Bir Resim Bin Kelimeye Bedel: Turizme İlişkin Videografik Görüşler
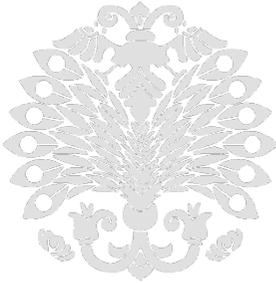
A Picture Worth A Thousand Words: Videographic Insights Into Tourism

Dilara BAHTİYAR SARI[1] iD

[1]Gaziantep Üniversitesi,Turizm ve Otelcilik Meslek Yüksekokulu, Gaziantep, Türkiye

[1]*Gaziantep University, Vocational School of Tourism and Hotel Management, Gaziantep, Türkiye*

(Sorumlu Yazar-Corresponding Author)
dsari@gantep.edu.tr

ÖZ

Günümüzde televizyon ve film endüstrisi turizm üzerinde önemli bir etkiye sahiptir. Popüler dizi ve filmler, çekildikleri bölgeleri tanıtarak turist ilgisini artırmakta ve böylece destinasyonlara önemli ekonomik faydalar sağlamaktadır. Medya ve dijital platformların gelişmesiyle birlikte, dünya çapında milyonlarca izleyici, dizi ve filmler aracılığıyla farklı şehirleri ve ülkeleri keşfetme fırsatı bulmaktadır. Bu çalışmanın temel amacı, turizm ve seyahat temalarıyla ilgili 15 filmin videografik analizini de içeren analitik bir analiz yürütmektir. Nitel araştırma yöntemleri içerisinde yer alan videografi, turizm araştırmalarında nadiren kullanılan bir araştırma yaklaşımıdır. Çalışmada, bir turizm destinasyonunun imajında filmlerin rolü, videografik araştırmanın epistemolojisi, ontolojisi ve aksiyolojisi hakkında bilgi sunulmuş, ardından filmlerin videografik analizi gerçekleştirilmiştir. İncelenen 15 filmin analizinde güncellik, teorik, tiyatrosallık ve teknik olmak üzere dört ölçüt kullanılmıştır. Güncellik açısından, filmler için ana konular mekan tüketimi, deneysel etkinlikler, otantik şehir, nesnelerin anlamları üzerine odaklanmıştır. En yüksek yoğunluk mekan tüketiminde, en düşük yoğunluk ise nesnelerin anlamlarında olmuştur. Analiz edilen 9 filmde teorik açıdan katkısının olduğu, turizm ve eğlenceye yönelik filmlerin mekansal, görsel ve duyusal özellikleri bakımından ise teatral olduğu ortaya çıkmıştır. Filmler için teknik açıdan sorunlar seslendirme, arka plan müziği, edebi metinlerden alıntılar ve geçiş/özel efektler şeklindedir. Seslendirme, geçiş/özel efektlere olan bu yoğunluğun nedeni olarak, film endüstrisinin geliştirmekte olduğu teknoloji ile ilişkili olduğu söylenebilir.

Anahtar Kelimeler: Turizm, Videografi, Nitel Araştırma, Film, Destinasyon İmajı

ABSTRACT

Today, the TV and film industry have a significant impact on tourism. Popular TV series and movies increase tourist interest by promoting the regions where they are filmed and thus provide significant economic benefits to the destinations. With the development of media and digital platforms, millions of viewers around the world have the opportunity to explore different cities and countries through series and films. The main purpose of this study is to conduct an analysis with videographic analysis of 15 films related to tourism and travel themes. Videography, which is included in qualitative research methods, is a rarely used research approach in tourism research. In the study, the role of films in the image of a tourism destination, information about the epistemology, ontology and axiology of videographic research was presented, and then a videographic analysis of films was performed. Four criteria-topicality , theoretical, theatrical and technical were used in the analysis of the 15 films examined. In terms of topicality, the main topics for films are focused on the consumption of spaces, experimental activities, authentic city, the meanings of objects. The highest intensity was in the consumption of spaces, and the least intensity was in the meanings of objects. It was revealed that there was a theoretical contribution in the 9 films analyzed, and that films aimed at tourism and entertainment were theatrical in terms of their spatial, visual and sensory features.Technical issues for films in terms of technique are in the form of voice acting, background music, excerpts from literary texts and transition/special effects. As the reason for the intensity of voice acting, transition/special effects, it can be said that it is related to technology that the film industry is developing.

Keywords: Tourism, Videography, Qualitative Research, Film, Destination Image

Introduction

The film industry's contribution to popularizing tourism destinations and increasing the number of tourists has been the subject of study. (Riley & Van Doren, 1992). Since the 1990s, maany researchers have stated' that visual media has an impact on the image of tourism destinations (Butler, 1990; Croy & Walker, 2003; Michopoulou et al., 2022; Morgan & Pritchard, 1998; Schofield, 1996). These visual media cover a variety of techniques and formats, such as painting, drawing, photography, brochures or catalogs, technologies (El Archi & Benbba 2023; El Archi & Benbba 2024), and of course, movies and TV series. There is a significant and positive relationship between determining destination needs through social media, researching information and options about the destination, evaluating alternatives in destination selection, and post-purchase social media evaluation and the effect of social media on destination purchasing decisions (Aksoy & Karataş, 2024). Like product placement on television, a film scene will have an impact on the image of the region or destination. Because a destination's image influences tourists' purchasing decisions, it must exhibit a diverse range of characteristics. Only then will tourists develop curiosity about the region and destination and desire to visit (Yılmaz & Yolal, 2008).

