STORYTELLING IN DESTINATIONS' PROMOTIONAL VIDEOS: THE CASE OF GO TÜRKIYE OFFICIAL YOUTUBE PAGE

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Abstract

One of the important needs that humanity has sought to meet throughout history has been to tell others regarding things, real or imagined. It is seen that stories are carriers of cultural values as they are told from generation to generation and become a tool. Especially today, stories are an important power of the tourism industry in terms of sustaining cultural heritage tourism. Storytelling is one of the prominent strategies in destination marketing. Storytelling, which allows forming emotional bonds between tourists and destinations, providing unforgettable experiences and strengthening the destination image, is used in different communication tools through media technologies. Positioning destinations in the minds of potential tourists through stories allows tourists to want to go to the place described in the story and to influence their travel decisions. This study aims to examine how storytelling is used in promotional videos of prominent destinations in Türkiye. In this regard, the promotional videos of the ten different destinations on Go Türkiye's YouTube channel within the context of storytelling elements were analysed. In the study, promotional videos were discussed in terms of the structural factors of the story (Fog et al. 2001), brand archetypes used in the story (Mark and Pearson, 2001) and digital story elements (Robin, 2006; Harris and Rea, 2019). There were message and character elements in all the videos, no conflict is used in any of the videos, and the plot takes place in a fiction that may be weak in all the videos, according to the findings. The dramatic question, emotional content, music, and pacing were all found in all videos that were evaluated in terms of elements. All promotional videos featured points of view that emphasized the uniqueness of destinations. The findings of the study have potential brand strategy implications for tourism destination managers and implications for producing destination promotional videos. Although some Destination Management Organizations (DMOs) have their own social media websites, monitoring stories that appear on their official social media (e.g. YouTube) can be a primary step when strategically managing marketing efforts. The results of the current paper can be an opportunity for managers of DMOs to perfect their marketing strategies depending on the storytelling elements. Based on the findings, it can be advised that DMOs and tourism companies should focus on providing a good story for target groups to lead their re/visiting to the destination.

Keywords: Storytelling, destinations, YouTube, promotional videos, Go Türkiye.

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Öz

İnsanlığın tarih boyunca gidermeye çalıştığı önemli ihtiyaçlarından birisi de gerçek ya da hayal olanları başkalarına anlatmak olmuştur. Hikayelerin nesilden nesile anlatılarak bir araç haline dönüşmesi ile kültürel değerlerin taşıyıcısı olduğu görülmektedir. Özellikle günümüzde kültürel miras turizminin sürdürülmesi noktasında hikayeler turizm endüstrisinin önemli bir gücü konumundadır. Hikaye anlatıcılığı, destinasyon pazarlamasında öne çıkan stratejilerden biridir. Turistler ve destinasyonlar arasında duygusal bağlar oluşturmaya, unutulmaz deneyimler yaşatmaya ve destinasyon imajını güçlendirmeye olanak sağlayan hikaye anlatıcılığı, medya teknolojileri aracılığıyla farklı iletişim araçlarında kullanılmaktadır. Destinasyonların hikayeler eşliğinde potansiyel turistlerin zihninde konumlandırılması, turistlerde hikayede anlatılan yere gitme isteği uyandırılmasına ve seyahat kararlarına etki edilmesine olanak sağlamaktadır. Bu çalışma, Türkiye'nin önde gelen destinasyonlarının tanıtım videolarında hikaye anlatımının nasıl kullanıldığını incelemeyi amaçlamaktadır. Bu bağlamda, Go Türkiye YouTube kanalında yer alan on farklı destinasyonun tanıtım videoları hikaye anlatım öğeleri bağlamında incelenmiştir. Çalışmada tanıtım videoları hikayenin yapısal faktörleri (Fog ve diğerleri, 2001), hikayede kullanılan marka arketipleri (Mark ve Pearson, 2001) ve dijital hikaye unsurları (Robin, 2006; Harris ve Rea, 2019) açısından ele alınmıştır. Elde edilen bulgulara göre videoların tamamında mesaj ve karakter unsurları yer almaktadır, hiçbir videoda çatışma kullanılmamakta ve olay örgüsü tüm videolarda zayıf olabilecek bir kurguda geçmektedir. Öğeler açısından değerlendirilen tüm videolarda dramatik soru, duygusal içerik, müzik ve tempo yer almaktadır. Tüm tanıtım videolarında destinasyonların benzersizliğini vurgulayan bakış açısı tespit edilmiştir. Çalışmanın bulguları turizm destinasyonu yöneticileri için potansiyel marka stratejisi sonuçlarına ve destinasyon tanıtım videoları üretmeye yönelik çıkarımlara sahiptir. Bazı destinasyon yönetim organizasyonlarının (DMO) kendi sosyal medya web siteleri olmasına rağmen, resmi sosyal medyalarında (örneğin YouTube) görünen hikayeleri izlemek, pazarlama çabalarını stratejik olarak yönetirken birincil adım olabilir. Çalışmanın bulguları, DMO yöneticilerinin hikaye unsurlarına bağlı kalarak pazarlama stratejilerini mükemmelleştirmeleri için fırsat sunabilir. Bulgulara dayanarak DMO'ların ve turizm şirketlerinin, hedef grupların destinasyona tekrar/ziyaret etmelerini yönlendirecek iyi bir hikaye sunmaya odaklanmaları önerilebilir.

Anahtar Kelimeler: Hikaye anlatımı, destinasyonlar, YouTube, tanıtım videoları, Go Türkiye.

Introduction

Tourism destinations, stakeholders, and professionals are very engaged in the power of social media. By choosing the correct social media networks, businesses can affect the motivations of tourists such as planning and booking in different destinations, searching for information, sharing experiences, with appropriate marketing strategies. All marketing efforts by tourism businesses and destinations are designed to run with social media. More importantly, tourists encourage these companies and destinations to make better use of this new communication channel (Chan and Guillet, 2011, p. 345). Due to its advantages, tourism businesses are using social media even more for corporate communication, public relations, and promotional purposes (Macnamara and Zerfass, 2012, p. 288). Similarly, many DMOs in countries become major information channels for destinations. According to a survey, two-thirds of the DMOs spend around half of their budget on digital marketing (Advance Travel and Tourism, 2020). They have a wide variety of marketing communication tools at their disposal to encourage travelers to select their destination (Mkhize and Ellis, 2020, p. 1). DMOs share photos and videos relating to destinations on their social media sites. For example, since its launch in early 2005, YouTube has been among the most successful websites for sharing user-generated videos (Zhou et al., 2010, p. 404) and image sharing focused on social networks (Civelek et al., 2021, p. 94). With 2.56 billion users, YouTube is the second most popular social platform in the world among the 4.62 billion people who use social media (Wearesocial, 2022). Also, internet users spend an average of 28 minutes and 30 seconds on YouTube each time they visit (Semrush, 2022).

