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Do TV Dramas Influence Country Image and Behavioral Intention? A Study of Kyrgyz Audiences' Perceptions of Turkish TV Dramas

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ABSTRACT

The main aim of this research is to examine the effects of Turkish TV dramas on Kyrgyz audiences and how the perception of Türkiye is shaped through TV dramas. For the purpose of the research, a survey was conducted with 310 Kyrgyz residents who watch Turkish TV dramas. The data was analyzed using structural equation modeling and the relationships between participants' knowledge, perceived experience, perceived image of Türkiye, and behavioral intentions were tested, and a conceptual model was developed to help explain the behavioral intentions of TV drama audiences. The results of the study demonstrated that Turkish TV dramas created a positive perception of Türkiye among Kyrgyz audiences and this perception had a significant impact on travel intention, willingness to visit locations of TV dramas and intention to purchase Turkish products. This research provides important insights into the role of Turkish TV dramas on tourism, marketing and consumer behavior by exploring the effects of Turkish TV dramas on audiences in detail. The research provides guidelines for applications such as creating TV dramas-based tourism routes, optimizing product placement strategies, and developing personalized promotional content on digital platforms.

KEYWORDS

Film-induced tourism;
Turkish TV dramas; Kyrgyz audiences; country image; behavioral intentions

Introduction

TV dramas are not only a means of entertainment, but also a powerful tool of cultural interaction (S. S. Kim et al., 2014). TV dramas, in particular, reach audiences from different countries and spread cultural values (Ng & Chan, 2020). The fact that millions of people from different countries watch the same TV dramas transcends cultural boundaries and establishes an invisible bond between societies (Ciki et al., 2023). By introducing audiences to the social structure, daily life and values of different countries, TV dramas contribute to the formation of images of that country (H. J. Kim et al., 2009). In this way, TV dramas stand out as a powerful tool for cultural diplomacy between countries, leaving lasting impressions in the minds of audiences (Clarke, 2014). In this context, TV dramas can function as an effective tool of cultural diplomacy by shaping long-lasting impressions of countries among international audiences.

Turkish TV dramas stand out as an important example in this interaction (Berg, 2023). As of the 2000s, Turkish TV dramas have increased their popularity not only among local audiences but also globally by reaching a wide audience (Yesil, 2015). From the Middle East to the Balkans, from South America to Central Asia, Turkish TV dramas have reached a large audience and started to be followed internationally (Berg, 2023; Yanardagoglu & Karam, 2013). The social values, family relationships and historical sites of Türkiye reflected in these dramas have become attractive cultural elements for

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audiences around the world (Sharma, 2023). The cultural elements, family structure, traditional values and historical sites presented by TV dramas arouse curiosity and interest in Türkiye among viewers around the world. This international success of Turkish TV dramas, as one of Türkiye's soft power elements, plays an effective role in shaping and promoting the country's image (Cevik, 2019).

While TV dramas make countries more familiar in the eyes of audiences, they also have the potential to arouse touristic interest (Connell, 2012). In particular, the historical and natural sites shown in Turkish TV dramas make audiences want to visit Türkiye and contribute to the country's tourism appeal (Ozretic-Dosen et al., 2018). The lifestyle conveyed in TV dramas creates a reflection of not only the characters but also of Türkiye in the minds of the viewers and increases awareness of the economic, cultural and touristic aspects of the country (Kaynak, 2015). In particular, the concept of film and film-induced tourism stands out as an important phenomenon that emphasizes the impact of visual media on a country's tourism (H. J. Kim et al., 2009).

Türkiye and Kyrgyzstan are two countries with common historical and cultural ties and are members of the Organization of Turkic States. In addition to the similarities in language and cultural structures, there are various cooperation and agreements between the two countries in the fields of education, science, culture, tourism and economy (Gulcan et al., 2017).