Realizing whether there is a relationship between destinations and visual media, films have been a focus as a form of promotion of the destination (Kaikati & Kaikati 2004; Russell, 2002). Destinations can have the opportunity to promote their most beautiful and impressive aspects through films. Additionally, the destination can create its own unique vision through film (Hudson & Ritchie 2006). Although it is known that film tourism is becoming increasingly important, it is difficult to make an accurate measurement of the growth rate (Busby & Klug, 2001). Cinema can be considered a source of information in image-building activities for tourism destinations. The availability of visual materials can play a decisive role in tourists' destination selection decisions (Rodríguez-Molina et al., 2015). Giraldi and Cesario (2017) stated that the impact of movies on tourist visits and destination image is important as a result of their research. In this respect, films have often been an important factor in the tourism decision-making process.

It can be argued that films add value to destinations and are important for destination profitability, presenting an opportunity for destinations seeking to establish themselves in the international market. Although tourism activities continue through films, the nature of film tourism remains elusive. This modeling method is examined using a new method, videography analysis, for 15 films featuring tourism and travel. The lack of videography analysis in tourism studies, which has become widespread in Türkiye, is reflected in the literature. This contributes to its refinement and originality.

Literature Review

Movie-induced travel has increased significantly in recent years and has become recognized as a global phenomenon (Yen & Croy, 2016). Towards the end of the twentieth century, a number of scholars have made more in-depth studies of this type of tourism (Beeton 2006; Busby & Klug, 2001; Tooke & Baker, 1996). Vila et al. (2021) state that some researchers have made conceptual distinctions between the concepts of film tourism and film-induced tourism.

Tourist attractions are social spaces where tourists engage in activities, purchase consumer goods, and ultimately find satisfaction. These spaces are also places of shared sharing. The resources involved in this sharing are consumed by both tourists and locals. In addition to material spaces, there are also spaces where spiritual rituals take place. MacCannell (1973) divided the social isolation of a destination into three parts. According to him, the proscenium is the space. The front stage is occupied by the local public and the audience. The back stage is represented by a hidden stage area where locals can be themselves. Figure 1 presents the destination front and back stage.

Figure 1.

*Places of Destination and Tourists' Perceived Authenticity of the Toured Place*
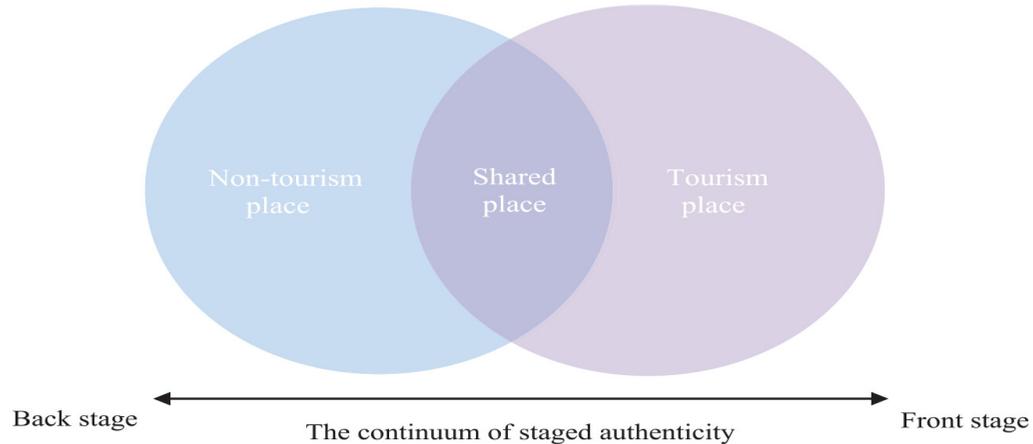
Source: MacCannell, 1973

Organizations and agencies working to market destinations have increased tourist arrivals in existing markets through film. Such initiatives have been implemented in many places with a global perspective (Connell, 2012). The resulting efforts revealed two benefits of the film. The initiatives revealed that the film had two benefits. The first was that the films changed the perception of the destination. The second was that tourists felt compelled to participate in the activities depicted in the films (Volo & Irimias, 2016).

In the literature on film tourism studies, Kim and Park (2023) propose an integrated theoretical framework that incorporates three theories. This integrated model integrates PCT, SET, and SRT, expanding upon the concept of socially accepted norms and values within a society to explain how they influence not only the perceived impacts of film tourism among members of that society but also the more nuanced reality or the responses of residents to tourism impacts within their social lives as a whole. The integrated model is expected to have wide applicability in future film tourism research. The integrated model is presented in Figure 2.

Figure 2.