Storytelling culture has been an efficient narrative approach for conveying information, experience, and emotions in many spheres of life throughout human history. With the evolving marketing paradigm, it is possible to assert that promotions emphasizing

the personality of any destination in the world attract attention through digital storytelling and increase tourist participation and interaction. Based on the concept of using stories to preserve culture and convey values throughout human history (Santiago et al., 2014, p. 190), research demonstrates that using stories in destination marketing can effectively convey complex content and help the audience retain it for a longer period (Weissenfeld et al., 2017, p. 2), demonstrating that digital storytelling is a powerful communication tool.

With a long history both in academia and industry, there is currently an increasing interest in the concept of using YouTube as a social media channel for destination image and brand (Jakopovic, 2015, p. 219; Huertas et al., 2017, p. 212; Trinh and Nguyen, 2019, p. 2). Although the use of social media by DMOs is still largely prevalent, modeling storytelling in destination management (Gravili et al., 2017, p. 9) and the official storytelling promoted on YouTube by DMOs has not been sufficiently studied (Moin et al., 2020, p. 1; Paquin and Schwitzguébel, 2021, p. 258; Mpofu, 2022, p. 200). Therefore, an exploratory study on the storytelling outcomes of YouTube videos of DMOs will not only address the gap in the tourism marketing literature but also help DMOs to optimize YouTube as a marketing tool.

The image tourists convey might be determined before analysing the impact of promotional media tools such as videos on their future travel behavior (Hsu and Song, 2013, p. 255). Likewise, the destination image that DMOs would want to show to the target group should be identified by analyzing the frames and other attributes in destination promotion videos (Leung et al., 2017, p. 362). YouTube contributes to tourism marketing through digital storytelling. In destination marketing, advertising story narratives that are watched like a movie and create an emotional bond with the audience can influence tourist travel preferences and create a destination image (Mossberg et al., 2010, p. 7). It is also considered significant in terms of introducing the country's cultural values, social structure, and behavioral patterns to other societies through destination promotional videos. The current research is crucial in determining how digital storytelling is used in tourism promotional videos for popular destinations in Türkiye. Major destinations, such as Türkiye, make extensive use of social media to promote engagement toward the destination (Uşaklı et al., 2017, p. 137). The inbound tourism market of Türkiye has developed rapidly over the last two years despite the pandemic. According to the United Nations World Tourism Organization (UNWTO, 2022), Türkiye is the top third destination for tourist arrivals in 2021 with approximately 30 million tourists and 20.8 billion USD receipts. The purpose of this study is to examine the use of digital storytelling in promotional videos created by Go Türkiye, a platform for promoting international travel in Türkiye, and publicly released on YouTube. Within the axis of destination marketing, the purpose of the current study is to examine how digital storytelling is used in promotional videos of prominent destinations in Türkiye. This is the first detailed, storytelling-based analysis of the types of promotional videos created by the official YouTube channel of Go Türkiye.

1. Literature

According to Jennings and Weiler (2006, p. 57), governments, local communities, and DMOs are the most powerful determinants of tourist experiences, along with travelers. All tourism destinations try to stand out from their competitors and social media gives this advantage to the DMOs. As social media transforms how people seek information, plan trips, and make choices, it plays an increasingly significant role in destinations (Xiang and Gretzel, 2010, p. 179). During this phase, shares on social media are now very crucial in the decision-making process (Sparks and Browning, 2011, p. 1314). Before selecting a tourism product, consumers consider social media shares, which serve as a vital source of

information for them and are created by travelers, tourism businesses, and tourist destinations (Kang and Schuett, 2013, p. 95).

The inclusion of features like videos in DMOs' social media posts improves and adds value to visitors' travel experiences (Tussyadiah and Fesenmaier, 2009, p. 25). Destination promotion videos are increasingly being utilized for social media marketing and are seen by tourists when they are looking for information (Leung et al., 2017, p. 361).

In tourism, media-based promotional materials might pique interest in visiting a certain destination (Pan, 2011, p. 171). Promotional videos of destinations' primary objectives are to help create a favorable impression, enhance image and attitudes, and change behavior (Guerrero-Rodríguez et al., 2020, p. 2). Imitating user-generated videos, which sometimes display a higher capacity to communicate and go viral, DMOs could promote tourist attractions, experiences, and emotional values (Huertas et al., 2017, p. 226). Prior research showed that promotional videos have a great impact on tourists' destination image (Huang et al., 2010, p. 235; Kim and Kerstetter, 2016, p. 53).

There are many stories in the world. They have appeared in songs, movies, meals, streets, and so in life. A story should grab the target group's attention and mind by being thought-provoking, unique, provocative, fascinating, educational, newsworthy, or amusing (Aaker and Aaker, 2016, p. 50). The plot and dramatic structure of stories, as well as the encouragement of interaction and the context of the stories, determine their strength (Ganassali and Matysiewicz, 2021, p. 443). Businesses and organizations may create stories about their own companies and make sure the narrative has what it needs to be a successful one by using the elements of storytelling that Fog et al. (2010, p. 33) highlighted. These four main elements are message, conflict, character, and plot.

Every communication tool must contain a message. Modern people are cautious and very aware of the marketing messages that are all around them (Vincent, 2002, p. 12). Still, before communicating effectively, it is crucial to refining the message (Fog et al., 2010, p. 34). The message in storytelling should strengthen or explain the brand, the connection with the consumer, the company, and/or the business plan (Aaker and Aaker, 2016, p. 50).

A good story needs some kind of conflict to keep it going (Fog et al., 2010, p. 35). Good stories are driven by conflict when the characters' desires clash (McDonald, 2009, p. 116). In most cases, a narrative will consist of a story that has a distinct beginning, middle, and end, and will bring a subject or conflict to its natural conclusion (Green and Clark, 2013, p. 478).

Contrary to persons as distinct people in the real world, the term character is used to describe participants in storytelling created by traditional and digital media (Jannidis, 2009, p. 17). By taking on the perspective of a character, it is more likely to get insight into the story's central conflict, learn about the character's inner struggles, and develop an emotional connection with him/her (Cohen, 2006, p. 184). Vincent (2002, p. 15) emphasizes that a brand manager needs to think like a storyteller by thinking of brand legends or stories instead of strategic plans and of spokespersons, sponsorships, and products as characters in a bigger story.

Expected components of quality include plot and character development (Green and Clark, 2013, p. 479). The plots and characters of brand stories are heavily related to metaphors to communicate with consumers and spark their imaginations (Holt, 2004, p. 3). Having a positive feeling about the main elements such as the characters and plot will ensure the audience's positive attitude toward the brand (Aaker and Aaker, 2016, p. 56).

DMOs may promote tourist destinations by employing stories as a promotional strategy. The reason the advertisements of destinations use storytelling is that they can engage, enthrall, and amuse consumers while also communicating, persuading, demonstrating, and modeling the products that should be used and how to use them (Escalas, 2004, p. 267). Additionally, DMOs have started to use storytelling as a resource on their social media, employing these stories as a digital equivalent for word-of-mouth advertising (Tussyadiah and Fesenmaier, 2008, p. 300). While promoting tourism destinations, DMOs should try to make and share interesting stories to attract tourists to the destinations (Stevenson, 2019, p. 10). Furthermore, the intentions of tourists to the destinations to behave in a positive way are positively influenced by storytelling (Akgün et al., 2015, p. 585). It is crucial for the DMOs to integrate private and public communications efforts to provide uniquely targeted storytelling (Lund et al., 2018, p. 271). Due to the story's immediacy, apparent simplicity, and originality, the words, images, and sounds that make up the story become an expression of the DMOs' culture, ethics, and values, as well as their past entity in interactions (Gravili et al., 2017, p. 14).