Central Asian countries are an important tourist source for Türkiye. Tours or individual trips to Türkiye are organized frequently in Kyrgyzstan. Flights directly from Bishkek to Istanbul, Antalya, and Ankara represent significant advancements in terms of the convenience of travel to Turkey. The number of visitors from Kyrgyzstan to Türkiye was 121,000 in 2019 (pre-pandemic period), and this figure increased to 184,174 in 2024 (with an 8% increase compared to the previous year) (Republic of Türkiye Ministry of Culture and Tourism, 2024).

These historical, touristic and cultural affinities are reinforced through media and popular culture, and TV dramas in particular stand out as an important cultural transmission tool that increases interaction between countries. This research aims to examine the impact of TV dramas on country image, how they shape Kyrgyz viewers' perception of Türkiye, and the reflections of this perception on consumer behavior and travel intentions.

Previous studies have demonstrated that cultural and socio-economic factors presented in TV dramas are effective in shaping viewers' perceptions of the country (Ciki et al., 2023). For instance, S. Kim et al. (2019) found that cultural elements exhibited in TV dramas positively shape viewers' perceptions of the respective country. Ertz et al. (2020) showed that TV dramas can increase behavioral intentions of viewers toward tourist destinations. Chaulagain et al. (2019) revealed that the image of a country presented through the media can directly affect international audiences' perceptions and travel intentions toward the country. In this context, TV dramas are considered not only as a means of entertainment but also as a critical policy tool in terms of cultural diplomacy and international perception management.

The global impact of Turkish TV dramas is manifested not only in the increase in the number of viewers, but also in the promotion of Türkiye's cultural elements around the world through these dramas. "Magnificent Century," "Resurrection: Ertugrul," "Endless Love" and "Forbidden Love" (Aşk-ı Memnu) have created a major impact by reaching millions of viewers not only in Türkiye but also across a wide geography and attracted global attention by presenting powerful stories that reflect Türkiye's cultural identity. While these cultural narratives presented through the media shape viewers' perceptions of a country, they also raise the question of how these perceptions are transformed at the behavioral level. At this point, it is seen that TV dramas are not only content consumed for entertainment purposes, but also a powerful tool that transforms individuals' perceptions, consumption preferences and cultural interactions.

In the existing literature, the effects of TV dramas on tourism and country image have generally been discussed in the context of Korean and Western productions (Chan, 2007; Nakayama, 2021; Wen et al., 2018), while studies on film-induced tourism have largely come from Australia, China, the USA and European countries (Ciki et al., 2023). Accordingly, in the literature on film and TV-driven tourism, media effects have largely been examined from the perspective of cultural distance, focusing

on how audiences from different cultures perceive foreign media content. However, considering the strong historical, linguistic, and cultural ties between Türkiye and Central Asian countries, approaches that predominantly interpret media influence through the lens of cultural distance may be somewhat limited in explaining audience responses in this context. In this regard, the concept of cultural proximity may offer a complementary perspective for understanding how media content shapes audience perceptions and behavioral intentions.

Particularly, the media habits of Central Asian audiences and how perceptions of countries shaped through TV dramas relate to touristic mobility have been largely neglected academically. Especially in countries with strong cultural and historical ties with Türkiye, such as Kyrgyzstan, there has been no examination of how TV dramas shape economic and cultural interactions beyond being merely a means of entertainment. This gap is particularly critical considering the unique cultural, historical, and linguistic ties that Central Asian countries such as Kyrgyzstan share with Türkiye. Unlike Western or Middle Eastern audiences, viewers from this region may interpret Turkish TV dramas not just as foreign media content, but as familiar cultural narratives. These shared cultural codes may influence perception formation and behavioral intentions in distinct ways. Therefore, this study contributes to the literature by examining Turkish TV dramas in the Kyrgyz/Central Asian context, which has received limited attention in film- and TV-induced tourism research compared with the more extensively studied Korean, East Asian, and Western media contexts (Chan, 2007; Wen et al., 2018), and by offering new insights into how cultural proximity shapes media-induced country image and behavioral responses.