Theoretical Framework of a Holistic Understanding of the Perceived Film Tourism Impacts
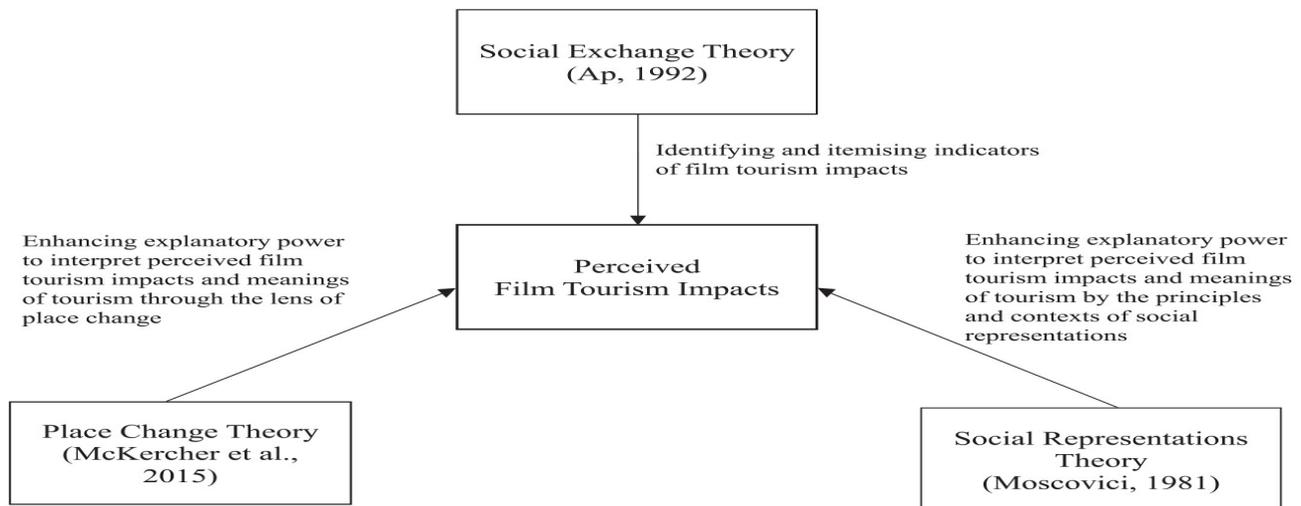
Source: Kim and Park, 2023

According to Wen et al. (2018), the release of Slumdog Millionaire in India in 2008 generated unprecedented international interest in the slums of Mumbai and gave rise to a form of tourism known as slum tourism. Following the success of the film, Indian slums began to appeal more prominently to consumers as exotic tourism destinations, branching out from traditional

tourist routes. Similarly, the release of the film City of God in 2003 had a similar impact in Rio de Janeiro, leading to city-wide tours that allowed visitors to explore the favelas (a name for shantytowns in Brazil) they had seen on screen (Freire-Medeiros et al., 2011). In New Zealand, there has been a significant increase in tourist interest in the locations where The Lord of the Rings and The Hobbit were filmed (Suni & Komppula, 2012). In their study on the role of movies in destination marketing, Yilmaz and Yolal (2008) found that students were more likely to visit destinations they had seen in movies. Zeren and Cavus (2025) found that Turkish TV series had a significant impact on Indonesian tourists' decisions to visit Turkey. Turkish TV series broadcast in Greece between 2005-2012; Yabancı Damat (Borders of Love, 2005), Binbir Gece (Thousands and One Nights, 2010), Dudaktan Kalbe (Kısmet, 2010), Gümüş (Silver Moons, 2010), Acı Hayat (Bitter Life, 2010), Aşkı Memnu (2011), Ezel (2011), Menekşe ile Halil (a Girl Named Violet, 2011), Aşk ve Ceza (2011), Yer Gök Aşk (2012), Lale Devri (2012), Muhteşem Yüzyıl (2012) ve Asi (2012), it reached a wide audience during the period of its publication. For example, the TV series "Yabancı Damat", which was broadcast in 2005, broke rating records by reaching 1.2 million viewers only in the summer season (Mihalakopoulos, 2013).

Research Methodology

The main purpose of the study is to conduct an analytical review of 15 films related to tourism and travel themes through videography analysis. Videography, which is included in qualitative research methods, is a rarely used approach in tourism research (Haanpaa et al., 2021). Considering this gap, videography was used to explore the potential and challenges of using video as a tool for interpreting and theorizing relationships in tourism. In the literature on film analysis, Kozinets and Belk (2006) identified four criteria (4T): topicality, technicality, theoreticality, and theatricality. Masset et al. (2024) identified five criteria for film analysis: topicality, technicality-data collection, theoreticality, theatricality, and technicality-editing. In response to the questions asked according to the evaluation criteria shown in Table 1, the four criteria determined by Kozinet and Belk (2006) were used in the film analysis in this study.

Table 1.
Evaluation criteria

Questions	Criterion
What are the research challenges? How are film locations selected?	Topicality
Do films contribute to tourism and sales?	Theoreticality
How do films evoke emotion and excitement?	Theatricality
What calculations are used as data collection methods?	Technicality

Source: Kozinets and Belk, 2006; Masset et al., 2024

Epistemology, Ontology and Axiology of Videographic Research

Rakic and Chambers (2012) broadly articulated three different perspectives. Phenomenology refers to the individual's private life experience, while interpretive interpretation refers to the continuation of the power dynamics involved in production and consumption, which is defined as poststructuralism.