In storytelling, the main elements should be enhanced by visuals. Social media tools such as Facebook, Instagram, and YouTube are important travel story-sharing platforms thanks to their ability to allow for photo and video sharing (Chung and Koo, 2015, p. 219). Promotional videos on these platforms are vital to the pre-visit stage of the storytelling process (Moin et al., 2020, p. 1). It is more probable that a fan will repeat to visit a platform if they see themselves as a part of it (Leung and Jiang, 2018, p. 410). Successful stories of brands and organizations have meaningful points of reference and leverage archetypes to represent basic human behavior (Jung, 1980, p. 13). Ganassali and Matysiewicz's study (2021, p. 56-57) shows that the usage of archetypes may enhance brand value, particularly in the areas of quality and emotion. By the literature review, the research questions to examine would be the following:

RQ1: Which structural factors of storytelling were used on Go Türkiye's official YouTube page?

RQ2: Which brand archetypes were used on Go Türkiye's official YouTube page?

RQ3: How is digital storytelling handled on Go Türkiye's official YouTube page?

RQ3$_a$: Which digital story elements were used on Go Türkiye's official YouTube page?

RQ3$_b$: Which web 2.0 technologies were used on Go Türkiye's official YouTube page?

2. Method

YouTube is the most popular video-sharing website in the world, allowing, among other features, for comments and likes (Smith et al., 2012, p. 104). Turkey was chosen as the sample destination because it was the third-ranked destination in terms of international tourist arrivals (UNWTO, 2022). Go Türkiye, the Turkish Tourism, Promotion, and Development Agency's (TGA) global promotion channel, is an organization tasked with promoting Turkey's cultural and tourism values to domestic and international tourists via the online platform. By 9, July 2022, the YouTube page of Turkey (https://www.youtube.com/c/GoTürkiye/) had 83.500 fans with 1.141.854.760 views.

The study's population includes all promotional videos on the Go Türkiye YouTube channel. Domestic and international tourists can find varied and rich content categories on the page, such as gastronomy, fashion and shopping, faith tourism, blue

cruises, nature sports, skiing, and golf. As a sample, out of a total of 544 videos in 34 different promotion categories named "Love of Türkiye", "Experience Türkiye", "360 in Türkiye", and "Winter is Türkiye", the most viewed 10 videos only in destination promotion videos were selected by purposive sampling method among the qualitative sampling methods. The researchers use the purposive sampling method to select information-rich situations as samples that are thought to be most appropriate for the study's purpose. On the other hand, information-rich situations include subjects from which the researchers can acquire knowledge about the subjects that are important to the research (Patton, 2002, p. 453). Since the subject of this research is promotional videos about destinations in Türkiye, only the videos promoting destinations on the Go Türkiye YouTube channel have been evaluated. Some criteria were determined at the point of selection of 10 videos determined through purposive sampling. Two different criteria were used in this case: the number of views of videos must be at least 5.000 and the duration of videos must be at least 60 seconds. According to Escalas and Stern (2003, p. 568), promotional content that is broadcast in audio-visual media and has a story should have a video duration of 60 seconds to achieve the desired emotional effect and reveal emotional reactions. The videos in the study ranged in length from 60 to 180 seconds. The videos are based on the number of views on November 27, 2021. Data collection and codification were carried out between 2-15 January 2022.

The content analysis method was used in this study to collect and analyse data to determine the use of digital storytelling elements in promotional videos. Content analysis, the most basic method of analysing message content (Keyton, 2006, p. 244) is a technique for making inferences by objectively and systematically defining certain features of messages (Holsti, 1969, p. 3). Because it focuses on advertising messages published in various media (TV, print publications, and online environments) as a research method widely used in different media areas, content analysis is a commonly used technique in advertising research (Srivastava et al., 2017, p. 50). The information gathered during the research was organized into categories using various codes. It was coded under the headings "message, conflict, character, and plot" which are the structural factors of the story determined by Fog et al. (2010, p. 32). "Creative, caring, king, playful, ordinary man, lover, hero, rebel, magician, innocent, explorer, and wise" are the brand archetypes proposed by Mark and Pearson (2001, p. 13). Similarly, Robin (2006, p. 710) coded digital story elements as "point of view, a dramatic question, emotional content, sound, music, economy, and pacing". Finally, the titles blog, wiki, social networks, virtual world, and podcast were used to code Harris and Rea's (2019, p. 138) web 2.0 technologies.

3. Results

On November 27, 2021, the viewing numbers of the promotional videos analysed as part of the study were recorded. Table 1 contains information on promotional videos featuring various Turkish destinations that are part of the study's scope. The table in question contains the names of the destinations featured in the promotional videos, as well as the number of views, duration, and video names associated with each destination.

Table 1. Information on Go Türkiye's YouTube page's Destination Promotional Videos

No	Destination	Number of views	Duration	Name of video
1	İstanbul	3.158.322	2 min. 23 sec.	More than a city
2	Hagia Sophia	509.002	1 min. 9 sec.	Hagia Sophia Mosque Awaits You
3	Cappadocia	440.747	1 min. 36 sec.	The Beauty of Cappadocia
4	Göbeklitepe	78.483	1 min. 7 sec.	Zero Point in Time
5	İzmir	24.260	2 min. 15 sec.	The Majestic City of Izmir
6	Diyarbakır	18.933	3 min.	Türkiye's Hidden Treasure
7	Mesopotamia	10.388	2 min. 22 sec.	Beyond a Land
8	Ünye	9.040	2 min. 40 sec.	Explore the Black Sea Beauty of Ünye!
9	Patara	8.495	1 min.	A Day in Patara
10	Antalya	5.591	1 min. 2 sec.	Feel the Breath of Mediterranean

It stands out that the ten destination videos chosen for the study are spread across Türkiye. It has been determined that İstanbul is the most popular video destination, while Antalya is the least popular. The number of views on the videos appears to range between 5.000 and 3.000.000. Furthermore, the chosen videos have a duration of at least 1 minute and up to 3 minutes. There are four videos between 60-90 seconds, one video between 91-120 seconds, and five videos between 121-180 seconds. The structural factors of the story in the promotional videos were discussed in the first stage, by the research questions. The answer to the question of which brand archetypes are used was then sought, followed by an examination of how digital storytelling was handled. In this context, the promotional videos were examined for digital story elements and web 2.0 technologies, and the results were presented in tables.