This study aims to reveal the transformative role of media consumption on touristic and economic behaviors by examining the impact of Turkish TV dramas on Kyrgyz viewers. To explain this transformation mechanism, the Stimulus–Organism–Response (S-O-R) model is adopted as the theoretical framework (Mehrabian & Russell, 1974). In this context, the stimulus does not refer merely to the act of watching the dramas, but to the narrative-cultural representations, character portrayals, and visual cues related to places or products presented through the dramas. These elements feed viewers' meaning-making processes regarding Türkiye particularly through historical narratives, family relations, cultural values, everyday lifestyles, characters, filming locations, and products associated with the dramas. These media-based cues activate viewers' knowledge acquisition processes about Türkiye, their viewing experiences, and their overall image evaluations of Türkiye. Consequently, knowledge is conceptualized as a cognitive organism state, perceived experience as an affective-experiential organism state, and the perceived image of Türkiye as a broader evaluative state shaped by these internal processes. This organismic structure follows a sequential cognitive-experiential logic: knowledge acquired through drama-based cues helps viewers interpret the represented cultural and narrative world, which may subsequently enrich their perceived viewing experience and contribute to image formation. The response component is represented by three behavioral intentions: visiting Türkiye in general, visiting filming locations, and purchasing Turkish products. These responses are conceptualized as complementary rather than mutually exclusive outcomes, since they reflect different behavioral domains through which viewers may act upon a favorable image of Türkiye. Accordingly, the current research is based on the following research questions.

RQ1: How do Turkish TV dramas affect the image of Türkiye among Kyrgyz audiences?

RQ2: Do Turkish TV dramas influence Kyrgyz audiences' behavioral intentions toward Türkiye?

Literature review and hypothesis development

This section reviews the literature on film- and TV-induced tourism, the cultural role of Turkish TV dramas, knowledge, experience, perceived country image, and behavioral intentions in order to develop the hypotheses of the study. The review is structured around the S-O-R framework, in which drama-based media cues shape viewers' knowledge and experience of Türkiye, contribute to

the perceived image of Türkiye, and subsequently influence visit- and purchase-related behavioral intentions.

Film and TV dramas tourism (film-induced tourism)

Film-induced tourism is shaped by the desire of audiences to visit the destinations where a movie was filmed (Hudson et al., 2010). Movies and TV dramas provide audiences with an aesthetic perception of a place, while at the same time establishing a cultural and historical connection (S. Kim, 2012). This visual and emotional connection encourages audiences to experience the filming locations in the real world. For example, a historical town or a natural landscape seen in a popular production is shaped in the minds of viewers as a fascinating place, which can significantly increase destinations' tourism revenues. In this context, film-induced tourism increases the attractiveness of tourist destinations not only through their physical beauty, but also through the association of these places with the narrative (Jewell & McKinnon, 2008). Audiences desire to be part of that narrative by visiting the places where their favorite characters live their stories. This kind of experience extends the motivation for travel beyond the desire for an ordinary trip and offers a deeper connection to the tourist visitor, full of meaning.

While the increasing impact of film and TV productions on tourism was initially addressed through studies focusing on the increase in visitors to the locations where these productions were filmed, over time, the antecedents and successors of this growing interest have begun to be examined in various contexts (Connell, 2012). Especially since the early 2000s, the scope of research on film-induced tourism has expanded. Some of these studies have examined how destination image is enhanced by films (Giraldi & Cesareo, 2016), the effects of Bollywood cinema on tourism (Kumar, 2022), how cinema tours increase tourist attraction (Roig, 2018), and the contribution of film festivals to tourism demand (Ruiz et al., 2017). On the other hand, interesting topics such as the role of Turkish TV dramas on tourists visiting Türkiye (Kantarci et al., 2017), film festivals and cultural tourism (Cudny, 2011), local people's perceptions of film-induced tourism (Yoon et al., 2015), and the film-induced tourism potential of Korean TV dramas (Ng & Chan, 2020) have also been included in the research. As the interest of tourists has increased, the interest of researchers has also increased and research has been conducted to reveal the current state of research in various contexts (Bonelli, 2020; Cardoso et al., 2017; Ciki et al., 2023; Nakayama, 2021).