Videography differs from other research methods in that it helps researchers understand the phenomenon in a more detailed and nuanced way, thus differing from traditional methods. In this case, the epistemological aspect predominates. It is concerned with the construction of knowledge rather than knowledge itself. Because it requires more detailed analysis, it requires multiple sensory inputs (Decrop et al., 2020). Another issue that deserves attention in the epistemology of videography is its use of personal experiences. Researchers working on this topic primarily report what they observe and record their data. We now consider the social reasons why lived experiences remain elusive (Belk & Kozinets, 2006). This is particularly valuable in tourism, which inherently involves visual and sensory experiences (Rakic & Chambers, 2012).

According to Ayikoru (2009), videography is not only related to its ontology but also to its epistemology. He argues that the perception of realism and existence shapes the acquisition and interpretation of knowledge, and perception shapes the understanding of the world. Ayikoru (2009) stated that ontology is crucial for research in the field of tourism, supporting an understanding of how tourism shapes the understanding of the world and self. According to Hollinshead (2004), ontology is effective in tourism because it helps researchers understand the essence of the people and places they study. The use of videography as a research method reflects an ontology that emphasizes the scope of lived experiences in shaping human behavior and social interactions (Pink, 2007). In doing so, the researcher enters different lives and is obligated to respect the autonomy and privacy of those involved. Consent must be obtained from those involved, their dignity must be preserved, and all procedures must be handled with care (Petr et al., 2015). The second principle researchers must adhere to is transparency.

Researchers must be transparent in every step and aspect of their methods and act with a critical eye. Another principle is ensuring participation and improvement. The researcher is involved in the study, assumes a permanent role, and details are shaped. Table 2 shows where highlights of the results of videography and other qualitative practices can be retained.

Table 2.

Videography as a qualitative research approach

Epistemology	-A deeper perspective on tourists' lived experiences in a socio-cultural context -Auditory and visual elements, a 360° perspective on "loud and bright" tourism
Ontology	-Richer and more detailed descriptions of subjects (people) and objects (places) -Explores topics that cannot be fully interpreted by traditional qualitative/quantitative approaches (e.g. colors, emotions, rituals, etc.).
Axiology	-Increases reflexivity, transparency, empowerment and participation. -Gives (real) voice to marginalized and underrepresented groups.

Source: Masset et al., 2024

The convenience sampling was preferred as a sampling method in the study. In this method, cases that are easy to access and cheap are selected. It is the most widely used sampling strategy. It is used in both qualitative and quantitative studies (Yağar & Dökme, 2018). Data collection in the study was carried out on online movie platform Netflix. Netflix.com might go down in TV history as the single most important company that rewrote television in the twenty-first century. The streaming networks offer more money, greater creative license and a willingness to produce more individuated programs and films than the American film industry (Shattuc, 2020). Netflix stands out in its movie streaming quality and original content creation over major competitors (Kasper, 2022). They also open up possibilities for comparative research grounded in specific contexts to better understand Netflix in its diverse geographic manifestations. All the same, Netflix -as a site of analysis-serves as a useful example of some of the affordances of internet-distributed video more recognizable to an international field than any national (Lobato & Lotz, 2020). In the study, travel-themed movies that were recommended on Netflix, a subscription-based streaming service that allows watching TV series and movies on a device connected to the internet, and released between 2011 and 2019 were examined. The reason for the year criterion is that there are so many movies on the platform.

The following questions were asked while determining the evaluation criteria of the movies (Kozinets & Belk, 2006; Masset et al., 2024);

Topicality: What are the research challenges? How are film locations selected?

Theoreticality: Do films contribute to tourism and sales?

Theatricality: How do films evoke emotion and excitement?

Technicality: What calculations are used as data collection methods?

The films included in the study within the scope of the evaluation criteria are as follows;

1. Zindagi Na Milegi Dobara (2011)
2. Before Midnight (2013)
3. Lion (2016)
4. Wild Oats (2016)
5. The Fundamentals of Caring (2016)
6. In Search of Fellini (2017)
7. Green Book (2018)
8. Ibiza (2018)
9. Like Father (2018)
10. Mamma Mia! Here We Go Again (2018)
11. Wine Country (2019)

12. The Highwaymen (2019)

13. 4L (4 Latas) (2019)

14. Murder Mystery 1 (2019)

15. The Last Laugh (2019)

Results

In the study where the critical analysis of tourism and travel themed films between 2011-2019 was made, the main topics of the sample of 15 films are summarized in Table 2 and ranked according to the number of occurrences. First, some film writers investigate topics related to the consumption of places, experiential activities, authentic cities and the meanings of objects. In the study of Kozinets and Belk (2006) and Masset et al. (2024) on videography analysis in tourism research, this stage is the criterion of timeliness. According to Table 3, the 16 films discussed are listed as consumption of spaces, experimental events, authentic city (staged) and meanings of objects.

Table 3.

Basic topics for movies

Film No.	Consumption of spaces	Experimental events	Authentic city (staged)	Meanings of objects
1.	X	X	X	
2.	X		X	
3.	X		X	
4.	X	X		
5.	X			
6.	X	X	X	
7.	X	X	X	X
8.	X	X		
9.	X	X	X	
10.	X	X	X	
11.	X	X	X	X
12.	X	X	X	X
13.	X		X	
14.	X	X	X	
15.	X	X	X	X

Source: Own elaboration

The films stored in Table 3 are divided into main categories. Fifteen films featuring destination promotions presented different characteristics of the destinations in which they were shot. Some destinations featured spatial consumption, while others featured spiritual consumption.

