.	1 million	2023
21	Tanzania; An Up-Close Look at Nature's Beauty.	90 thousand	2023
22	The Last Paradise on Earth- The Amazing Serengeti.	1.1 million	2023
23	African Savanna-Animals of African Safari.	1.5 million	2024
24	Wild Life- Serengeti National Park.	261 thousand	2020
25	Africa's Savannah- World of the Wild.	844 thousand	2023
26	Tanzania- The Royal Tour.	225 thousand	2022
27	Amazing Nature- Run to Survive.	18 million	2018
28	Tug of war (Trailer).	45 thousand	2021
29	Nyara; The Kidnapping (Trailer).	103 thousand	2020

Source: Field Data, 2024

The findings underline the important contribution of films to the advancement of Tanzanian tourism. Films focusing on wildlife and culture, such as "Great Migration-Wild Ones-Episode 11" (30 million viewers, 2022) and "African Safari 4K-Scenic Wildlife Film with African Music" (18 million viewers, 2022), attracted significant global interest, highlighting their role in enhancing awareness of Tanzania's natural heritage. In a similar vein, destination-centric films like "Zanzibar, Tanzania- Guide to Paradise" (500,000 viewers, 2023) and "The Serengeti 4K-Scenic Wildlife Film" (964,000 viewers, 2023) significantly contributed to highlighting distinctive travel experiences. The extensive impact of these films demonstrates their effectiveness in shaping potential tourists' views and generating enthusiasm for travelling to Tanzania.

Nonetheless, the observation highlighted differences in viewership, indicating variability in the effectiveness of promotional efforts. For example, "Tanzania: The Wild Heart of Africa" (73,000 viewers, 2024) and "Tanzania: The Royal Tour" (225,000 viewers, 2022) had minimal influence even though they highlighted the country's attractions. These findings underscore the importance of strategic planning in film production and distribution to enhance effective promotion. The findings highlight the significant influence of films on tourist behaviour and stress the necessity of refining film content and marketing approaches to enhance engagement.

4.3.1.2 Interview Results

The researcher conducted interviews to gain a better understanding of the influence of films on tourism promotion in Tanzania, emphasising the viewpoints of

stakeholders from diverse relevant sectors. The main objective was to collect information on the role of films in influencing Tanzania's perception as a tourist destination, along with recognising the challenges and opportunities associated with utilising cinematic media for tourism promotion. The interview focused on essential figures in the Tanzanian tourism and film sectors, encompassing representatives from the Tanzania Tourist Board (Marketing), as well as film stakeholders like producers, directors, and actors, along with the Tanzania Film Board.

The initial goal was set to identify and profile the particular films, both local and foreign, that have effectively encouraged tourism in Tanzania. This entails analysing these films and assessing their influence on tourism, as well as considering both locally produced Tanzanian films and international works that showcase the nation's tourist attractions. Within an interview session, interviewees were asked about which films, both from Tanzania and abroad, they think have successfully encouraged tourism in Tanzania and were required to share some examples and elaborate on their significance.

Domestic productions and Cinematic works play a significant role in showcasing Tanzania's cultural heritage and historical narratives, thereby enhancing cultural tourism and presenting renowned locations like the Serengeti and Mount Kilimanjaro to a global audience. These, such as *Tanzania: The Royal Tours*, *Africa Wildlife* and *the world's greatest Migration from Tanzania to Kenya*, have generated significant global interest and motivated travellers to experience these locations firsthand. *Serengeti National Park, Tanzania*, despite being an animated feature, has played a

significant role in bringing attention to the wildlife and landscapes of Tanzania. Examples include short films from Brazil and Italy that showcase our scenic spots and unique cultures, effectively attracting international attention. Additionally, TV series featuring Tanzanian backdrops have drawn visitors intrigued by the local experience. (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

Some international films and documentaries have effectively showcased Tanzania's unique landscapes, like Serengeti National Park and Mount Kilimanjaro, drawing global attention to these areas. Additionally, local films, although fewer in number, have increasingly portrayed Tanzanian heritage sites and culture, fostering national pride and interest. However, production challenges, such as budget constraints and logistical issues in filming at remote locations, limit broader representation. Despite these limitations, the films have contributed to a notable increase in interest in Tanzania as a tourist destination (Interview with Film stakeholder, Producer and Director, November 2024).

Films such as "Serengeti Shall not Die," have highlighted the African terrain and fostered an interest in locations in Serengeti. Moreover, indigenous creations showcasing Tanzania's distinctive landscapes contribute to the promotion of the country as a dynamic tourism destination. These videos exhibit our fauna and cultural legacy, igniting global interest. This exposure has prompted an increase in visitors considering Tanzania as a travel destination (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

Several international and local films have highlighted Tanzania's scenic landscapes, wildlife, and cultural heritage, promoting it as a tourist destination. Films that showcase the Serengeti or Kilimanjaro, for example, draw global attention and increase tourism interest. Such films act as visual ambassadors, sparking curiosity and desire among viewers to visit Tanzania. Their impact is notable as they create an emotional connection, inspiring tourists to experience these attractions firsthand (Interview with Tanzania Film Board, November 2024).

4.3.2 The influence of Films on Tourism promotion in Tanzania

The second objective of the study was to evaluate the influence of films on promoting tourism in Tanzania. Respondents, including Film Industry Professionals, viewers, and tourists, rated a series of statements related to the impact of films on tourism. The ratings were based on a five-point Likert scale, where 1 indicated strong disagreement and 5 indicated strong agreement. This section aims to analyse how films have affected tourist perceptions, awareness, and decision-making regarding travel to Tanzania. The results in Table 4.4 suggest that films have had a positive influence on promoting tourism in Tanzania, with respondents generally agreeing that films play a significant role. The statement "The release of films has influenced an increase in tourist arrivals to Tanzania" received a mean score of 3.61, indicating that respondents believe films have contributed to attracting more tourists to the country.

Table 4.2: The Influence of Films on Tourism Promotion in Tanzania

	Influence of Films on Tourism Promotion in Tanzania	Mean	Std. Deviation	Interpretation
IFTP01	The release of films has influenced an increase in tourist arrivals to Tanzania.	3.61	1.285	Agree
IFTP02	My perception of Tanzania as a travel destination has been positively influenced by films.	3.26	1.366	Neutral
IFTP03	Films are effectively integrated into Tanzania's broader tourism marketing strategies.	3.29	1.272	Neutral
IFTP04	Films have increased my awareness of tourist destinations in Tanzania.	3.60	1.221	Agree
IFTP05	The films promoting tourism have positive impact on influencing tourists' decision to consider Tanzania for their next travel destination.	3.82	1.208	Agree
IFTP06	The exposure to Tanzanian culture and traditions through films has increased tourists' interest to experience local customs during a visit.	3.58	1.209	Agree

Source: Field Data, 2024

Similarly, the statement "Films have increased my awareness of tourist destinations in Tanzania" (mean = 3.60) supports the view that films help to raise awareness of the country's attractions. The highest agreement was observed for the statement "The films promoting tourism have a positive impact on influencing tourists' decision to consider Tanzania for their next travel destination" (mean = 3.82), which implies that films are perceived as a powerful tool in shaping tourists' decisions to visit Tanzania. However, respondents had a neutral perception of the extent to which films influence their personal view of Tanzania as a travel destination (mean = 3.26).

Additionally, there was neutrality regarding the integration of films into broader tourism marketing strategies (mean = 3.29), suggesting that there may be room for improvement in leveraging films as part of a cohesive marketing approach. Lastly, the statement "The exposure to Tanzanian culture and traditions through films has increased tourists' interest in experiencing local customs during a visit" (mean = 3.58) indicates that films do effectively spark interest in local culture and customs, aligning with the broader goals of cultural tourism promotion.

Interview Results

The purpose of this objective is to assess how the tourism industry integrates films into its marketing and promotional strategies at present. Furthermore, it investigates the obstacles encountered in the effective use of film media in these promotional efforts. During the interview, respondents were asked to explain how films are viewed in terms of their significance as a marketing instrument in the tourism industry. Interviewees were asked about how important they think films are in enhancing Tanzania's appeal as a tourist destination and were required to provide examples of films that have resulted in a boost in tourism.