Table 2. Story Elements Used in Destination Videos

	Destination	Message	Character	Conflict	Plot
1	İstanbul	More than a city, more than a destination… Do you want to explore?	A young tourist couple, as well as the locals of İstanbul, who they encounter on their journey.	--------	The young couple starts touring İstanbul around the Galata Tower. The movie moves in slow motion at times. The voice-over is masculine and natural sounds (such as human voice, seagull voice, vehicle voice) accompany the voice-over. There is also instrumental music in the background that is compatible with the images. During the day, they explore Eminönü, travel on the ferry, and tour around the Maiden's Tower, respectively. The day ends and the next day, their tour starts with the shopping center and continues with the Spice Bazaar. With the Basilica Cistern, Karaköy-Tünel, İstiklal Street and Miniatürk tour, the sun sets at the end of the evening with the view of İstanbul with a view of the Bosporus from the top and the message of the movie appears in the sky with the sun rising again the next day and the image darkens.
2	Hagia Sophia	Open for you, open for the whole world	Two male and one female tourist, congregation praying in mosque	--------	The movie begins with the image of the mosque's dome and two minarets at sunrise. The voice-over is male and there is a mystical music in the background. The first tourist who enters the mosque opens his eyes at the door. He is fascinated by the atmosphere as he walks inside the mosque. A female tourist with hijab examines the architecture while walking inside the mosque. The second male tourist, on the other hand, looks around with a confused look and a satisfied facial expression. Another man sitting praying appears on the screen. The first tourist smiles and looks at the birds flying inside the mosque. The image of the congregation praying appears on the screen. And then the camera quickly bounces back from the mosque with images from various corners of the mosque, along with the image of a female tourist wearing a turban looking at the dome of the mosque.
3	Cappadocia	The salt in our hair	A young tourist couple, a few locals	--------	The movie begins with the fire burning inside the hot air balloon in the darkness. The entire movie moves in slow motion. There is only music in the video, which does not use voice-overs. A female tourist walks down the path to the area of hot air balloons early in the morning. She turns around and smiles at the camera. She looks down on the flight of balloons, and then she appears as she climbs back up the outer stairs of a historic mansion. On the same road as the female tourist walks towards the balloons, the male tourist is running towards the balloons. Many balloons are flying in the sky in time-lapse shooting. A female tourist walks through a shop with antique woven rugs. Immediately after, male and female tourists make a horse tour around the fairy chimneys. Afterwards, the female tourist, having breakfast on the terrace of a historical mansion with a view, sips orange juice. Many hot air balloons appear on the screen in the sky. At that time, the female tourist loves a dog. Then, next to the female tourist, a peddler who sells melons in his pick-up truck cuts the melon in his hand with a smiling face. In the last image, the female tourist enters the shop where handmade Turkish lamps are sold, and the image darkens.
4	Göbeklitepe	Join us on a journey of discovery and wonder	Pylons with carved human and hand figures in Göbeklitepe	--------	The movie starts with an image from the Egyptian pyramids, and then continues with the image of Stonehenge. Then comes the 3D view of Göbeklitepe from the top in fast motion. And, respectively, the obelisks in Göbeklitepe are reflected on the screen. Images of stones unearthed because of archaeological excavations are shown in a quick shot. In each archaeological remains image, a text appears on the screen related to it. The relief stones appear in the order of the standing stones. Then questions are asked on the blackout screen with a fast motion. "Who built Göbeklitepe?", "How and why was it created?" After the questions, the message of the promotional video appears in the last image and the image becomes dark.
5	İzmir	Come and explore	Residents of Izmir, tourists coming on holiday	--------	The first scene of the movie, which starts with the humming of the İzmir Anthem, is the entrance to İzmir with a bird's eye view on the physical map of Türkiye. Images of İzmir appear on the screen, with the voice-over's sentences describing İzmir. The voice-over is male, and the music accompanies it. The images that start with the birds flying around the clock tower continue with the bird's eye view of İzmir from the Aegean Sea, respectively. The Turkish Flag waving in the sky appears on the screen. Immediately after, the transition to historical places is made. The ancient city of Ephesus, the Temple of Artemis, the Seljuk Castle, and the House of the Virgin Mary are viewed from above, respectively. Then the

					images of the Aegean Sea begin. A little boy trying to catch the setting sun with his fingers and a tourist with a backpack in a historical place are reflected on the screen. Many yachts are on the shore with a general view of the marina. Afterwards, tourists entering the sea on the beach can be seen from a bird's eye view. Respectively, bird shelters, surfing in Alaçatı, tourists swimming in the pool at the thermal hotel appear. Traditional Aegean cuisine dishes are displayed on the tables. The olive oil poured from the bottle and the olives that a farmer picked from his branch are displayed on the screen. Then, the countries of the tourists who come to the Izmir map with a bird's eye view are given with a drawing. A landing plane appears in the air. Afterwards, images containing İzmir's cultural and artistic activities are presented. Artists and orchestras playing different instruments are reflected on the screen. In the evening, people walking in the Izmir fair appear. It is given to people having fun and dancing at dinner, accompanied by a zurna player and a drummer. Finally, flying seagulls and floating ships appear in company with the setting sun over the Aegean Sea. The video ends with the sea water splashing into the camera frame as the sun sets on the horizon.
6	Diyarbakır	Hidden Treasure	Residents of Diyarbakır (children playing on the street, women, young people, old people sitting in cafes, coppersmiths, farmers)	---------	The movie begins with a view of the Ten-Eyed Bridge from the top. With a lively authentic music, the male voice-over talks about Diyarbakır. The water flowing through the cavities of the bridge is shown. Diyarbakır Walls are displayed with a bird's eye view of the lush plain. With the sound of prayer, the camera enters the Diyarbakır Ulu Mosque. The image of the knocker on the door of the mosque, a young man performing ablution in the fountain. Six children open the big wooden door of the mosque and invite them to the mosque with their hands. Images from different parts of the mosque are displayed. With the image of an old man reciting the Qur'an, the camera coming back out from inside the mosque shows the entire mosque from above. Then a priest walks inside the Surp Giragos Armenian Church. The camera quickly moves over Diyarbakir and shows the city walls. Diyarbakir Castle appears on the screen. Afterwards, a blurry image is reflected from Hasan Pasha Inn. People are chatting while eating something. A boy and a girl look into the camera laughing. Images from different parts of Diyarbakır are shown one after the other. After the images of children spinning hand in hand in a circle in the church and having fun, the historical side streets of Diyarbakır, the elderly drinking tea on stools on the street, four young girls having breakfast in the Hasan Pasha Caravanserai, kebabs cooked on the fire, and kadayif on a tray, the female workers working in the Hevsel Gardens appear on the screen. After the images of women and children sitting on the streets of Diyarbakır, a copper master working in his shop is shown. Immediately after, a hand holding Turkish coffee and people sitting inside the mosque appear. The movie ends with smiling boys and girls over a wide green view of Diyarbakır.
7	Mesopotamia	This is where the story begins and continues.	Depictions of people who have contributed to the culture of the region from the ancient to the imperial age.	---------	The movie begins with the sun rising over a vast land. Throughout the movie, the history of Mesopotamia is told as animation. The male voice-over tells chronologically that the historical adventure of the first humans started in the region between the Tigris and Euphrates rivers, and then the development of agriculture and the history of Mesopotamia. The established civilizations, Balıklı Lake, Mount Nemrut, Mardin, Zeugma, Diyarbakır Walls, Harran and Hasankeyf destinations are given in the form of animated drawings in the visuals of those lands, respectively. In the last scene, the location of all Mesopotamia is shown on the physical map and the movie ends.
8	Ünye	The house of the hazelnut, the house of the anchovy, the house of the wild strawberries.	Tourist family consisting of mother, father and two children (a boy and a girl), local people living in Ünye	---------	The movie begins with the image of a family of four tourists traveling in a car in the dark of night. The voice-over is a woman, and the background music accompanies the voice. The mother writes "To See, Ünye" on the screen of her computer that is open on her lap. As the sun rises over Ünye, family members begin to visit Ünye. They start the day with a village breakfast with local flavors. "To Love, Ünye" is written on the screen. They swim in the deep blue sea of Ünye. On the beach the children play happily. They watch the sun set again on the beach. The mother writes "To Be Enchanted, Ünye" on the computer screen on her lap. Then comes the images of the unique tastes of Ünye cuisine. As a family, they eat a variety of local dishes at the hotel restaurant. The next day, they go out to sea by boat and catch fish. Anne enters the historical Ünye Turkish Bath. He visits the coppersmiths with his daughter. They go to the highlands. They walk in the forest, inside the waterfalls. At the point where they are resting, this time the father writes "To Discover, Ünye" on the