Topicality

The topicality is related to how interesting the films are to the audience. Additionally, the shooting location and informant selection were also evaluated. In terms of topicality, the shooting locations of the films are selected tourism destinations.

With the film *Zindagi Na Milegi Dobara (2011)* which takes place in the triangle of Spain, India and the United Kingdom, Costa Bravo Beach became famous, and parachute jumping and diving took place in the film as an experimental activity. With the film where the consumption of spaces took place mostly in Spain, it was revealed that although Spanish streets and dances emphasized authenticity, the meanings of the objects were not clear.

In the film *Before Midnight (2013)* where the spatial consumption of the Peloponnese coast of southern Greece was

made, the popularity of Skopelos Island was increased, and the white houses of Greece, the environmental and sustainable aspects of tourism were emphasized. The experimental activity of the film and the meanings of the objects were not seen.

Lion (2016), with its story starting in Calcutta, India, continued in different cities of Australia and the consumption of locations was ensured. It was seen that there were many authentic scenes in India in the film.

Wild Oats (2016) showcases sea-sand-sun tourism and gambling tourism in a resort on Gran Canaria in the Canary Islands.

The Fundamentals of Caring (2016), which gave images from Atlanta and Georgia, did not show any staging in terms of experimental activities, authentic city and meanings of objects. *Green Book (2018),* shot in New Orleans, Louisiana, New York City, New York, the consumption of locations was not sufficient and the relevant scenes were not seen in terms of other elements.

In Search of Fellini (2017) tells the story of a young girl's journey of self-discovery in Italy. In addition to highlighting Italy's must-see destinations, the film also showcases pastry products for gastronomic tourism (Figure 3).

Ibiza (2018), the film was mostly shot in Croatia and Serbia. Split and Zrće in Croatia represent Barcelona, while most of the Ibiza scenes were shot in Krk, Croatia. It can be said that the scenes in the film that emphasize the consumption of places, nightlife and entertainment consumption, sea, sand, sun trio meet with the viewing.

Like Father (2018), which presents scenes in New York and the Caribbean, was partly shot on the Harmony of the Seas cruise ship belonging to Royal Caribbean. The film, which presents nature-based activities taking place in the Caribbean, also presents the spatial consumption of cruise tourism (Figure 5).

Mamma Mia! Here We Go Again (2018), a musical and series, was filmed in Croatia. Music and dance are the film's main attractions.

The Wine Country (2019) film, shot in Napa Valley, California, shows a journey to the region's vineyards and wine cellars. Tasting events, introduction of the region's local textures, and the story of bottled products are included. The film stages the consumption of places, experimental events, the authentic city, and the meanings of objects.

The Highwaymen (2019) was shot in various historical locations around Louisiana, including the road where Bonnie and Clyde were killed. In this respect, the consumption of locations was ensured.

In the film *4L (4 Latas) (2019),* which was shot in Spain, Morocco and Senegal, the Sahara Desert, desert tourism, staying in tents in the desert, and desert trips with camels created experimental activities.

Murder Mystery I (2019) can be counted among the films that continue in a series today. The film was shot in touristic locations in Canada and Italy. In addition to the consumption of spaces, the services provided during air and yacht travel are highlighted in the film.

In the film *The Last Laugh (2019),* spatial consumption was achieved by displaying New York streets and avenues.

Overall, the filmmakers selected informative filming locations and information sources that added richness and quality to the data.

Theoreticality

It refers to efforts to enrich the understanding of those living in the film's work units, tourism and worship under the leadership of theory in the videography method (Masset et al., 2024). This change can be said to have made a theoretical contribution to the nine films examined. For example, The Lion (2016), Looking for Fellini (2017), and Mamma Mia! Here We Go Again (2018) informed the screenings and experiences with family members. In terms of exotic imagery, 4L (4 Latas) (2019) stands out.

Figure 3.
Scene Image from the Film No. 6

Source: Netflix, 2025

Theatricality

A film's theatricality is largely related to the visuals and production. This criterion relates to the film's script, its reflection, and its impact. Entertainment is particularly important in films about tourism. The films are imbued with theatrical qualities due to the diverse locations, tastes, colors, and landscapes. Among the films discussed, Mamma Mia! Here We Go Again (2018), with its dance performances set to the music of Murder Mystery 1 (2019), has garnered significant attention.

Technicality

The technical details of the film in this title ([Belk & Kozinets, 2006](#)). When the scenarios of the films are analyzed; it can be said that they are divided into three as thematically chronologically and spatially. More specifically, the technical elements for the films are shown in Table 4 as voice-over, background music, excerpts from literary texts, special effects. Transitions/special effects are present in all of the films. The most common use is music from the location where the film was shot. *Zindagi Na Milegi Dobara (2011)* was shown as the location where Spanish music and dances were shot in Spain.

Table 4.