Films play a role in capturing the visual appeal and cultural depth of Tanzania, making it an enticing destination for potential tourists. For instance, promotional videos and documentaries have been used to spotlight our national parks and cultural heritage, resulting in noticeable spikes in tourist visits following screenings or online releases. By presenting authentic experiences, these films foster a stronger global appeal. The direct engagement from viewers on social media highlights the role of

these films in stimulating interest (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

Films are incredibly significant in shaping perceptions and attracting global attention to Tanzania's tourism offerings. For instance, nature documentaries filmed in Tanzania's national parks have increased awareness and visitor numbers to these areas. By providing visual stories that highlight our landscapes and cultural heritage, films serve as powerful promotional tools. Their influence can be seen through the interest generated in certain locations showcased on screen, leading directly to a boost in tourism (Interview with Film stakeholder, Producer and Director, November 2024).

Films significantly showcase Tanzania's natural beauty and cultural wealth, hence directly impacting tourism. Animated depictions of African landscapes have stimulated tourism to regions akin to the Serengeti. Through the visual portrayal of these settings, films develop a profound need in viewers to personally see Tanzania. This phenomenon has been seen in the post-pandemic era, characterised by a heightened desire in visiting locations linked to famous African iconography (Interview with Film stakeholder, Actor, November 2024).

Films play a significant role in promoting Tanzania by visually capturing its unique attractions and cultural richness, appealing to both local and international audiences. For instance, films featuring the Serengeti ecosystem have increased awareness and interest, contributing to a rise in eco-tourism. Viewers are captivated by the beauty

and diversity showcased, often leading to heightened curiosity and tourism visits. Overall, films create lasting impressions that motivate viewers to explore Tanzania (Interview with Tanzania Film Board, November 2024).

During the interview sessions, respondents were asked about what methods their department employ to incorporate films into your tourism marketing and promotional strategies and which methods they consider to be the most effective. They responded that;

Our department leverages films across multiple platforms social media, websites, and international festivals to maximise outreach and present a compelling view of Tanzania. Short videos and high-quality documentaries are particularly effective in showcasing Tanzania's attractions, as they quickly capture the viewer's attention and convey powerful visual stories. Social media platforms like Instagram have proven especially useful, as they allow us to reach diverse audiences and encourage real-time engagement. Additionally, we work closely with influencers and comedians to provide light-hearted content that resonates with younger audiences (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

Our department collaborates with filmmakers to showcase Tanzania's unique sites and cultural attractions, often focusing on streaming platforms and social media for broader reach. We leverage trailers, promotional materials, and local tourism campaigns to generate audience engagement. Online platforms have proven particularly effective in reaching international audiences, where traditional marketing

may not reach. Engaging with educational institutions has also proven valuable for targeted exposure, as seen through collaborations with international universities (Interview with Film stakeholder, Producer and Director, November 2024).

Our department integrates films into tourism promotion strategies by collaborating with both local and international filmmakers to showcase Tanzania's attractions authentically. We find that high-quality productions with compelling storytelling effectively convey Tanzania's beauty to a global audience. Distribution through festivals and streaming platforms enhances reach, attracting diverse audiences. These methods allow us to communicate Tanzania's uniqueness, generating positive tourism interest worldwide (Interview with Tanzania Film Board, November 2024).

4.3.3 Challenges hindering Films in promoting Tourism in Tanzania

The third objective of the study was to identify the challenges that hinder the ability of films to effectively promote tourism in Tanzania. Respondents, including Film Industry Professionals, viewers, and tourists, rated a series of statements that highlight potential obstacles affecting the production, promotion, and impact of films in the tourism sector. Ratings were collected using a five-point Likert scale to determine the extent of agreement with each challenge.

The findings in Table 4.5 indicate several challenges that hinder the effective promotion of tourism through films in Tanzania. The most significant challenge identified by respondents was the inadequate collaboration between filmmakers, tourism authorities, and stakeholders (mean = 3.90). This suggests that a lack of

synergy between key players in the film and tourism sectors is a major obstacle in creating impactful and informative films that can attract tourists.

Table 4.3: Challenges Hindering Films in Promoting Tourism in Tanzania

	Challenges Hindering Films in Promoting Tourism in Tanzania	Mean	Std. Deviation	Interpretation
CHF01	Adequate financial resources are available for producing and promoting Tanzanian films.	3.15	1.341	Neutral
CHF02	Government policies and regulations support film production and tourism promotion in Tanzania.	3.00	1.449	Neutral
CHF03	There is a sufficient pool of skilled professionals in Tanzania's film industry.	3.13	1.221	Neutral
CHF04	Tanzanian films face significant competition from international films in the global market.	3.71	1.285	Agree
CHF05	The limited availability of platforms and channels for screening tourism-focused films prevents them from reaching a broader audience.	3.76	1.250	Agree
CHF06	The language barriers in films, particularly those not translated into widely spoken languages, limits their accessibility to international audiences.	3.53	1.445	Agree
CHF07	The absence of an organised and well-coordinated tourism film strategy by authorities may result in fragmented efforts that hinder overall promotion.	3.79	1.230	Agree
CHF08	Inadequate collaboration between filmmakers, tourism authorities, and relevant stakeholders hampers the production of compelling and informative tourism films.	3.90	1.211	Agree

Source: Field Data, 2024

Another key challenge is the absence of a well-coordinated tourism film strategy by authorities (mean = 3.79). Respondents believe that without a unified strategy, efforts

to promote Tanzania through films may remain fragmented and ineffective. The limited availability of platforms and channels for screening films (mean = 3.76) also restricts the reach of tourism-focused films, preventing them from reaching a broader international audience. Moreover, competition from international films (mean = 3.71) poses a significant hurdle, as Tanzanian films struggle to stand out in a highly competitive global market. This competition is further compounded by language barriers (mean = 3.53), which limit the accessibility of Tanzanian films to non-Swahili-speaking audiences. This issue points to a need for better translation and subtitling efforts to reach international viewers.

Respondents were neutral regarding financial resources (mean = 3.15) and government support (mean = 3.00), indicating that while these areas may not be perceived as major barriers, they are also not seen as strong enablers for film production and promotion. The availability of skilled professionals in Tanzania's film industry (mean = 3.13) was also rated as neutral, suggesting that there is room for improvement in building capacity within the industry. In conclusion, while Tanzanian films have potential as tools for promoting tourism, the findings indicate that greater collaboration, strategic coordination, and enhanced distribution mechanisms are needed to overcome the challenges and fully harness the power of films in this regard.

Interview Results

This objective aims to explore the obstacles that hinder films from realizing their full potential in enhancing Tanzanian tourism. This involves examining collaborative

initiatives, pinpointing obstacles, and evaluating the prospective impact of films on enhancing tourism significantly. The respondents were asked about what obstacles their organization encountered in utilising films to enhance tourism in Tanzania. And explain in what ways these challenges affect the comprehensive marketing strategies.

One major challenge is ensuring high production quality that aligns with international standards, which can be costly and complex. COVID-19 has also impacted our marketing efforts by limiting travel and affecting international tourism demand. Despite these hurdles, we aim to adapt by improving production quality and exploring alternative distribution methods, such as virtual events. Additionally, a lack of collaboration among stakeholders sometimes hampers seamless promotion, impacting our broader marketing reach (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

One major challenge is the financial limitation, as producing films that effectively capture Tanzania's beauty requires substantial investment. Additionally, logistical issues, such as transporting equipment to remote locations, add to production complexity and costs. These challenges impact our marketing efforts by limiting the volume and quality of films we can produce and promote. Consequently, the reach and impact of our campaigns remain constrained, despite the high potential for promoting tourism (Interview with Film stakeholder, Producer and Director, November 2024).

The primary problems we encounter are restricted finances and limited access to prominent distribution platforms for Tanzanian films. The COVID-19 epidemic

instituted travel restrictions, diminishing filming chances, and significantly affecting tourism. Furthermore, there is little coordination between the tourist and film industries, which constrains the exposure of Tanzanian sites in cinematic projects. These constraints impede our ability to properly utilise films as potent marketing instruments for tourism (Interview with Film stakeholder, Actor, November 2024).

One major challenge we face is the need for greater professionalism and industry support, particularly regarding policies and safety for filmmakers. There is also a significant gap in reliable distribution platforms, which limits the reach of Tanzanian films. Without accessible and quality-driven platforms, our films struggle to reach broader audiences, diminishing their promotional impact. Overcoming these challenges would greatly enhance our ability to promote tourism effectively (Interview with Tanzania Film Board, November 2024). Stakeholders were also asked in what ways governmental bodies and film industry stakeholders work together to enhance the promotion of Tanzania's tourism through films, and what enhancements can be implemented in this collaboration.