					computer screen. Images of the cook making Ünye pita in the oven appear on the screen and they eat the pita as a family with the view of Ünye. Afterwards, they eat the famous mountain strawberry ice cream on the beach. They join the Flying Lantern Festival and fly lanterns happily. They visit the Ünye Lighthouse. They visit the hazelnut garden and try to collect hazelnuts. Local delicacies are displayed in order. The text "To Be Renewed, Ünye" appears on the screen. They take pictures by walking around the historical streets. While sitting on the beach, Anne writes "To Experience, Ünye" on her computer screen and watches the sun set. The movie ends with Ünye's sea view from the top at night.
9	Patara	Only in Türkiye.	Young tourist couple	---------	The movie begins with the image of the bare feet of a female tourist walking on the white beach. Only instrumental music and natural sounds (such as wave sound, wind sound) are used in the video. A bird's-eye view of Patara beach is visible, followed by the gait of a caretta caretta turtle. The sound of waves on the shore is accompanied by the image of a horse's running feet. A female tourist breathes air with her eyes closed with a satisfied facial expression. He rides a horse on the beach with the sunrise. He wanders among the giant columns in the ancient city of Patara. Images of caretta caretta turtles intervene. The joyful dancing of tourist couples in the Ancient City is reflected on the screen. They have a picnic with local delicacies on the Sand Hill accompanied by the sunset. At Patara Beach, a female tourist lays on the beach, while she is sunbathing, a male tourist is windsurfing on giant waves. The female tourist immerses herself in the sea and enjoys the water. The image of Patara Amphitheater appears on the screen. They dance together in the middle of the theater and the last image is the tourist couple lying side by side on Patara beach as a bird's eye view. The message of the movie appears on the screen.
10	Antalya	Breath of the Mediterranean	Young tourist couple	---------	The movie begins with the first rays of the sun falling over the Mediterranean. There are female voice-overs, instrumental music accompanying the voice and natural sounds in the video. In the bird's-eye view, a boat stands out in the distance. A female tourist on the boat greets the sunrise. Then the image of the woman swimming in the deep blue sea appears on the screen. The lush forests of Antalya can be seen from a bird's eye view. A female tourist does yoga in the fresh air in the middle of the green. Then the tourist couple travels through the forest on a motorcycle, visiting a historic church. The Mediterranean landscape stands out from behind the mountains. With the sunrise, the view of the woodlands and the clean, long beach appears on the screen. Male tourist hits a golf ball on green grass. The couple walks hand in hand on a dune overlooking the Mediterranean. The final scene is the scene where the sunset is shown this time, where the movie begins. The message of the movie takes its place on the screen.

RQ1: Which structural factors of storytelling were used on Go Türkiye's official YouTube page?

The four structural basic elements of storytelling (message, character, conflict, and plot) must all be present in a strong story and represent the story's mechanisms (Fog et al., 2010, p. 32). When the research's destination promotion videos are examined, they all contain messages and characters (see Picture 1, Picture 2). The lack of a conflict element in any promotional video is striking. In terms of plot, the ten videos do not have a plot with an introduction, development, and conclusion structure, but the moments spent by the characters in the destinations are conveyed in sequential order. Even though the videos have strong emotional stories, critics have noted that the plots are weak.

Picture 1. Patara Promotional Video with a Message and Character Elements

Source:www.youtube.com/watch?v=uX3T83ozDTg&list=PLgFf4OMaPkDJ0EdIC4liRxCpiIVtxgw6k&index=11

Picture 2. Hagia Sophia Promotional Video with a Message and Character Elements
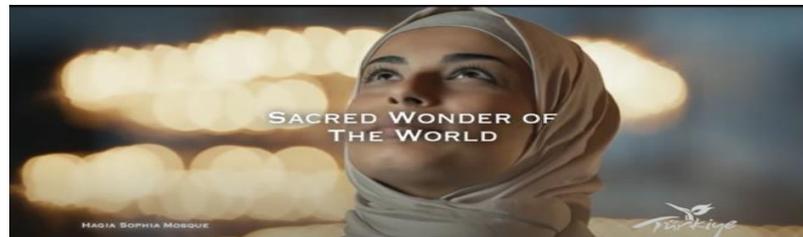
Source: www.youtube.com/watch?v=i0kpWzSCNy0&list=PLgFf4OMaPkDJ0EdIC4liRxCpiIVtxgw6k&index=7

The use of foreign tourist couples in 7 out of 10 videos is the most striking point in terms of characters. The relationship that the tourist couples form with each other and with the environment in the destination they visit is another striking feature of the promotional videos in which they are the main characters. They are known for forming close, sincere, and enjoyable relationships. In two videos, depictions (Mesopotamia) and stone remains (Göbeklitepe) unearthed because of archaeological excavations are presented as characters instead of living characters. Local people living in the destination and dealing with various jobs served as the protagonists in the video (Diyarbakır).

When the promotional videos under consideration are analysed in terms of message, they all have one. This situation, which supports the literature's view that every advertisement must contain a message, also demonstrates the promotion's impact power. Furthermore, it has been noted that the videos' messages are delivered clearly and precisely. The message was also textually located at the end or beginning of each promotional video, which was audibly emphasized with the accompaniment of the voice-

over. In terms of message quality, it was discovered that all of them contained emotional messages. The historical, touristic, and cultural structures of the destinations that tourists will visit support the emotions that tourists will feel or experience there.

The message "Breath of the Mediterranean" is presented in the Antalya promotional video, for example, with images of Antalya with clean air, lush forests, and a deep blue sea. The messages of all promotional videos, on the other hand, are delivered audibly by the narrator. Like storytelling, there is at least one narrator and one listener/viewer/reader. The messages can be spoken by an external voice with an indirect expression. For example, in "Diyarbakır: Hidden Treasure" and "Antalya: Breath of the Mediterranean" the message was conveyed indirectly.