In recent years, film-induced tourism has reached a wider audience with the impact of digital platforms and social media (Van Nuenen & Scarles, 2021). Audiences not only follow the productions they watch, but also contribute directly to the promotion of destinations by sharing their experiences on digital platforms (Xu et al., 2021). In this sense, unlike traditional tourism, film-induced tourism has a more sharing and interactive structure. Young tourists, in particular, travel to places where film and TV productions are shot and share their experiences with millions of people through social media, thus increasing the popularity of destinations (Shao et al., 2016).

The culture of Turkish TV dramas

With the impact of globalization, TV dramas have crossed cultural boundaries and started to reach large audiences in different countries. Turkish TV dramas, in particular, have become a phenomenon that attracts attention both regionally and internationally (Yoruk & Vatikiotis, 2013). The internationalization of Turkish TV dramas began in 2001, and since then there has been a remarkable rise in exports (Khan & Rohn, 2020). The popularity of these dramas lies not only in the entertainment dimension, but also influences viewers' perceptions and behaviors toward specific countries. According to data reported by The Economist (2024), Türkiye is the third largest exporter of TV dramas after the US and the UK. International demand for Turkish TV dramas increased by 184%, especially between 2020 and 2023, with countries such as Spain, Saudi Arabia and Egypt becoming the largest importers. According to the Istanbul Chamber of Commerce, Türkiye's revenues from TV

exports reached \$600 million in 2022 and are projected to rise to one billion dollars in the following years.

Factors behind the international success of Turkish TV dramas include high production quality, dramatic storylines and effective portrayal of local cultural values (Berg, 2023). Turkish TV dramas are characterized by opulent locations, rich costumes and romantic themes, which increase the audience's emotional attachment (Kraidy & Al-Ghazzi, 2013). Particularly in the Arab world, the positive portrayal of Muslim characters in Turkish TV dramas has led to their greater adoption than Western productions. These TV dramas contribute to the international promotion of Turkish culture and history, while also strengthening Türkiye's touristic image. As part of Türkiye's soft power strategies, state-sponsored productions and dramas broadcast on international platforms create a positive perception of the country and directly contribute to tourism revenues.

Studies on Turkish TV dramas have revealed both their cultural and economic impact (Ciki et al., 2023; Yesil, 2015). Especially in countries where Turkish TV dramas are broadcast, the places shown in the dramas and the places where the characters live have attracted the attention of tourists and turned these regions into touristic attraction centers. Highlighting Türkiye's natural and historical beauties, these dramas have further increased the tourism potential of destinations (Anaz & Ozcan, 2016). Some studies on Turkish cinema and its impact on tourism provide important findings on how Turkish TV dramas increase tourism demand and how Türkiye's soft power strategy is shaped in this process (Balli et al., 2013; Ertz et al., 2020).

While previous literature has extensively documented the global success of Turkish TV dramas, much of the discourse remains focused on descriptive accounts of distribution, popularity, and soft power. However, few studies have critically engaged with how these dramas function as cultural texts that mediate identity, influence consumer behavior, or operate within distinct socio-political contexts. Furthermore, there is limited theorization of how audiences in regions with historical and linguistic affinities – such as Central Asia – respond to Turkish TV content differently from audiences in Western or Arab countries. This study addresses these gaps by moving beyond descriptive mapping and positioning Turkish TV dramas within the framework of media-induced behavioral change, audience perception theory, and cultural proximity. In doing so, it contributes to evolving debates on media globalization, cultural affinity, and regional reception dynamics.