Governmental bodies and stakeholders currently engage through partnerships for promotional events and facilitate filming permits, aiming to highlight Tanzania's diverse landscapes. However, establishing a dedicated film commission would improve coordination and provide filmmakers with more streamlined support, including information on locations and incentives. Furthermore, enhancing training for local filmmakers could improve the quality of productions, making Tanzanian films more competitive globally. By increasing incentives and structuring

collaboration more effectively, we could better leverage film as a tool for tourism (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

Governmental bodies, including the Tanzania Film Commission, provide guidance and sometimes financial support to ease production challenges. However, more structured collaboration, including streamlined regulatory processes and increased funding, could greatly improve the impact. Creating stronger partnerships with international production companies could also enhance quality and distribution. By facilitating smoother processes and offering incentives, we can attract more filmmakers and maximise tourism promotion (Interview with Film stakeholder, Actor, Producer and Director, November 2024).

Currently, governmental programs exist to help the film sector; nevertheless, enhancements are necessary. Collaboration may be enhanced by providing incentives to filmmakers who use Tanzanian locals and by streamlining permit processes for filming in tourist regions. Enhanced collaboration between the tourist and film authorities would be beneficial. Furthermore, co-investment in global film promotions showcasing Tanzanian sites might increase exposure and draw more visitors (Interview with Film stakeholder, Actor, November 2024).

Collaboration between governmental bodies and stakeholders in the film industry is crucial, especially in terms of establishing supportive policies and security measures. There is a need for increased engagement and commitment from key stakeholders, including police and local authorities, to ensure a conducive environment for film

production. Better policies could also facilitate co-productions and attract international partnerships. Strengthening this collaboration would help position Tanzanian films more prominently on the global stage (Interview with Tanzania Film Board, November 2024).

Interviewees were also asked about what potential they see for future films in enhancing tourism promotion in Tanzania and if there are any upcoming projects or initiatives that they believe could significantly impact tourism. There is immense potential for future films to highlight lesser-known areas of Tanzania, drawing attention beyond traditional tourist hotspots. We are working on initiatives that include co-productions with international filmmakers to explore Tanzania's unique landscapes and cultural stories. Upcoming projects include promotional films set to be featured at international film festivals, which should help generate global interest. Additionally, partnerships with diasporas and trade fairs are part of our strategy to sustain long-term visibility and drive tourism growth through film content (Interview with Tanzania Tourist Board, Marketing Section, November 2024).

Future films have significant potential to promote tourism in Tanzania, particularly through efforts to improve the quality and global competitiveness of Tanzanian productions. Discussions are ongoing to encourage investment from government bodies and the private sector in high-quality film production. While a platform similar to Amazon is not yet in development, the goal of such initiatives would be to provide a global stage for Tanzanian films, ensuring they reach wider audiences and effectively market the country's attractions to international tourists (Interview with

Tanzania Film Board, November 2024). The potential for films in promoting Tanzanian tourism remains vast, particularly as global interest in African tourism grows. Future projects that involve international collaborations can leverage higher budgets and wider distribution, enhancing exposure. Upcoming initiatives aim to focus on digital platforms and streaming services, which reach larger audiences globally. As we develop more structured collaborations, the impact of these films on tourism is expected to increase significantly (Interview with Film stakeholder, Actor, Producer and Director, November 2024).

Future films possess significant potential to enhance tourism, particularly those showcasing Tanzania's scenery and cultural experiences. Discussions are underway regarding partnership with platforms such as Netflix to worldwide exhibit Tanzanian narratives. This exposure would offer Tanzanian locations a worldwide platform, drawing foreign tourists. Through effective collaboration and promotion, forthcoming initiatives might establish Tanzania as a premier location for filmmakers and visitors in search of genuine African experiences (Interview with Film stakeholder, Actor, November 2024).

Future films hold immense potential for promoting tourism in Tanzania, particularly with upcoming projects focused on global collaboration and high-impact storytelling. We are exploring co-productions, including potential partnerships with South Korea, to broaden our film reach and appeal. Additionally, we are looking for possibilities to develop a platform similar to Amazon to distribute content, which would help market Tanzania's attractions even in challenging times. Such initiatives can significantly

boost tourism by maintaining and increasing international interest (Interview with Tanzania Film Board, November 2024).

4.3.4 Tourism Promotion in Tanzania

This section examines the impact of Tanzanian films on promoting tourism in the country, as part of the dependent objective of the study. Respondents were asked to rate various statements regarding the influence of films on tourism promotion, including aspects like audience reach, tourist arrivals, and economic benefits to local communities. The responses were rated using a five-point Likert scale. The findings from Table 4.6 suggest that the role of films in promoting tourism in Tanzania has had a mixed impact. The statement "Tanzanian films have high popularity and reach a broad audience" (mean = 2.90) received a neutral rating, indicating that while Tanzanian films are acknowledged, their overall popularity and reach may not be as extensive as expected.

This suggests that there is room for improvement in enhancing the visibility and accessibility of Tanzanian films both locally and internationally. On the other hand, respondents expressed a neutral perception regarding the increase in tourist arrivals due to the influence of films (mean = 3.37). This indicates that while films may play a role in promoting tourism, their direct influence on increasing tourist numbers is not strongly perceived, and more efforts may be needed to link film promotion with tangible tourist inflows.

Table 4.4: Tourism Promotion in Tanzania

	Tourism Promotion in Tanzania	Mean	Std. Deviation	Interpretation
TP01	Tanzanian films have high popularity and reach a broad audience.	2.90	1.197	Neutral
TP02	Tourist arrivals to Tanzania have increased due to the influence of films.	3.37	1.149	Neutral
TP03	Films have successfully raised awareness of Tanzanian tourist destinations.	3.50	1.198	Agree
TP04	The local economy in areas featured in films has benefited from increased tourism.	3.48	1.277	Agree

Source: Field Data, 2024

Respondents agreed that films have successfully raised awareness of Tanzanian tourist destinations (mean = 3.50), highlighting the potential of films as a tool for showcasing the country's attractions. This points to the success of films in creating awareness about Tanzania's landscapes, culture, and tourist spots, even if this has not fully translated into measurable increases in tourist arrivals. Additionally, respondents agreed that the local economy in areas featured in films has benefited from increased tourism (mean = 3.48), suggesting that films have had a positive economic impact on communities showcased in tourism-related productions. This indicates that films can play an important role in directing tourism flows to certain areas, boosting local businesses and creating economic opportunities.

4.4 Inferential Statistical Analysis

The study applied inferential statistical analysis, which enabled researchers to draw meaningful conclusions and make predictions about populations based on data

collected from a sample. It involves a systematic process of hypothesis testing, confidence interval estimation, regression analysis, analysis of variance, correlation analysis, normality and collinearity tests. Within the inferential statistical analysis, this study applied inferential analysis to investigate the influence of films in promoting tourism in Tanzania.

4.4.1 Model Summary

This section presents the model summary that evaluates the overall effectiveness of films in promoting tourism in Tanzania. The analysis assesses how well the independent variables, including Identification and Profiling of Films, Challenges Hindering Films in Promoting Tourism, and the Influence of Films on Tourism Promotion, predict the dependent variable, Tourism Promotion. The model summary reveals that the independent variables (Identification and Profiling of Films Promoting Tourism, Challenges, Influence of Films) explain 66.3% of the variance in the dependent variable (Tourism Promotion), as indicated by the R Square value of 0.663.

This suggests a strong relationship between the predictors and tourism promotion, implying that films play a significant role in shaping tourism outcomes in Tanzania. However, approximately 33.7% of the variance remains unexplained, suggesting that other factors not included in this model may also contribute to tourism promotion in Tanzania. Further research could explore additional variables to capture the full range of influences.

Table 4.5: Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.814 ^a	.663	.645	.56421

a. Predictors: (Constant), Identification and Profiling, Challenges, Influence of Films

b. Dependent Variable: Tourism Promotion

Source: Field Data, 2024

4.4.2 Analysis of Variance (ANOVA)

This section presents the Analysis of Variance (ANOVA), which is used to determine whether the model is statistically significant. The independent variables Identification and Profiling of films, Challenges hindering films in the promotion of tourism, and the Influence of Films on tourism promotion have a meaningful impact on the dependent variable, Tourism Promotion.

The ANOVA Table 4.8 evaluates the overall fit of the regression model. The F-value of 37.988 and a significance level (p-value) of .000 indicate that the model is highly statistically significant. This means that the independent variables Identification and Profiling, Challenges, and Influence of Films collectively contribute to the prediction of Tourism Promotion. The Sum of Squares for Regression (36.279) represents the variation in tourism promotion explained by the model, while the Residual Sum of Squares (18.463) represents the unexplained variation.