Technical issues for films

	Voiceover	Background music	Quotes from the Literary Text	Transition/special effects
Film No.	1,2,3,4,5,6,7,8,9,10,11,12, 13, 14, 15	1,2,3,6,8,10,12,13,15	4,5,10	1,2,3,4,5,6,7,8,9,10,11,12,15

Source: Own elaboration

The film Wine Country (2019), which promotes wine tourism in California, shows wine cellars and tasting venues in different shooting locations throughout the film. In the scene image in Figure 4, the film's actors are tasting.
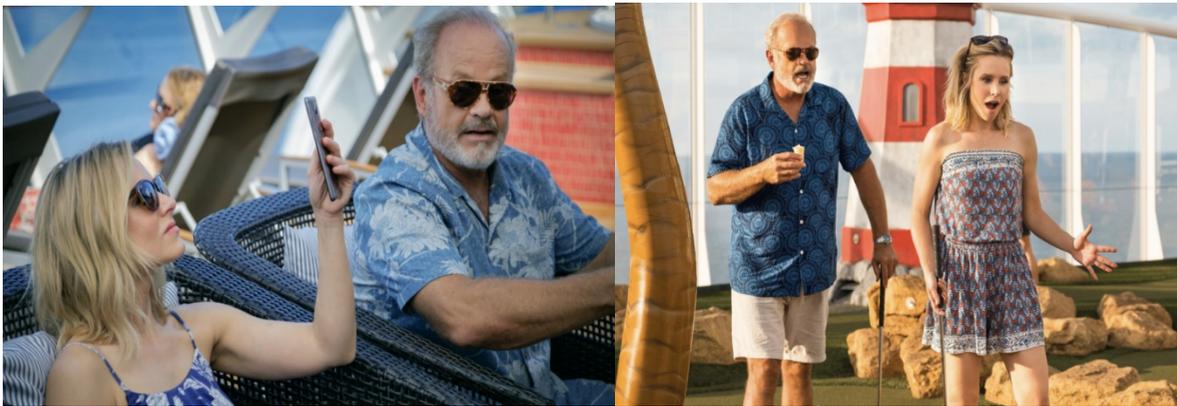
Figure 4.
Scene Image from the Film No. 11

Source: Netflix, 2025

Like Father (2018) is a film that takes place mostly on a cruise, so viewers get to see a large portion of Harmony of the Seas.

Figure 5.
Scene from Film No. 9

Source: Netflix, 2025

The film features entertainment such as a floating bar, robot bartender, interactive game show, and talent show, as well as onboard golf, surf simulators, and day trip activities such as kayaking, zip lining on a private island, or hiking to an idyllic Caribbean waterfall.

Conclusion

In terms of currentness, the main topics for movies are; consumption of spaces, experimental activities, authentic city, and the meanings of objects. The highest density was in the consumption of spaces, and the lowest density was in the meanings of objects. In terms of technicality, the technical topics for movies are; voice-over, background music, quotes from literary texts, and transition/special effects. It can be said that the reason for the density of voice-over, transition/special effects is that the film industry is developing and this is related to technology.

Studies show that there is a significant relationship between destination image and movies and television series (Atış & Kaya, 2024; Çakır, 2014; Özbek & Güllü, 2021;Şahbaz & Kılıçlar, 2009; Yılmaz & Yolal, 2008). When most films are examined at a macro level, it is seen that they focus on places or people. In films that focus on places, examples can be given as restaurants on the coast of Greece, the Sahara Desert, a cruise ship, vineyards, and a train. It is thought that the approach or attempt to give meaning to objects in films is less in line with the films examined. Montante and Fong Reynoso (2025) revealed in their study on the Mexican film industry and tourism that films and series can contribute to tourism, especially growth in developing countries. In this context, the places where films are staged have a positive impact on the development of regions.

Film and series tourism plays an important role not only in attracting visitors and increasing the number of visitors, but also in terms of the country's location and economy (Saltik et al., 2010). The cinema sector, which is effective in touristic destination marketing, is a sector where both visual and auditory senses are presented in the most successful way. Today, the

fact that tourism has become a very important sector for the country's welfare and sustainable development has led countries to strive to develop new marketing strategies in order to achieve the goals they have determined for the tourism sector. One of these strategies is to use the tourism and cinema sectors as supports for each other. When the factors that are effective in the choice of places shown in movies and TV series by tourists are examined, it is seen that the scenic and geographical beauties, historical structures, the stories of the movies and TV series, the fact that it has become one of the popular tourist destinations and the music played in the movies/TV series add a strong and unique meaning to the movie. The fact that the cultural factor is effective in the places preferred for vacation is due to the efforts of people to improve themselves and to have more information (Özbek & Güllü, 2021). The case supports previous research claiming that films can have a powerful influence on travel decisions (Hudson & Ritchie, 2006). The study's limitation is that 15 films with tourism and travel themes between 2011-2019 were evaluated.

Future research can expand the review by adding films produced on other themes and disciplines other than tourism and travel. Studies on the increase in the number of visitors to destinations featured in a particular film or series following the release of that film or series will help measure the success of placing destinations in films and reveal the role of films as a marketing communication tool in marketing destinations. In future studies, films can be comparatively analyzed by limiting them to similar purposes and destinations. This allows for a more detailed and in-depth analysis. Furthermore, destination promotional films can be examined alongside other promotional materials prepared for a destination. Tourism and travel themed film viewing sessions can be added to tourism congresses through videography, and evaluations and discussions can be made in terms of tourism at the end.

References

Aksoy, A. S., & Karataş, İ. A. (2024). Sosyal Medyanın Tüketicilerin Destinasyon Tercihleri Üzerindeki Etkisi. *İzmir İktisat Dergisi*, *39*(2), 544-567. https://doi.org/10.24988/ije.1326734.