Table 2 summarizes the plots of the promotional videos. The lack of conflict in the videos, which primarily depict tourists' destination experiences and present this transfer as a story, demonstrates that the plot remains weak. According to Fog et al. (2010, p. 44), the plot of advertisements based on conflict is more specific, preserving the audience's interest. Although the plot depicted in the examined destination promotional videos may not contain any conflicts, the emotionally charged visual, textual, and auditory contents presented in the promotional videos of the destinations preferred for vacation purposes with their historical, touristic, and cultural riches, in a specific chronology, can break the plot's weakness.

RQ2: Which brand archetypes were used on Go Türkiye's official YouTube page?

Table 3. Archetypes Used in Destination Videos

Archetypes	Frequency
Caregiver	-
Hero	1
Wizard	-
Lover	-
Creative	-
Wise	1
Rebellious	-
King	-
Innocent	-
Clown	-
Explorer	7
Ordinary Man	1
Total	**10**

Table 3 lists the brand archetypes used in the destination promotional videos. Brand archetypes were investigated in this study based on the main character. At this point, the archetypes of the side characters used in the stories of the ten videos were not taken into consideration. Table 3 shows that the explorer is the most popular archetype, with seven promotional videos (İstanbul, Hagia Sophia, Cappadocia, İzmir, Ünye, Patara, and Antalya). According to Mark and Pearson (2001, p. 21), the brand's symbolic meaning emerges when its product or service is associated with the archetype. In this context, the story's tourist character reflects discovering the places he visits, having new experiences, and having pleasure and fun with an adventurous spirit. The residents of Diyarbakır played

the archetype of ordinary people in the promotional video for the Diyarbakır destination; the natural, cultural, and historical beauties of the city are presented in the sense of belonging as the native people of that city live and feel. It has been determined that the wise archetype is conveyed by the ancient columns used as characters in the Göbeklitepe promotional video. In terms of human history, the association of the remains unearthed in Göbeklitepe with the wise archetype in the promotional video can be attributed to its positioning as the birthplace of culture, knowledge, and teachings. Human depictions as characters are used with the hero archetype in the Mesopotamia promotional video. Because the lands of Mesopotamia have hosted many civilizations throughout history and because it is a destination where courage, power, and struggle are represented by its fertile lands, the Mesopotamian lands are preferred in the video's story. Other archetypes aren't used in promotional videos, which could be interpreted as a flaw in creating symbolic meaning unique to destination marketing.

RQ3: How is digital storytelling handled on Go Türkiye's official YouTube page?

RQ3$_a$: Which digital story elements were used on Go Türkiye's official YouTube page

Table 4. Analysis of Destination Promotional Videos in Terms of Digital Storytelling Elements

No	Destination	Point of View	A Dramatic Question	Emotional Content	Voice	Soundtrack	Economy	Pacing
1	İstanbul	The unique beauties of İstanbul's historical, cultural, and touristic places are emphasized.	Are you prepared to be a part of İstanbul's fairy tale?	The element of adventure is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
2	Hagia Sophia	It is emphasized that the doors of Hagia Sophia Mosque are open to people of different religions.	Will tourists be able to experience Hagia Sophia's spiritual spirit?	The element of adventure is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
3	Cappadocia	It is emphasized that Cappadocia is an iconic and popular destination.	Why should tourists choose Cappadocia?	The element of adventure is used to create an emotional connection with the audience.	No voiceover is used.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
4	Göbeklitepe	It is emphasized that Göbeklitepe was discovered as the beginning of human history.	Why should visitors join Göbeklitepe on its quest for knowledge and wonder?	The element of curiosity is used to create an emotional connection with the audience.	No voiceover is used.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
5	İzmir	The historical sites, sea, cuisine, cultural events, and people of İzmir as a coastal city are all highlighted.	Why should tourists come to İzmir to have an unforgettable holiday experience?	The element of adventure is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
6	Diyarbakır	The rich culture of Diyarbakır, which is home to various civilizations and historical artifacts listed on the UNESCO World Heritage List, is highlighted.	What will tourists discover when they come to Diyarbakır?	The element of adventure is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story takes place over a period.	The tempo relates to the promotional video's content.
7	Mesopotamia	Mesopotamia's cultural and historical texture, which reflects colour geography and carries the imprints of thousands of years of civilizations, is highlighted.	Is Mesopotamia the land where an endless story was written as the starting point for everything?	The element of curiosity is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
8	Ünye	It is emphasized that Ünye is important not only as a culinary capital, but also for its natural beauty, sea, culture, and historical monuments.	Is Ünye really a culinary capital for Türkiye?	The element of adventure is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
9	Patara	The city of Patara, which is solely held by Türkiye, is highlighted, as are its natural wonders and rich historical texture.	Would you like to witness the moment when the sun rises over Patara's magnificent history?	The element of adventure is used to create an emotional connection with the audience.	No voiceover is used.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.
10	Antalya	Antalya is known for its clean environment, deep blue sea, and well-known historical monuments.	Is Antalya the breath of the Mediterranean?	The element of adventure is used to create an emotional connection with the audience.	The voiceover tells the story.	It supports the aesthetic and dramatic nature of the story.	The story is told in a reasonable time.	The tempo relates to the promotional video's content.

On the axis of digital story elements, Table 4 examines destination promotion videos. The point of view element refers to how the story is told from the author's perspective and what the story's main starting point is. Various points of view on the natural wealth, cultural assets, and past historical adventures of that destination have been determined depending on the point of view in the story of all the videos. Furthermore, all the ten destinations investigated have a point of view based on being "unique" with what they have.

From the perspective of the dramatic question element, it has been discovered that all the videos contain a question element. The dramatic questions are the ones that drive the plot of the trailer, and the answers are usually revealed after the story. The dramatic questions that motivate the tourists' desire to visit the destinations are directed at the tourists at the beginning of the video, and the answers are given with the images shown throughout the video.

The third element of digital storytelling is emotional content, which can be defined as the strong and personal bond formed between the story audience and the subject that draws them into the story. Eight videos had a sense of adventure, while the other two had a sense of curiosity, according to the emotional content of the videos. The use of certain charms to capture the viewer's attention is what emotional content is all about. Different appeals, such as love, fear, humour, adventure, curiosity, loyalty, and hope, make it easier to strengthen the emotional interaction with the audience and positively affect the brand's attitude in the advertisement content. The elements of adventure and curiosity were used in the video stories to attract tourists and arouse emotions in destination marketing.

The element that is related to who is telling the story is the sound. When the videos were assessed in terms of the sound element that helps the audience personalize the story, it was discovered that voice-over was used in seven promotional videos and was not used in three (Cappadocia, Göbeklitepe, and Patara). It can be said that the videos using voice-overs have a positive effect on the dramatic structure of the story. Natural sounds (wind sound, wave sound, horn sound, seagull sound, human voice, etc.) are used in seven promotional videos in addition to external sounds.

Music is another aspect of digital storytelling. The dramatic and aesthetic nature of the story is enhanced by music or other sounds. Music used in destination promotion is more effective than verbal information in reinforcing cultural motifs, perceiving the reality of natural wealth, and moving the audience beyond time and space. All promotional videos feature appropriate and correct music, according to the findings. The İzmir Anthem is played with a whistle in the İzmir promotional video. The Hagia Sophia promotional video presents the mystical atmosphere and magnificent architecture of the mosque with ney background music baglama as an instrument in the Diyarbakır video making the story effective.