Table 4.6: Analysis of Variance (ANOVA)

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	36.279	3	12.093	37.988	.000 ^b
	Residual	18.463	58	.318		
	Total	54.742	61			

a. Dependent Variable: Tourism Promotion

b. Predictors: (Constant), Identification and Profiling, Challenges, Influence of Films

Source: Field Data, 2024

4.4.3 Multicollinearity Testing

Multicollinearity refers to the interrelation among independent variables, indicating high correlation ($r=0.9$ and above). It's an important assumption in multiple regression analysis, reflecting the connection among independent variables. However, multicollinearity is undesirable in multiple regression models, as pointed out by Tabachnick and Fidell (2001). They argue that it hampers the quality of the regression model. Detecting multicollinearity is commonly done through metrics like the Variance Inflation Factor (VIF) and Tolerance, both available in SPSS.

In assessing the dataset, this study specifically investigated the presence of collinearity issues. Tolerance Value (TV) and VIF were employed for this purpose. Ideally, VIF for all variables should be below 10, while TV should be above 0.1, indicating an absence of collinearity problems among variables. The results from Table 4.9 revealed that there was no collinearity problem among the predictors, as the TV exceeded 0.1, and VIF values were below 10.

Table 4.7: Collinearity Statistics

Variable	Collinearity Statistics	
	Tolerance Value	VIF
Challenges	.644	1.553
Influence of Films	.399	2.506
Identification and Profiling	.411	2.433

a. Dependent Variable: Tourism Promotion

b. Linear Regression through the Origin

Source: Field Data, 2024

4.4.4 Multiple Regression Analysis Coefficients

The multiple regression analysis was conducted to examine the impact of Challenges, Influence of Films, and Identification and Profiling on Tourism Promotion. The regression equation for each study objective with tested variables is as follows:

$$TP = \alpha_1 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + e$$

Where,

EP = Tourism Promotion,

X1= Challenges,

X2= Influence of Films,

X3= Identification and Profiling,

e= error term

α_1 = the intercept term - constant, which would be equal to the mean if all slope coefficients are 0.

Table 4.10 presents the regression coefficients for the predictors in the model. Y-intercept of the regression line. The regression coefficients table provides the estimated coefficients for each predictor variable in the regression model. These

coefficients represent the change in the dependent variable (Tourism Promotion) for a one-unit increase in the corresponding predictor variable, holding all other predictors constant.

Table 4.8: Regression Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.570	.318		1.790	.079
	Challenges	.061	.106	.055	.575	.567
	Influence of Films	.543	.107	.615	5.093	.000
	Identification and Profiling	.206	.120	.205	1.720	.041

a. Dependent Variable: Tourism Promotion

Source: Field Data, 2024

Constant ($\alpha_1 = 0.570$, $p = .079$): The constant represents the predicted value of Tourism Promotion when all other variables (Challenges, Influence of Films, and Identification and Profiling) are zero. Although not statistically significant ($p = .079$), it indicates that even without the predictors, there is some baseline level of tourism promotion.

The regression coefficient for Challenges ($B = 0.061$, $p = .567$) is not statistically significant ($p > .05$). This suggests that changes in challenges related to the film industry (e.g., financial resources, policies) have a relatively small and statistically insignificant impact on tourism promotion. The Beta value (.055) also shows that the contribution of Challenges to the overall model is minimal.

Influence of Films ($B = 0.543$, $p = .000$) has a coefficient value which is statistically significant ($p < .001$), which indicates that a one-unit increase in the influence of

films leads to a 0.543-unit increase in tourism promotion, holding all other factors constant. The Beta value (.615) indicates that the Influence of Films is the most important predictor in the model, contributing the most in explaining variations in Tourism Promotion.

Identification and Profiling ($B = 0.206$, $p = .041$) is also statistically significant ($p < .05$), meaning that a one-unit increase in identification and profiling of films (showcasing culture, landscapes, etc.) results in a 0.206-unit increase in tourism promotion. The Beta value (.205) shows that its contribution is moderate but meaningful in promoting tourism.

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.1 Overview

This chapter presents a discussion of findings which aimed to investigate the influence of films in promoting tourism in Tanzania. This chapter discusses specific objectives, which are to identify and profile films that promote tourism in Tanzania, to assess the influence of films on tourism promotion in Tanzania and to analyze challenges hindering films in promoting tourism in Tanzania.

5.2 Profile Films that Promote Tourism in Tanzania

This study reveals the complex impact of films on tourism in Tanzania, providing valuable insights into both their advantages and drawbacks. The balanced views of participants about the role of Tanzanian films in highlighting the nation's culture, landscapes, and tourist destinations indicate that although films play a part in raising awareness, their full potential is not yet realized. This aligns with the Push-Pull Theory of Motivation, which suggests that films act as "pull" factors by highlighting external attractions like Tanzania's scenic beauty, yet they may not completely correspond with "push" factors, such as tourists' intrinsic desires for escapism or adventure.

The variability in viewership among films highlights the necessity for a strategic alignment of film content with motivational frameworks and effective distribution mechanisms to achieve a wider reach and greater impact. In a similar vein, Martens and Onwuliri (2024) highlighted the significance of collaborations between

filmmakers and tourism boards to enhance the promotional capabilities of films, a strategy that Tanzania could bolster to address its challenges in audience engagement.

The analysis highlights the considerable impact of films centred on Tanzania's wildlife and natural beauty, especially notable international works such as African Safari 4K, Great Migration from the Serengeti to the Maasai Mara and Great Migration-Wild Ones-Episode 11. These films not only connect with global audiences but also improve Tanzania's destination image, consistent with findings by Matolo *et al.* (2021), who recognised destination image as a vital element in tourist satisfaction. Nonetheless, the diminished influence of Tanzanian films in comparison to international productions highlights a deficiency in utilising local stories for the enhancement of global tourism.

This aligns with Yono *et al.* (2024), who discovered that films with cultural depth boost international tourism, particularly when partnered with tourism boards. Tanzanian films, although they highlight cultural heritage, often fall short in terms of production quality and international distribution networks, which are crucial for achieving a similar impact. This underscores the importance of investing in production and marketing strategies. The results also carry important theoretical and practical implications. The Gratification Theory elucidates how audiences intentionally pursue media that fulfil their desires for entertainment and information, potentially influencing their travel choices. Films that resonate with viewers, like African Safari 4K and Zanzibar, Tanzania-Guide to Paradise, support this theory by

fostering a longing to personally explore Tanzania's attractions. Nonetheless, the neutral feedback concerning the representation of Tanzanian culture indicates that local productions might not entirely satisfy the informational or emotional needs of the audience.

This limitation stands in contrast to the findings from Martens and Onwuliri (2024), which indicate that Nollywood effectively transformed Nigeria's image by aligning cultural narratives with the interests of tourists. The study underscores the necessity for Tanzanian stakeholders to enhance their strategies by incorporating cultural elements into film content, improving distribution methods, and building partnerships with international filmmakers. These initiatives have the potential to enhance Tanzania's presence on the world stage, attracting a greater number of tourists and enriching the wider conversation surrounding film-induced tourism.

5.3 The influence of Films on Tourism promotion in Tanzania

The study's findings indicate that films play a crucial role in promoting tourism in Tanzania by improving tourist perceptions, awareness, and decision-making processes, which aligns effectively with the research objectives. Significant findings indicate that films have a notable impact on boosting tourist arrivals (mean = 3.61) and enhancing awareness of tourist destinations (mean = 3.60). This illustrates that films serve as a compelling "pull" factor, aligning with the Push-Pull Theory of Motivation (Hudson & Ritchie, 2006). Similarly, the Gratification Theory sheds light on how films satisfy the informational, entertainment, and cultural engagement needs of tourists, thereby enhancing their interest in the attractions of Tanzania.

Nevertheless, the neutral perceptions concerning the incorporation of films into wider tourism strategies (mean = 3.29) and their individual impact on travel perspectives (mean = 3.26) suggest potential for a more unified marketing approach to enhance the role of films in promoting tourism.

The results correspond with earlier studies conducted by Araújo Vila *et al.* (2021), which recognised destination awareness as a vital precursor to travel choices. Similar to the study conducted in Spain, this investigation demonstrates that films play a crucial role in enhancing awareness of Tanzanian destinations, including national parks and cultural heritage sites, while generating interest through engaging visual narratives. Furthermore, Moldagaliyeva *et al.* (2024) highlighted the socio-economic advantages of film-induced tourism in underdeveloped areas, which aligns with the situation in Tanzania, where films showcase local customs and natural attractions to draw in global tourists. Nonetheless, the results of this study contrast with those of Shelutete (2020), which examined the promotion of domestic tourism via TV programs in Tanzania, revealing a more significant effect on domestic travellers in comparison to the comparatively moderate impact of films on international perceptions observed in this research.