Atış, B., & Kaya, M. (2024). Film ve Dizi Sektörünün Destinasyon Aracı Olarak Şehir Turizmine Katkısı: Midyat Örneği. *Journal of Humanities and Tourism Research, 14*(3), 355-375.

Ayikoru, M. (2009). Epistemology, ontology and tourism. *Philosophical Issues In Tourism, 1*, 62-79.

Beeton, S. (2006). Understanding film-induced tourism. *Tourism Analysis, 11*(3), 181-188.

Belk, R. W., & Kozinets, R. V. (2005). Videography in marketing and consumer research. *Qualitative Market Research: An International Journal*, *8*(2), 128-141.

Buchmann, A., Moore, K., & Fisher, D. (2010). Experiencing film tourism: Authenticity & fellowship. *Annals of Tourism Research*, *37*(1), 229-248.

Busby, G., & Klug, J. (2001). Movie-induced tourism: The challenge of measurement and other issues. *Journal of Vacation Marketing*, *7*(4), 316-332.

Butler, R. W. (1990). The influence of the media in shaping international tourist patterns. *Tourism Recreation Research*, *15*(2), 46-53.

Connell, J. (2012). Film tourism–Evolution, progress and prospects. *Tourism Management, 33*(5), 1007-1029.

Croy, W. G. (2011). Film tourism: sustained economic contributions to destinations. *Worldwide Hospitality and Tourism*, *3*(2), 159-164.

Croy, W. G., & Walker, R. D. (2003). Rural tourism and film-issues for strategic regional development. https://www.cabidigitallibrary.org/doi/full/10.5555/20043025067.

Çakır, F. (2014). TV dizilerinin destinasyon imajı üzerine etkisi. *Adnan Menderes Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, *1*(2), 80-89.

Decrop, A., Frochot, I., & Masset, J. (2020). Translating a bright and noisy experience: videography for tourism research. *Journal of Qualitative Research in Tourism, 1*(1), 7-27.

El Archi, Y., & Benbba, B. (2023). The applications of technology acceptance models in tourism and hospitality research: A systematic literature review. *Journal of Environmental Management & Tourism*, *14*(2), 379-391.

El Archi, Y., & Benbba, B. (2024). New frontiers in tourism and hospitality research: an exploration of current trends and future opportunities. In International Conference on Modern Trends in Business Hospitality and Tourism (pp. 149-166). Springer, Cham.

Freire-Medeiros, B., Nunes, F., & Campello, L. (2011). Sobre afetos e fotos: Volunturistas em uma favela carioca. *Revista Brasileira de Pesquisa em Turismo, 5*(2).

Giraldi, A., & Cesareo, L. (2017). Film marketing opportunities for the well-known tourist destination. *Place Branding and Public Diplomacy, 13*, 107-118.

Haanpaa, M., Salmela, T., García-Rosell, J. C., & Äijälä, M. (2022). The disruptive 'other'? Exploring human-animal relations in tourism through videography. In Qualitative Methodologies in Tourism Studies (pp. 101-121). Routledge.

Hollinshead, K. (2004). A primer in ontological craft: The creative capture of people and places through qualitative research. In Qualitative research in tourism (pp. 81-84). Routledge.

Hudson, S., & Ritchie, J. B. (2006). Film tourism and destination marketing: The case of Captain Corelli's Mandolin. *Journal of Vacation Marketing, 12*(3), 256-268.

Kaikati, A. M., & Kaikati, J. G. (2004). Stealth marketing: How to reach consumers surreptitiously. *California Management Review, 46*(4), 6-22.

Kasper, Al. (2022). A New Studio Era: How Netflix is Becoming a Threat to the Film Industry, *University Honors Theses.* Paper 1271. https://doi.org/10.15760/honors.1302.

Kim, S., & Park, E. (2023). An integrated model of social impacts and resident's perceptions: From a film tourism destination. *Journal of Hospitality & Tourism Research, 47(2*), 395-421.

Kim, S., & Wang, H. (2012). From television to the film set: Korean drama Daejanggeum drives Chinese, Taiwanese, Japanese and Thai audiences to screen-tourism. *International Communication Gazette, 74*(5), 423-442.

Kozinets, R. V., & Belk, R. W. (2006). Camcorder society: Quality videography in consumer and marketing research. In Handbook of qualitative research methods in marketing. Edward Elgar Publishing.

Lobato, R., & Lotz, A. D. (2020). Imagining global video: The challenge of Netflix. JCMS: *Journal of Cinema and Media Studies, 59*(3), 132-136.

MacCannell, D. (1973). Staged authenticity: Arrangements of social space in tourist settings. *American Journal of Sociology, 79*(3), 589-603.

Masset, J., Decrop, A., & Frochot, I. (2024). Videography in tourism research: An analytical review. *Tourism Management, 102*, 104869.

Michopoulou, E., Siurnicka, A., & Moisa, D. G. (2022). Experiencing the story: The role of destination image in film-induced tourism. In Global Perspectives on Literary Tourism and Film-Induced Tourism (pp. 240-256). IGI Global Scientific Publishing.