In digital storytelling, economy refers to the element of delivering the story to the audience at the most appropriate and reasonable time. It is based on giving the audience enough time to absorb the story without overburdening them with information. Only one promotional video (Diyarbakır) remained at the upper limit in terms of storytelling time, clocking in at 180 minutes. It can be said that the images of all of Diyarbakır's historical, cultural, and touristic sites are given together with elements of storytelling, resulting in a somewhat longer duration.

When promotional videos are evaluated in terms of pacing, or the rate at which the story progresses, each of the ten videos has a rhythm that is appropriate for the content of their stories. The pacing is determined by various rhythmic elements such as the movements of the characters, the speed of transition between scenes, and the speed of the music.

RQ3$_b$: Which web 2.0 technologies were used on the official YouTube page of Go Türkiye?

In the study, ten destination promotional videos are all available on Go Türkiye's YouTube channel. These videos do not appear independently on various platforms and do not have social media accounts, as seen. There was no evidence of the current use of blogs, wikis, virtual worlds, or podcasts.

5. Discussion and Conclusion

In the context of destination marketing in the tourism industry, storytelling is a frequently used communication strategy. It is unimaginable that tourism professionals do not take advantage of the advantages of digital storytelling during this time when traditional storytelling is also undergoing digital transformation. Storytelling effectively promotes destinations that have become brands in today's new media channels, influences tourist preferences, and fosters destination loyalty through visitor satisfaction. Tourists planning trips should expect stories about tourist destinations to elicit strong emotions and make their trips memorable. At this point, the use of storytelling elements in destination promotional content is critical.

This study investigated storytelling elements in 10 different destination promotional videos published on the Go Türkiye YouTube page, Türkiye's official tourism promotion channel. First and foremost, it was determined which messages, characters, conflicts, and plots of Fog et al. (2010, p. 32) were accepted as basic elements of traditional storytelling in promotional videos. There were message and character elements in all the videos, no conflict was used in any of the videos, and the plot took place in a fiction that may be weak in all the videos, according to the findings. The emotional bond between the audience and the promoted destination is strengthened by strong plots in destination promotion stories.

Mark and Pearson (2001, p. 13) defined brand archetypes as a set of 12 archetypes that can be found in promotional videos. The archetypes carried by the main characters in the story narratives are seen to overlap with the destination brand identities. The characters in seven promotional videos have been identified as explorers, heroes, wise people, and archetypes drawn from everyday people. According to the theory that the archetype used in the story transforms the destination into a living entity in the minds of the audience, tourists planning a trip will be subconsciously persuaded about the destination through the archetype. According to Paquin and Schwitzguébel (2021, p. 258), the projected image reflects the DMO's role in the promotion of tourism-related products and does not invoke a different type of storytelling that would highlight other eras or protagonists in the city's development.

A point of view, a dramatic question, emotional content, music, and pacing were all found in all ten promotional videos that were evaluated in terms of digital story elements. All promotional videos feature points of view that emphasize the uniqueness of destinations. This may be due to the point of view feeding the dramatic problem and directing the emotional content. Because it has been determined that all his videos have dramatic questions that are compatible with the story conveyed by the voice-over. Eight storytelling contain the content of adventure, and two contain the content of curiosity, to

discover the historical and cultural identities of the destinations and create the motivation to experience them.

Sound is undeniably crucial in digital storytelling. Using a strong voiceover, such as a legendary narrator, increases the story's emotional power while emphasizing the destination's historical/cultural texture. Only three promotional videos featured sound, but it was determined that natural sounds that were compatible with the soundtrack were included in these videos. One promotional video has a slightly longer duration, while the other nine have a reasonable and appropriate duration, according to the evaluation of videos in terms of economy, that is, duration, which is one of the digital story elements that support the impact power of storytelling. Digital media, as opposed to traditional media, is known for its time flexibility. Simultaneously, the literature suggests that advertising story narratives should last longer than 60 seconds. In this light, promotional videos are cost-effective in the current study. After analysing Harris and Rea's (2019, p. 138) study related to promotional videos for web 2.0 elements, it was discovered that none of the destination videos had social media accounts and that they were all videos on the official Go Türkiye YouTube page with their content.

Digital story elements can be seen in the ten destination promotional videos included in the study. The use of storytelling in the creation of destination identity, tourist motivation, and inspiration in today's marketing activities, where storytelling has gained traction, particularly in the digital dimension of destination branding, has given the tourism industry a new point of view. Researchers interested in leveraging promotional video material from a range of fields may utilize this research. Additionally, to increase the effectiveness of DMO videos, it would be necessary to analyse users' opinions on those videos. In their research, Molinillo et al. (2018, p. 125) found that YouTube received the lowest scores and lowest visit intention in terms of the perceived image among official websites, Instagram, and Facebook. This platform seems to contribute the least to attracting visitors, compared to the others.

The authenticity of the present study from an academic perspective is that it researched a qualitative method of analysing videos from a popular destination's social media website (YouTube.com) to gain a better understanding of digital storytelling in promotional videos. The current study's findings have potential brand strategy consequences for tourism destination managers and implications for producing destination promotional videos. Although some DMOs have their own social media websites, monitoring stories appearing on their official social media (e.g., YouTube) can be the primary step when they strategically manage marketing efforts. In addition, it is important to give tourists a pleasing shared experience, which is a considerable reason why people visit destinations.

The results of the current paper can be an opportunity for managers of DMOs to perfect their marketing strategies depending on the storytelling elements. Based on the findings, it can be advised that DMOs and tourism companies should focus on providing a good story for target groups to lead their re/visiting to the destination.

There are several limitations to the current study that must be considered. First, the content analysis used only promotional videos posted on Go Türkiye's official YouTube channel, which limits the study sample. Second, this study examines the promotional videos, ranking them from the most viewed on November 27th, 2021, to the least. Third, the results may not be generalizable since not all promotional videos were examined. Future studies could include more possible videos, different destinations, and social media websites. Additionally, future research can determine how impactful storytelling is on

visitors.

Genişletilmiş Özet

Dünyada birçok hikaye vardır. Bu hikayeler insanoğlunun karşısına şarkılarda, filmlerde, yemeklerde, sokaklarda, mekanlarda vb. durumlarda çıkmaktadır. Yaşam üzerinde var olan ve nesilden nesile aktarılan hikayeler, farklı alanlarda bir araç olarak kullanılabilmektedir. Özellikle pazarlama iletişiminde hikaye anlatıcılığı yani storytelling, sosyal mecralar sayesinde markaların tanıtım kampanyalarına doğal bir içerik olarak dahil olabilmekte ve viral bir içeriğe dönüşebilmektedir. Bir markanın kişiselleştirilmiş hikayelere sahip olması tüketicileri üzerinde anlamlı ve duygusal deneyimler yaşamasına olanak tanımaktadır. Özellikle turizm endüstrisinde destinasyon markalarının çevrimiçi tanıtımında medya tabanlı videoların kullanımı turist davranışını belirleyebilmekte, destinasyonlara kimlik kazandırmaktadır. Bu noktada turist memnuniyetini ve destinasyon sadakatini sürdürmek için DMO'ların stratejik olarak hikaye anlatıcılığından faydalandığı görülmektedir. DMO'lar, tanıtım stratejisi olarak hikayeleri kullanarak turistik destinasyonların tanıtımını yapabilir. Bir destinasyona ait tanıtım videosunun sahip olduğu anlatı, turistlerin keşfetme duygusuna hitap edebileceği gibi aynı zamanda o destinasyonun benzersizliğini veya çekiciliğini temsil etmeye çalışmaktadır.