The implications of these findings, both practical and theoretical, are significant. Films can act as a strategic instrument for promoting tourism in Tanzania, demonstrated by the rise in eco-tourism interest and an enhanced understanding of local culture. The findings indicate that incorporating films into a unified marketing approach, which involves partnerships with filmmakers and utilizing social media,

has the potential to enhance their effectiveness. The findings bolster established theories such as the Push-Pull and Gratification frameworks, affirming their relevance to film-induced tourism. Nonetheless, it underscores the necessity for further investigation into the intricate cultural and psychological elements that shape tourists' reactions to films, thereby offering a deeper insight into how films can promote sustainable tourism growth in Tanzania.

5.4 Challenges hindering Films from promoting Tourism in Tanzania

This study reveals the challenges that films face in promoting tourism in Tanzania, highlighting various systemic and structural issues that restrict the industry's effectiveness as a means of tourism promotion. The findings indicate that limited funding, ineffective marketing strategies, and poor coordination among stakeholders present major obstacles. The findings correspond with the Push-Pull Theory of Motivation, indicating that films can act as a pull factor by presenting Tanzania's cultural and scenic attractions, yet systemic issues hinder their capacity to effectively showcase these features. Yen *et al.* (2023) identified comparable challenges in the UK, noting that limited funding and fragmented marketing efforts hindered the effectiveness of film-induced tourism. This comparison highlights the importance of tackling these structural challenges for both developed and developing nations to fully leverage the tourism potential of films.

The study also emphasises the importance of infrastructure and community involvement as essential elements. Inadequate transportation and facilities significantly hinder the accessibility of film locations and negatively impact the

overall tourist experience, as noted by Gebreyesus *et al.* (2022) in Ethiopia. This finding indicates that enhancing infrastructure and fostering local engagement are crucial for boosting the effectiveness of film-induced tourism in Tanzania. The Gratification Theory reinforces this idea, indicating that the psychological needs of tourists, including convenience and comfort, must be satisfied to enhance the attractiveness of destinations promoted through film.

The results are consistent with the work of Simonis (2016) who examined the influence of narrative framing and the Western perspective on tourism in Tanzania. The ongoing prevalence of a “single story” in cinematic representations of Tanzania restricts the depiction of the nation's rich cultural diversity. This phenomenon also influences the self-image of local stakeholders, including safari guides, which in turn perpetuates marginalization and diminishes the overall attractiveness of Tanzanian tourism.

The findings of the study suggest that integrated approaches are necessary to address these challenges. It is essential for the film industry, tourism authorities, and local communities to work together in order to develop unified marketing strategies, tackle funding deficiencies, and guarantee that community members are included in tourism projects. The findings enhance the current body of knowledge by illustrating that the obstacles affecting film-induced tourism in Tanzania are interconnected with wider structural issues observed in various other settings. Practical implications involve allocating resources towards infrastructure development, encouraging active participation from the community, and creating varied and genuine stories to draw in

tourists while enhancing cultural pride. Theoretical implications emphasise the necessity to broaden current frameworks, such as the Push-Pull Theory to incorporate the influence of systemic factors and collaborative initiatives in maximising the effectiveness of films for tourism promotion.

5.5 Promotion of Tourism in Tanzania

This study's findings indicate that Tanzanian films have effectively highlighted the country's tourist attractions; however, their overall influence on boosting tourist arrivals is still moderate. The presentation of films has been found to have a beneficial impact on the promotion of Tanzanian tourism, highlighting its cultural and natural resources. This is supported by the respondents' consensus regarding the economic advantages for local communities and a heightened awareness of tourist destinations, with a mean score of 3.50. Nonetheless, the neutral responses regarding the impact of films on actual tourist inflows (mean = 3.37) indicate a discrepancy between awareness and real-world results.

The results are consistent with the work of Mazimhaka (2016) and Magara (2020), who underscore the promise of film-induced tourism while stressing that transforming interest into real visitation necessitates targeted marketing strategies. This highlights the necessity of enhancing the connection between film promotion and quantifiable growth in tourist arrivals, reflecting the findings of Mkwizu (2018) and Bakari (2021), who recognised unexploited potential in media-driven tourism initiatives in Tanzania. The regression analysis reinforces the important contribution of films to tourism promotion, with the "Influence of Films" identified as the most

significant predictor ($B = 0.543$, $p = .000$). This finding aligns with the Push-Pull Theory of Motivation, suggesting that films act as a pull factor, drawing tourists in by highlighting external attractions such as scenic beauty and cultural significance (Hudson & Ritchie, 2006).

Furthermore, the statistically significant impact of "Identification and Profiling" ($B = 0.206$, $p = .041$) illustrates how carefully crafted representations of Tanzania's distinctive attributes can increase its attractiveness. This is consistent with previous findings by Mowforth and Munt (2018), which indicated that films have traditionally been instrumental in showcasing African destinations by putting emphasis on their natural beauty and cultural richness. The regression model indicates a relatively low impact of "Challenges" ($B = 0.061$, $p = .567$), suggesting that although challenges are present, they are not viewed as significant obstacles to the role of films in enhancing tourism.

The implications of these findings are significant both in practical applications and theoretical frameworks. They emphasise the overlooked opportunities that films present in enhancing Tanzania's tourism industry. According to Bakari (2021) and Batinoluho (2023), optimising the influence of tourism-centric films like Tanzania: the Royal Tour has the potential to greatly boost international tourist arrivals. The results further elaborate on Gratification Theory by demonstrating how films fulfil viewers' desires for information and entertainment, simultaneously shaping their travel motivations. Nonetheless, the analysis reveals shortcomings in the existing promotion strategies, with only 66.3% of the variance in tourism promotion

accounted for by films. This indicates a necessity to investigate further elements such as digital marketing and collaborations with international media. When examining the findings from URT (2023) and Mkwizu (2018), it is clear that utilising both digital and traditional media platforms has the potential to enhance access to broader audiences and influence of Tanzanian films, thereby converting awareness into tangible tourist actions.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Overview

This chapter presents the summary, conclusion, implications and recommendations of the study. The recommendations provide suggestions to address challenges that are facing tourism promotion in Tanzania, practical implications, policy implications, and recommendations for further studies.

6.2 Summary of Findings

6.2.1 Profile Films that Promote Tourism in Tanzania

The study's findings reveal a mixed but promising role of films in promoting tourism in Tanzania, as analysed through descriptive feedback, observation, and interviews. Respondents generally held neutral views about the effectiveness of Tanzanian films, with mean Likert scores ranging from 2.82 to 3.15, suggesting modest perceptions of their ability to showcase culture, landscapes, and tourist attractions effectively. Observations highlighted that globally popular films like Great Migration-Wild Ones and African Safari 4K successfully generated significant awareness and interest in Tanzania's wildlife and landscapes, while others, such as Tanzania: The Wild Heart of Africa, had limited reach due to insufficient strategic promotion.

Interviews with stakeholders emphasised the potential of both local and international films to enhance Tanzania's profile as a travel destination, citing examples like African Safari 4K, Great Migration from the Serengeti to the Maasai Mara and Tanzania: the Royal Tour, which spotlight Tanzania's natural and cultural wealth.

However, challenges such as limited distribution, budget constraints, and logistical issues in production were identified as barriers to maximising their impact. Overall, the findings underscore the need for improved content refinement, strategic marketing, and investment to harness films' potential as effective tools for tourism promotion.

6.2.2 The Influence of Films on Tourism promotion in Tanzania

The findings on the influence of films in promoting tourism in Tanzania reveal that films are a valuable tool in raising awareness, shaping perceptions, and influencing travel decisions. Descriptive results show that films positively impact tourist awareness (mean = 3.60) and decision-making (mean = 3.82) but highlight neutral views on their integration into broader marketing strategies (mean = 3.29). Interview insights emphasise films' power in showcasing Tanzania's natural beauty, cultural richness, and iconic landscapes, significantly boosting tourism interest. Departments leverage films across social media, festivals, and collaborations with filmmakers, focusing on high-quality productions and strategic distribution to enhance global outreach. These efforts underscore the strategic potential of films in attracting tourists and promoting Tanzania's unique attractions effectively.