There is significant interest in Turkish products in Kyrgyzstan, and Turkish TV series and films are also benefiting from this interest. Among the dramas that the Kyrgyz people are interested in are historical dramas such as *Magnificent Century*, *Resurrection: Ertugrul*, and soap operas such as *Endless Love* and *Forbidden Love* (*Aşk-ı Memnu*). It can be observed that in the Kyrgyz Republic, Turkish TV dramas are watched specially to improve their Turkish language or to gain information about Türkiye.

Knowledge, experience and perceived image of Türkiye

Drawing on the S-O-R literature, which explains how external stimuli influence behavioral responses through internal cognitive and affective organismic states (Eroglu et al., 2001; Jacoby, 2002; Mehrabian & Russell, 1974), the proposed model follows a sequential S-O-R logic in which drama-based media cues first stimulate viewers' internal cognitive and affective processing and then shape behavioral intentions through image formation. The stimulus component is represented by the symbolic, narrative, spatial, and product-related cues encountered in Turkish TV dramas. The organism component is not treated as a single psychological state; rather, it includes related but conceptually distinct internal evaluations. Knowledge reflects the cognitive processing of information about Türkiye, whereas perceived experience reflects the affective and experiential response generated while watching the dramas. The perceived image of Türkiye is also positioned within the organism component as a broader evaluative state that integrates these cognitive and experiential processes into an overall country perception. In this model, knowledge is expected to precede perceived experience because greater familiarity with cultural references, characters, places, and social practices may make

the viewing experience more meaningful. Therefore, the relationship between knowledge and experience is conceptualized as a sequential cognitive-to-experiential pathway rather than as two independent parallel processes. The response component is operationalized through three behavioral intentions: visiting Türkiye in general, visiting filming locations, and purchasing Turkish products. These outcomes reflect travel-oriented, location-specific, and consumption-oriented behavioral responses shaped by the perceived image of Türkiye.

The knowledge that individuals possess directly shapes their experiences and deepens their perceptions. Knowledge facilitates individuals to make sense of events, make decisions and solve problems. Some studies have found that knowledge has an impact on experience. For example, in a study conducted by Chieffi et al. (2021), it was revealed that the knowledge of art audiences increases their tendency to share experiences. Ertz et al. (2020), who examined the impact on the purchase intentions of TV drama viewers, found that tourists' knowledge influences experience. Teh and Goh (2016) found that tourists who are familiar with Korean dramas tend to have different motivations and experiences compared to tourists who are not. In the study conducted by Guan et al. (2023), the literature on tourist experience was reviewed and it was emphasized that the impact of information on experience should be further investigated. The level of knowledge that viewers acquire through Turkish TV dramas may affect their experience while watching the dramas. The more information viewers have about Türkiye, the deeper and richer experience they can have while watching the dramas.

Knowledge enriches the viewer experience by enabling them to better understand the characters' motivations, cultural references and the story being told. Within the S-O-R framework, the stimulus is formed by content-related media cues embedded in Turkish TV dramas, including narrative elements, character portrayals, cultural references, and representations of places and everyday life. Exposure to these cues may activate knowledge acquisition about Türkiye as an internal cognitive state. This acquired knowledge then becomes part of viewers' organism-level processing and can enrich viewers' experience of Türkiye by helping them interpret the narratives, visual representations, lifestyles, cultural elements, and settings presented in the dramas more meaningfully. However, the literature on this topic is limited and the following hypothesis is proposed.

H₁: *Audience knowledge positively affects perceived experience of audience.*

The hypothesis that audience information positively affects the perceived image of a destination is supported by various studies in tourism and marketing. A significant body of research shows that providing audiences with relevant information and fostering engagement can enhance their cognitive and emotional perceptions of a destination, ultimately influencing their travel intentions. According to Xia et al. (2022), a positive cognitive image can strengthen the perceived image of a destination by triggering the desire to travel. Tussyadiah et al. (2010) found that increased knowledge about a destination affects the intention to visit the destination. Sriboonlue (2023) found that both destination awareness and perception are important in the creation of destination image.