Bu çalışmada destinasyon tanıtım videolarında hikaye anlatıcılığının nasıl kullanıldığını incelemek amaçlanmıştır. Türkiye'nin resmi tanıtım kanalı olan Go Türkiye'nin sosyal medya araçlarından YouTube kanalında yer alan ve Türkiye'nin on farklı destinasyonun tanıtım videoları hikaye anlatım öğeleri bağlamında incelenmiştir. Çalışmada Türkiye'nin seçilmesinin nedeni ise, uluslararası turist gelişleri açısından üçüncü sıradaki destinasyon oluşudur. Çalışmanın araştırma soruları ise şunlardır:

1. Go Türkiye'nin resmi YouTube sayfasında hikaye anlatımının hangi yapısal faktörleri kullanılmıştır?

2. Go Türkiye'nin resmi YouTube sayfasında hangi marka arketipleri kullanılmıştır?

3. Go Türkiye'nin resmi YouTube sayfasında dijital hikaye anlatımı nasıl işlenmiştir?

3.1 Go Türkiye'nin resmi YouTube sayfasında hangi dijital hikaye öğeleri kullanılmıştır?

3.2 Go Türkiye'nin resmi YouTube sayfasında hangi web 2.0 teknolojileri kullanılmıştır?

Çalışmanın evreni, Go Türkiye YouTube kanalındaki tüm tanıtım videolarıdır. Amaçlı örneklem tekniği ile belirlenen örneklemi ise, destinasyon tanıtım videolarında en çok izlenen 10 video olarak belirlenmiştir. Veri toplama ve kodlama 2-15 Ocak 2022 tarihleri arasında gerçekleştirilmiştir. Çalışmada tanıtım videolarında dijital öyküleme öğelerinin kullanımını belirlemek için veri toplamak ve analiz etmek amacıyla içerik analizi yöntemi kullanılmıştır. Araştırma sırasında toplanan bilgiler çeşitli kodlar kullanılarak kategoriler halinde düzenlenmiştir. Fog ve arkadaşları (2010, s. 32) tarafından belirlenen hikâyenin yapısal unsurları olan "mesaj, çatışma, karakter ve olay örgüsü" başlıkları altında kodlanmıştır. Mark ve Pearson (2001, s. 13) tarafından önerilen marka arketipleri "Yaratıcı, ilgili, kral, oyuncu, sıradan adam, aşık, kahraman, asi, sihirbaz, masum, kaşif ve bilge"dir. Benzer şekilde Robin (2006, s. 710) dijital öykü öğelerini "bakış açısı, dramatik bir soru, duygusal içerik, ses, müzik, ekonomi ve ilerleme" şeklinde kodlamıştır. Son olarak blog, wiki, sosyal ağlar, sanal dünya ve podcast başlıkları Harris ve Rea'nın (2019, s. 138) web 2.0 teknolojilerini kodlamak için kullanılmıştır.

Çalışmada elde edilen bulgulara göre, öncelikle Fog vd.'nin (2010, s. 32) hikayenin temel unsurları olan mesaj, karakter, çatışma ve olay örgüsü açısından tanıtım videolarının tamamında mesaj ve karakter unsurları yer alırken hiçbir videoda çatışmaya rastlanmamıştır. Olay örgüsü ise zayıf seviyede kurgulanmıştır. Seyirci ile tanıtılan destinasyon arasındaki duygusal bağ, destinasyon tanıtım hikayelerindeki güçlü kurgularla desteklenmiştir.

Mark ve Pearson'ın (2001, s. 13) marka arketipleri açısından bulgular değerlendirildğinde yedi tanıtım videosundaki karakterlerin kaşif, kahraman, bilge insanlar ve sıradan insanlardan alınan arketipler olarak belirlenmiştir. Paquin ve Schwitzguébel'e (2021, s. 258) göre, yansıtılan görüntü, DMO'nun turizmle ilgili ürünlerin tanıtımındaki rolünü göstermektedir. Dijital hikaye öğeleri açısından değerlendirilen on tanıtım videosunun hepsinde bir bakış açısı, dramatik bir soru, duygusal içerik, müzik ve tempo bulunmuştur. Tüm tanıtım videoları, destinasyonların benzersizliğini vurgulayan bakış açılarına sahiptir. Destinasyonların tarihi ve kültürel kimliklerini keşfetme ve onları deneyimleme motivasyonunu yaratmaya yönelik sekiz öykü anlatımı macera, iki öykü anlatımı ise merak içeriklidir. Sadece üç tanıtım videosunda sese yer verilmiş ancak bu videolarda film müziği ile uyumlu doğal seslerin olduğu tespit edilmiştir. Hikaye anlatımının etki gücünü destekleyen dijital hikaye unsurlarından biri olan videoların ekonomik yani süre açısından değerlendirilmesine göre yalnızca bir tanıtım videosu biraz daha uzun süreye sahipken diğer dokuz tanesi literatürde uygun olarak belirtilen bir süreye sahip olduğu belirlenmiştir.

Harris ve Rea'nın (2019, s. 138) web 2.0 unsurlarına yönelik tanıtım videoları ile ilgili çalışması incelendiğinde, destinasyon videolarının hiçbirinin sosyal medya hesabı olmadığı ve içerikleriyle birlikte resmi Go Türkiye YouTube sayfasında yer alan videolar olduğu tespit edilmiştir.

Bu çalışmanın akademik açıdan özgünlüğü, tanıtım videolarında dijital hikaye anlatımını daha iyi anlamak için popüler bir destinasyonun sosyal medya web sitesindeki (YouTube.com) videoları nitel bir yöntemle analiz etmesidir. Mevcut çalışmanın bulguları, turizm destinasyonu yöneticileri için potansiyel marka stratejisi sonuçlarına ve destinasyon tanıtım videoları üretmeye yönelik çıkarımlara sahiptir. Bazı DMO'ların kendi sosyal medya web siteleri olsa da pazarlama çabalarını stratejik olarak yönetirken resmi sosyal medyalarında (ör. YouTube) görünen hikayeleri izlemek birincil adım olabilir. Bu çalışmanın sonuçları, DMO yöneticileri için hikâye anlatımı unsurlarına bağlı olarak pazarlama stratejilerini mükemmelleştirme fırsatı sunabilir. Bulgulara dayanarak, DMO'ların ve turizm şirketlerinin, destinasyona yeniden/ziyaretlerini yönlendirmek için hedef gruplara iyi bir hikaye sağlamaya odaklanmaları önerilebilir.

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