6.2.3 Challenges hindering Films from promoting Tourism in Tanzania

This study revealed several key challenges impeding the effectiveness of films in promoting tourism in Tanzania, as identified through descriptive analysis and interviews. Respondents highlighted limited funding and inadequate investment in film production as critical barriers, leading to poor quality and underwhelming

representation of Tanzania's tourism potential. Insufficient collaboration between the film and the tourism sector further exacerbates the issue, resulting in fragmented promotional efforts. Additionally, lack of professional skills in filmmaking and storytelling tailored to tourism marketing diminishes the appeal of films to international audiences. Limited access to advanced technology and equipment, coupled with restrictive policies and bureaucratic hurdles, also hampers creative expression and global reach. Cultural and linguistic differences were noted as challenges in creating universally engaging content, alongside inadequate distribution channels to ensure films reach diverse markets. Collectively, these obstacles undermine the potential of films as a strategic tool for tourism promotion.

6.2.4 Promotion of Tourism in Tanzania

The findings revealed that Tanzanian films play a significant role in promoting tourism, though their impact varies. Descriptive analysis shows mixed perceptions: while films successfully raise awareness of tourist destinations and provide economic benefits to local communities, their direct influence on increasing tourist arrivals is neutral, with limited visibility and accessibility globally. Inferential analysis underscores that films significantly shape tourism outcomes, as the independent variables explain 66.3% of the variance in tourism promotion, with the influence of films being the strongest predictor ($B = 0.543$, $p < .001$). Despite challenges having minimal impact ($B = 0.061$, $p > .05$), profiling films ($B = 0.206$, $p < .05$) moderately enhances tourism promotion. Overall, films have potential as tools for tourism growth, but improvements in reaching diverse markets and global appeal are needed.

6.3 Implications of the Findings

The study provides valuable acumens into the role of films in promoting tourism in Tanzania, contributing to knowledge, policy, and theoretical advancements.

6.3.1 Knowledge Implications

The findings reveal a thorough understanding of how films influence tourism promotion in Tanzania, emphasising their potential as strategic tools for enhancing tourist awareness, decision-making, and destination visibility. The study contributes new knowledge by highlighting the interplay between film production quality, strategic marketing, and collaborative efforts in the tourism sector. Additionally, it underscores the importance of leveraging both local and international films to showcase Tanzania's unique cultural and natural wealth while addressing barriers like funding, distribution, and technical expertise. These findings refine the understanding of film-induced tourism, offering a contextualised analysis of Tanzania's specific challenges and opportunities.

6.3.2 Policy Implications

For policymakers, this study emphasises the need to integrate films into national tourism strategies. Policies should encourage greater collaboration between the film and the tourism sector, incentivising high-quality productions and providing funding or subsidies to filmmakers showcasing Tanzania's attractions. Addressing bureaucratic hurdles, improving access to advanced filmmaking technologies, and fostering international partnerships can enhance the global reach and impact of Tanzanian films. Policymakers can also focus on building distribution networks and

promoting Tanzanian films through global tourism forums and digital platforms to position the country as a competitive destination.

6.3.3 Theoretical Implications

This study advances the Push-Pull Theory of Motivation by providing empirical evidence of how films act as a "pull" factor, showcasing Tanzania's cultural and natural assets to align with tourists' intrinsic "push" motivations, such as escapism or adventure. It also enriches Gratification Theory by demonstrating how films address informational, entertainment, and social needs, ultimately influencing travel behaviour. The findings validate these theories while suggesting refinements, such as the need to consider barriers that limit the pull effect of films or the passive influence of media consumption in tourism decision-making. This study bridges gaps in the literature by applying these frameworks to a developing country's tourism context, offering visions for further research.

6.4 Conclusion

This study reveals the considerable, yet often overlooked, potential of films to serve as effective instruments for enhancing tourism in Tanzania. In relation to the first specific objective, this study's findings reveal that although certain films such as Serengeti National Park, Tanzania, Great Migration from the Serengeti to the Maasai Mara, and Tanzania: the Royal Tour effectively highlight Tanzania's cultural and natural wealth, most locally produced films fall short in terms of strategic promotion, quality production, and global distribution, which are essential for drawing in international audiences. The identified gaps highlight the necessity for improved

collaboration and investment to create films that effectively correspond with global tourism trends.

The investigation into the second objective demonstrates that films have a significant role in enhancing awareness, shaping perceptions among tourists, and impacting their travel choices. Both descriptive and inferential analyses indicate that films have a significant role in promoting tourism by highlighting Tanzania's unique attractions. Nonetheless, the incorporation of these elements into wider marketing strategies is still constrained, as indicated by the varied perceptions expressed by respondents. This highlights the necessity for more unified initiatives to integrate films into extensive tourism marketing strategies, potentially enhancing their influence on visitor numbers.

The third objective highlights the notable obstacles that impede films from successfully enhancing tourism promotion. The findings indicate that constraints in funding, lack of collaboration between the film and tourism industries, insufficient filmmaking expertise, and restrictive policies represent significant obstacles. The interplay of these factors leads to the creation of films that lack quality, ultimately struggling to connect with global audiences or attain significant exposure. To tackle these challenges effectively, it is essential to implement focused strategies, including enhancing skills, reforming policies, and boosting investment in cutting-edge filmmaking technology.

In conclusion, this study indicates that although films possess considerable potential to elevate Tanzania's global tourism image, there are still substantial gaps in

knowledge and practice that need to be addressed. This study enhances our comprehension of how films are utilised to boost tourism, pinpointing essential obstacles and providing practical recommendations for enhancement. Addressing these gaps necessitates a deliberate emphasis on enhancing film quality, promoting collaboration across various sectors, and broadening global distribution channels, ultimately establishing Tanzanian films as significant assets for tourism development.

6.5 Recommendations

Increased Funding for Film Production: The government, tourism boards, and private investors should allocate more resources to high-quality film production and strategic marketing initiatives to create globally competitive films that effectively promote Tanzania's tourism.

Strengthen Collaboration between Film and Tourism Sectors: Establish formal partnerships between the film and tourism industries to align filmmaking efforts with tourism promotion goals, ensuring cohesive and targeted marketing strategies.

Capacity Building and Professional Development: Provide training and workshops for local filmmakers, emphasising storytelling, cinematography, and production techniques tailored to highlight Tanzania's tourist attractions and cultural heritage.

Adoption of Advanced Technologies and Equipment: Encourage investment in modern filming technologies and techniques, such as drone footage and virtual

reality, to capture Tanzania's landscapes and cultural sites more vividly and appealingly.

Streamlined Policies and Reduced Bureaucratic Hurdles: Simplify regulations and procedures for filmmakers, including permits for shooting in tourist locations, to attract both local and international filmmakers to produce content in Tanzania.

Enhance Film Distribution Channels: Expand film distribution networks through collaborations with international streaming platforms, film festivals, and global tourism campaigns to ensure Tanzanian films reach wider and more diverse audiences.

Cultural Adaptation and Market-Specific Content: Develop films to resonate with international audiences, considering cultural and linguistic preferences, to ensure global engagement and increase the appeal of Tanzania as a tourist destination.

6.6 Recommendations for Further Studies

Future research should explore how specific elements of film content, such as storytelling, visual appeal, and cultural representation, directly influence tourists' decision-making processes and preferences for visiting Tanzania. Investigating the potential of emerging technologies and digital platforms, such as streaming services and social media, could offer strategies to enhance the global visibility and reach of Tanzanian films in tourism promotion.

REFERENCES

- Andrew, Ehikwe, E. (2013). Uses and Gratification Theory and the Optimization of the Media in the Privatization of State Owned Enterprises in Nigeria. 4(16), 202–213.
- Araújo Vila, N., Fraiz Brea, J. A., & de Carlos, P. (2021). Film tourism in Spain: Destination awareness and visit motivation as determinants to visit places seen in TV series. *European Research on Management and Business Economics*, 27(1), 100135.
- Bakari, S. J. (2021). Challenges Facing Domestic Tourism Promotion-A case of Serengeti National Park-Tanzania. *Journal of Tourism and Hospitality S*, 3.
- Batinoluho, L. (2022). Tourism business clusters: A tool for transforming MSEs in the tourism industry in Tanzania. *Journal of Tourism, Culinary and Entrepreneurship (JTCE)*, 2(2), 121-143.
- Cenkovičan, M. (2017). Uloga filma u turizmu (Doctoral dissertation, University of Pula. Faculty of economics and tourism" Dr. Mijo Mirković").
- Gebreyesus, A., Tesfay, G., Tesfay, M., & Meheretu, Y. (2022). Opportunities and Challenges of Community-Based Tourism Development in Southern Tigray, Ethiopia. *African Journal of Hospitality, Tourism and Leisure*, 11(3), 938–954. <https://doi.org/10.46222/ajhtl.19770720-267>
- Hudson, S., & Ritchie, J. B. (2006). Promoting destinations via film tourism: An empirical identification of supporting marketing initiatives. *Journal of travel research*, 44(4), 387-396.