Mihalakopoulos, G. (2013). The Greek Audience "discovers" the Turkish Soap-Series: Turkey's "soft power" and the Pysche of Greeks. İçinde M. Tslanikas N. Maaded G. Couvalis, and M. Palaktsoglou (Editörler) "Greek Resarchin Australia: Proceedings of Biennial International Conference of Greek Studies, Flinders University, June 2011", Flinders University Department of Language Studies-Modern Greek: Adelaide, 179-191.

Montante, C., & Fong Reynoso, C. (2025). Measuring tourism and film relationship with panel one-way fixed and random data. *Journal of Tourism and Heritage Research, 8*(1), 89-97. Retrieved from https://www.jthr.es/index.php/journal/article/view/603.

Morgan, N., & Pritchard, A. (1998). Tourism promotion and power: Creating images, creating identities (pp. v+-266). https://www.cabidigitallibrary.org/doi/full/10.5555/19981809463

Netflix (2025). Film Figures. https://www.netflix.com/tr/title/81746999. (Accessed the 25 of July 2025)

Özbek, M., & Güllü, K. (2021). Destinasyon Tercihinde Film ve Dizi İzlemenin Önemi: Kapadokya'da Film Turizmi Örneği. *Erciyes Akademi, 35(Special issue),* 855-873. https://doi.org/10.48070/erciyesakademi.955394.

Petr, C., Belk, R., & Decrop, A. (2015). Videography in marketing research: Mixing art and science. *Arts and the Market, 5(*1), 73-102.

Pink, S. (2007). Walking with video. *Visual studies, 22(*3), 240-252.

Rakić, T., & Chambers, D. (2012). Rethinking the consumption of places. *Annals of Tourism Research, 39*(3), 1612-1633.

Riley, R. W., & Van Doren, C. S. (1992). Movies as tourism promotion: A 'pull'factor in a 'push'location. *Tourism Management, 13*(3), 267-274.

Rodríguez-Molina, M. A., Frías-Jamilena, D. M., & Castañeda-García, J. A. (2015). The contribution of website design to the generation of tourist destination image: The moderating effect of involvement. *Tourism Management, 47,* 303-317.

Russell, C. A. (2002). Investigating the effectiveness of product placements in television shows: The role of modality and plot connection congruence on brand memory and attitude. *Journal of Consumer Research, 29(*3), 306-318.

Saltik, I. A., Coşar, Y., & Kozak, M. (2010). Televizyon Dizilerinin Destinasyon Pazarlaması Açısından Olası Sonuçları. *Anatolia: Turizm Araştırmaları Dergisi, 21*(1), 41-50.

Schofield, P. (1996). Cinematographic images of a city: Alternative heritage tourism in Manchester. *Tourism Management, 17(*5), 333-340.

Shattuc, J. (2020). Netflix, Inc. and online television. A companion to television, 145-164. https://onlinelibrary.wiley.com/doi/abs/10.1002/9781119269465.ch7.

Suni, J., & Komppula, R. (2012). SF-Filmvillage as a movie tourism destination—a case study of movie tourist push motivations. *Journal of Travel & Tourism Marketing, 29*(5), 460-471.

Şahbaz, R. P., & Kılıçlar, A. (2009). Filmlerin ve televizyon dizilerinin destinasyon imajına etkileri. *İşletme Araştırmaları Dergisi, 1*(1), 31-52.

Tooke, N., & Baker, M. (1996). Seeing is believing: The effect of film on visitor numbers to screened locations. *Tourism Management, 17*(2), 87-94.

Vila, N. A., Brea, J. A. F., & 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.

Volo, S., & Irimiás, A. (2016). Film tourism and post-release marketing initiatives: a longitudinal case study. *Journal of Travel & Tourism Marketing, 33*(8), 1071-1087.

Ward, S., & O'Regan, T. (2009). The film producer as the long-stay business tourist: Rethinking film and tourism from a Gold Coast perspective. *Tourism Geographies, 11*(2), 214-232.

Wen, H., Josiam, B. M., Spears, D. L., & Yang, Y. (2018). Influence of movies and television on Chinese tourists perception toward international tourism destinations. *Tourism Management Perspectives, 28,* 211-219.

Yağar, F., & Dökme, S. (2018). Niteliksel Araştırmaların Planlanması: Araştırma Soruları, Örneklem Seçimi, Geçerlik ve Güvenirlik. *Gazi Sağlık Bilimleri Dergisi, 3*(3), 1-9.

Yen, C. H., & Croy, W. G. (2016). Film tourism: Celebrity involvement, celebrity worship and destination image. *Current Issues In Tourism, 19*(10), 1027-1044.

Yılmaz, H., & Yolal, M. (2008). Film turizmi: Destinasyonların pazarlanmasında filmlerin rolü. *Anadolu Üniversitesi Sosyal Bilimler Dergisi, 8(*1), 175-192.

Zeren, U., & Çavuş, Ş. (2025). Endonezya'dan Türkiye'ye Seyahat Eden Turistlerin Seyahat Motivasyonlarında Türk Dizilerinin Rolü (The Role of Turkish TV Series in the Travel Motivations of Tourists Traveling from Indonesia to Türkiye*). Journal of Tourism & Gastronomy Studies, 13*(1), 957-979.

Zhong, L., Qi, X., Sun, S., Liu, J., & Law, R. (2025). Symbolic interactionism: Exploring the experience of traditional costume in a destination. *Current Issues in Tourism*, *28*(7), 1100-1115.