- Hudson, S., Wang, Y., & Gil, S. M. (2011). The influence of a film on destination image and the desire to travel: a cross-cultural comparison. *International journal of tourism research*, 13(2), 177-190.
- Kasirye, F. (2021). The Importance of Needs in Uses and Gratification Theory. *Advance*, June, 1–3.
- Magara, C. A. (2020). Contemporary East African Cinema: Emergent Themes and Aesthetics.
- Macionis, N. (2004, November). Understanding the film-induced tourist. In *International tourism and media conference proceedings* (Vol. 24, pp. 86-97). Tourism Research Unit, Monash University: Melbourne, Australia.
- Martens, E., & Onwuliri, E. (2024). Destination Nollywood. The Connections between Film and Tourism in Nigeria, 2012– 2022. In *Destination Nollywood* (Issue March 2022, pp. 257–271).
- Mazimhaka, J. (2016). The Potential Impact of Domestic Tourism on Rwanda's Tourism Economy the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the. March.
- Mehrad, J., & Tajer, P. (2016). Uses and gratification theory in connection with knowledge and information science: A proposed conceptual model. *International Journal of Information Science and Management*, 14(2), 1–14.
- Mikos, L. (2016). Digital media platforms and the use of TV content: Binge watching and video-on-demand in Germany. *Media and Communication*, 4(3), 154-161.

- Mkwizu, K. H. (2018). *The Influence of Television Advertising on Domestic Tourism: A Case Study of Southern Tourist Attractions in Tanzania* (PhD Thesis). The Open University of Tanzania.
- Mkwizu, K. H. M. (2016). Intra-Destination Television Advertising on Domestic Tourism in Tanzania. *The International Journal of Business and Management*, 4(7), 424 - 430.
- Mkwizu, K.H. (2022). Advertising Dynamics and Destination Evolution in Tourism Promotion for Africa. *African Journal of Hospitality and Leisure*, 11(SE2), 1698-1706.
https://www.ajhtl.com/uploads/7/1/6/3/7163688/article_2_se2_1698-1706.pdf
- Mkwizu, K. H. (2023a). Business Intelligence in tourism: Analyzing education of domestic tourists and knowledge-based TV programmes on national parks in Tanzania. In K. H. Mkwizu, H.G. Mtae, & J. G. Wilbard (Eds.), *Contemporary Issues in Tourism: Implications for Eastern and Southern Africa*. Dar es Salaam, Tanzania: Dar es Salaam University Press (DUP). ISBN 978-9976-60-611-9. <https://www.amazon.co.uk/dp/9976606117>
- Mkwizu, K.H. (2023b). Virtual World and Television Advertising of Tourism Destinations: Insights from Africa. *International Journal of Advanced Virtual Reality*, 1(2), 44-51.
<https://journals.leukolion.com/index.php/ijavr/article/view/11>
- Mokryn, O., Bodoff, D., Bader, N., Albo, Y., & Lanir, J. (2020). Sharing emotions: determining films' evoked emotional experience from their online reviews. *Information Retrieval Journal*, 23(5), 475-501.

- Moldagaliyeva, A., Aktymbayeva, A., Issakov, Y., Assylbekova, A., Kenzhalin, K., Beisembinova, A., Begimova, G., & Dávid, L. D. (2024). Socio-Economic Significance of Tourism Development on the Great Silk Road (Kazakhstan Section). *GeoJournal of Tourism and Geosites*, 52(1), 116–124.
- Mowforth, M., & Munt, I. (2018). The African Film industry: Trends, Challenges and Opportunities for Growth. In *Tourism and Sustainability*.
- Mustafa, M. H. (2021). Cultural heritage: A tourism product of egypt under risk. *Journal of Environmental Management and Tourism*, 12(1), 243–257. [https://doi.org/10.14505/jemt.v12.1\(49\).21](https://doi.org/10.14505/jemt.v12.1(49).21)
- Matolo, R.J., Salia, P.J., & Ndibalema. V.G. (2021). Determinants of International Tourists' Satisfaction: Evidences from Serengeti National Park in Tanzania. *The Accountancy and Business Review*, 13(2), 1–22.
- Rodríguez Campo, L., Fraiz Brea, J. A., & Rodríguez-Toubes Muñiz, D. (2011). Tourist destination image formed by the cinema: Barcelona positioning through the feature film Vicky Cristina Barcelona.
- Saltik, I. A., Cosar, Y., & Kozak, M. (2019). Film-induced tourism: Benefits and challenges for destination marketing. *European Journal of Tourism Research*, 4(1), 44–54. <https://doi.org/10.54055/ejtr.v4i1.61>
- Sellgren, E. (2011). Film-induced tourism: The effect films have on destination image formation, motivation and travel behaviour. (No Title).
- Shelutete, P. F. (2020). The Influence of Hifadhi Za Taifa Tv Programs in Promoting Domestic Tourism in Tanzania (Vol. 21, Issue 1) [The Open University of Tanzania.].

- Simonis, K. (2016). *Lenses of Safari: Post-colonialism, Wildlife Tourism, and Lack of Representation of Skilled Tanzanians in Western Photography and Narrative*. Graduate Theses and Dissertations.
- Todd, G., Msuya, I., Levira, F., & Moshi, I. (2019). City profile: Dar es salaam, Tanzania. *Environment and Urbanization ASIA*, 10(2), 193-215.
- United Republic of Tanzania (URT). (2022, June 3). *Parliamentary Debates*. [Online Hansard].
<https://www.parliament.go.tz/polis/uploads/documents/1658469094-3%20JUN1,%202022.pdf>
- United Republic of Tanzania (URT). (2023). *Ministry of Finance and Planning speech to the Parliament: Estimates of Revenue and Expenditure for the financial year 2023/24*. 4(1), 88–100.
- United Republic of Tanzania (URT). (2023). *Ministry of Natural Resources and Tourism speech to Parliament: Estimates of income and expenditure for financial year 2023/2024*. (This speech was cited as an official government source detailing tourism budgeting and policy direction.)
- Valentia, T. R. (2023). Web series “Tiba-Tiba NgeGUIDE” As a Media Promotion for Tourist Destination in Jakarta. *Barista: Jurnal Kajian Bahasa dan Pariwisata*, 10(01), 63-79.
- Vila, N.A., Brea, J. A. F and de Carlos P, (2021) Film tourism in Spain: Destination awareness and visit motivation as determinants to visit places seen in TV series. *European Research on Management and Business Economic* 21 (1), 112-123

- Yen, D., Jang, J., Wei, L., Morgan, N., & Pritchard, A. (2023). Leveraging folklore and fantasy to promote small destinations: the case of Visit Wales. *Journal of Policy Research in Tourism, Leisure and Events*, September.
- Yono, S., Yohanes Satiyoko, A., Sumiyardana, K., Wibowod, E. C. K., & Suwondoe, T. (2024). Raya and The Last Dragon” Animation Film: A Source of Inspiration for the Development of Indonesia’s Culture- Based Creative Industry Film. *Widyaparwa*, 52(1), 165–177.

APPENDICES

Appendix III: Questionnaire

My name is **Benson Pius Mkenda**, pursuing a Master's Degree in Tourism, Planning and Management. This questionnaire aims to gather data required for the purpose of a research study entitled "**The Influence of Films on Promoting Tourism in Tanzania**", which is part of the requirements for the award of a Master's Degree in Tourism, Planning and Management of the Open University of Tanzania.

The data you provide will assist the researcher in the accomplishment of this study and help the sector, government, scholars and all stakeholders to increase awareness on the Impact of Films on Promoting Tourism in Tanzania. Please fill out the questionnaire according to the instructions.

PART A: DEMOGRAPHIC AND GENERAL INFORMATION

Age

- a. 18-24
- b. 25-34
- c. 35-44
- d. 45-54
- e. 55-64
- f. 65 and above

Sex

- a. Male
- b. Female

Level of Education

- a. Primary School

- b. Secondary School
- c. Diploma/Certificate
- d. Bachelor's Degree
- e. Master's Degree and Above

Nationality

- a. Tanzanian
- b. Other (Please specify): _____

Role/Occupation

- c. Tourism Stakeholder
- d. Film Industry Professional
- e. Viewer/Tourist
- f. Affiliated Organisation (for Tourism Stakeholders and Film Industry Professionals):

Years of Experience in the Industry (for Tourism Stakeholders and Film Industry Professionals)

- a. Less than 1 year
- b. 1-3 years
- c. 4-6 years
- d. 7-10 years
- e. More than 10 years

Frequency of Film Watching (for Viewers/Tourists):

- a. Rarely (Less than once a month)
- b. Occasionally (1-3 times a month)
- c. Regularly (Once a week)

- d. Frequently (Multiple times a week)

Preferred Film Genre (for Viewers/Tourists)

- a. Action/Adventure
- b. Drama
- c. Documentary
- d. Comedy
- e. Romance
- f. Other (Please specify): _____

SECTION B: Identification and Profiling of Films Promoting Tourism (IPF)

[Please put a tick [✓] in the box that corresponds most closely to how much you agree with each statement.

S/N	Options	1	2	3	4	5
1	The films I've watched highlight Tanzanian culture, landscapes, and tourist attractions effectively.					
2	The distribution of Tanzanian films on local and international platforms is adequate.					
3	Tanzanian films reach a wide and diverse audience, both domestically and internationally.					
4	Tanzanian culture is portrayed accurately and positively in these films.					

Note: 1=Strongly Disagree, 2= Disagree, 3= Neutral, 4= Agree, 5= Strongly Agree

Section C: Influence of Films on Tourism Promotion (IFTP)

[Please put a tick [✓] in the box that corresponds most closely to how much you agree with each statement.

S/N	Options	1	2	3	4	5
1	The release of films has influenced an increase					

	in tourist arrivals to Tanzania.					
2	My perception of Tanzania as a travel destination has been positively influenced by films.					
3	Films are effectively integrated into Tanzania's broader tourism marketing strategies.					
4	Films have increased my awareness of tourist destinations in Tanzania.					
5	The films promoting tourism have positive impact on influencing tourists' decision to consider Tanzania for their next travel destination.					
6	The exposure to Tanzanian culture and traditions through films has increased tourists' interest to experience local customs during a visit.					

Note: 1=Strongly Disagree, 2= Disagree, 3= Neutral, 4= Agree, 5= Strongly Agree

Section D: Challenges Hindering Films in Promoting Tourism (CHF)

[Please put a tick [✓] in the box that corresponds most closely to how much you agree with each statement.

S/N	Options	1	2	3	4	5
1	Adequate financial resources are available for producing and promoting Tanzanian films.					
2	Government policies and regulations support film production and tourism promotion in Tanzania.					
3	There is a sufficient pool of skilled professionals in Tanzania's film industry.					
4	Tanzanian films face significant competition from international films in the global market.					
5	The limited availability of platforms and channels for screening tourism-focused films prevents them from reaching a broader audience.					
6	The language barriers in films, particularly those not translated into widely spoken languages, limits their accessibility to international audiences.					
7	The absence of an organised and well-coordinated tourism film strategy by					

	authorities may result in fragmented efforts that hinder overall promotion.					
8	Inadequate collaboration between filmmakers, tourism authorities, and relevant stakeholders hampers the production of compelling and informative tourism films.					

Note: 1=Strongly Disagree, 2= Disagree, 3= Neutral, 4= Agree, 5= Strongly Agree

Section E: Tourism Promotion (TP)

[Please put a tick [✓] in the box that corresponds most closely to how much you agree with each statement.

S/N	Options	1	2	3	4	5
1	Tanzanian films have high popularity and reach a broad audience.					
2	Tourist arrivals to Tanzania have increased due to the influence of films.					
3	Films have successfully raised awareness of Tanzanian tourist destinations.					
4	The local economy in areas featured in films has benefited from increased tourism.					

Note: 1=Strongly Disagree, 2= Disagree, 3= Neutral, 4= Agree, 5= Strongly Agree

THANK YOU FOR YOUR PARTICIPATION!

Appendix IV: Interview Guide

1. Which films, both domestic and international, do you believe have effectively promoted tourism in Tanzania? Can you provide examples and describe their impact?
2. In your opinion, how significant is the role of films in promoting Tanzania as a tourist destination? Could you share any specific instances where a film has led to an increase in tourism?
3. How does your department currently utilise films in your tourism marketing and promotion strategies? What methods do you find most effective?
4. What challenges does your organisation face in leveraging films to promote tourism in Tanzania? How do these challenges impact your overall marketing efforts?
5. How do governmental bodies and film industry stakeholders collaborate to ensure that films effectively promote Tanzania's tourism? What improvements can be made in this collaboration?
6. What potential do you see for future films in enhancing tourism promotion in Tanzania? Are there any upcoming projects or initiatives that you believe could significantly impact tourism?

RESEARCH CLEARANCE LETTER

THE UNITED REPUBLIC OF TANZANIA



MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY

THE OPEN UNIVERSITY OF TANZANIA



Ref. No OUT/PG202085707

19th September, 2024

To Whom It May Concern,

RE: RESEARCH CLEARANCE FOR MR. BENSON PIUS MKENDA, REG NO: PG202085707

2. The Open University of Tanzania was established by an Act of Parliament No. 17 of 1992, which became operational on the 1st March 1993 by public notice No.55 in the official Gazette. The Act was however replaced by the Open University of Tanzania Charter of 2005, which became operational on 1st January 2007. In line with the Charter, the Open University of Tanzania mission is to generate and apply knowledge through research.

3. To facilitate and to simplify research process therefore, the act empowers the Vice Chancellor of the Open University of Tanzania to issue research clearance, on behalf of the Government of Tanzania and Tanzania Commission for Science and Technology, to both its staff and students who are doing research in Tanzania. With this brief background, the purpose of this letter is to introduce to you **Mr. Benson Pius Mkenda, Reg.No: PG202085707**), pursuing **Masters in Tourism Planning and Management (MTPM)** We hereby grant this clearance to conduct a research titled **"The Influence of Films in Promoting Tourism in Tanzania"**. He will collect his data at your office from 20th September 2024 to 30th November 2024.

4. In case you need any further information, kindly do not hesitate to contact the Deputy Vice Chancellor (Academic) of the Open University of Tanzania, P.O.Box 23409, Dar es Salaam. Tel: 022-2-2668820. We lastly thank you in advance for your assumed cooperation and facilitation of this research academic activity.

Yours sincerely,

THE OPEN UNIVERSITY OF TANZANIA



Prof. Gwahula Raphael Kimamala

For: VICE CHANCELLOR

**JAMHURI YA MUUNGANO WA TANZANIA
OFISI YA RAIS
TAWALA ZA MIKOA NA SERIKALI ZA MITAA**

MKOA WA DAR ES SALAAM
Anwani ya Simu:
Simu: 2203156/2203158/286371
Barua pepe ras@dsm.go.tz

Unapojibu Tafadhali taja:

Kumb. Na. EA.260/307/04F/342



OFISI YA MKUU WA MKOA,
3 Barabara ya Rashidi Kawawa
S.L.P 5429,
12880 DAR ES SALAAM.

27 Septemba, 2024.

Mkurugenzi wa Jiji,
Halmashauri ya Jiji la Dar es Salaam,
Dar es Salaam

Wakurugenzi wa Manispaa,
Halmashauri ya Manispaa Kinondoni,
Ubungo, Temeke na Kigamboni,
Dar es Salaam.

Yah: **KIBALI CHA KUFANYA UTAFITI**

Tafadhali husika na somo tajwa hapo juu.

2. Ofisi ya Mkuu wa Mkoa wa Dar es Salaam imepokea barua **Kumb. Na. OUT/PG/202085707** ya tarehe **19 Septemba, 2024** kutoka Chuo Kikuu Huria ikimtambulisha na kumuomba kibali cha utafiti Ndg. Benson Pius Mkenda katika Halmashauri yako.
3. Mtafiti huyu anafanya utafiti kuhusu ***"The Influence of Films in Promoting Tourism in Tanzania ."***
4. Kwa barua hii, kibali kimetolewa kuanzia 20 Septemba, 2024 hadi 30 Novemba, 2024.
5. Asante kwa ushirikiano wako.

Lawrence P. Malangwa
Kny: **KATIBU TAWALA MKOA
DAR ES SALAAM**

Nakala: Makamu Mkuu wa Chuo,
Chuo Kikuu Huria,
S.L.P 23409,
Dar es Salaam.

Ndg. Benson Pius Mkenda



**Serikali za Mitaa, Sauti ya Wananchi,
Jhokeze Kushiriki Uchaguzi**