The knowledge that viewers gain through Turkish TV dramas contributes to a better understanding of Türkiye and a more positive image of the country. The cultural elements, lifestyle and historical elements presented in Turkish TV dramas shape viewers' perceptions of Türkiye. Therefore, it is expected that viewers will have a more positive perception of Türkiye as the level of information they learn from the dramas increases. In the S-O-R framework, knowledge about Türkiye is considered an internal cognitive state activated by media cues such as cultural symbols, family relations, historical places, everyday life practices, and character portrayals presented in Turkish TV dramas. The perceived image of Türkiye, in turn, reflects a broader affective-cognitive evaluation that emerges when these knowledge-based interpretations are integrated into an overall country perception. In this context, the following hypothesis is proposed.

H₂: *Audience knowledge positively affects the perceived image of Türkiye.*

Destination image is defined as an overall impression formed as a result of a complex combination of products, services and attributes offered by a destination (attribution). Individuals' perceptions of a destination are directly related to their experiences. For example, Julyastini et al. (2024) found that tourist experiences influence the perceived image of a destination. A study published by Zhu et al. (2024) showed that positive perceptions of dining experiences influence perceived destination image. Wong and Lai (2021) found that memorable tourist experiences, especially non-gaming elements, significantly influence destination image.

Audiences' experiences of watching Turkish TV dramas can directly affect the perceived image of Türkiye. Audiences can experience Türkiye through the visual and story elements in the dramas and these experiences help them develop a more positive perception of Türkiye. In particular, lifestyle, traditions and cultural elements in TV dramas reinforce viewers' impressions of Türkiye. In this study, perceived experience refers not to a physical visit to Türkiye, but to an indirect media-based experience formed through exposure to the visual, emotional, and narrative features of Turkish TV dramas. Locations, character relationships, cultural rituals, and dramatic storylines may allow viewers to mentally experience Türkiye and attach meaning to the country through mediated representations. Therefore, perceived experience is positioned as an affective and experiential organism-level state that links media stimuli to the formation of Türkiye's image. In line with previous studies in the literature and the purpose of the study, the following hypothesis was developed.

H₃: *Perceived experience of audience positively affects the perceived image of Türkiye.*

Behavioral intentions

Destination image is recognized as a critical element that shapes tourists' intentions to visit a country or region. A positive destination image can strengthen not only overall travel intentions but also intentions toward a specific destination. A study based on media-induced tourism found that destination image affects visit intention (Yin et al., 2020). Jiang et al. (2024) revealed the effect of destination image on medical tourists' visit intention. Chaulagain et al. (2019), in their study on US tourists, found that destination image affects intention to visit. Lin et al. (2020) found that perceived destination image significantly influences tourists' travel intentions following a virtual reality experience.

In the case of Türkiye, the positive image of Türkiye presented in Turkish TV dramas emphasizes the country's historical, natural beauties and cultural richness, which increases viewers' desire to visit Türkiye in general. However, this positive image may positively affect not only general travel intentions toward Türkiye but also visit intentions toward specific destinations highlighted in the dramas. In addition, viewers may be curious about the filming locations they see in the TV dramas and may want to visit these areas. The two visit-related intentions are conceptually complementary but distinct. General visit intention reflects a broader country-level travel tendency, whereas intention to visit filming locations reflects a more specific media-induced tourism response associated with places made salient by the dramas.

Within the S-O-R model, the perceived image of a destination functions as an affective-cognitive response (organism) to media stimuli, which in turn activates behavioral intentions (response). Specifically, this response may manifest as a general intention to visit the country (H4) or a more specific desire to visit filming locations featured in the dramas (H6). Both behaviors stem from the internalized image shaped by repeated exposure to culturally rich and emotionally engaging media content. In this context, the following two hypotheses are proposed in line with previous research in the body of knowledge.

H₄: *Perceived image of Türkiye positively affects the intention to visit any destination in Türkiye.*

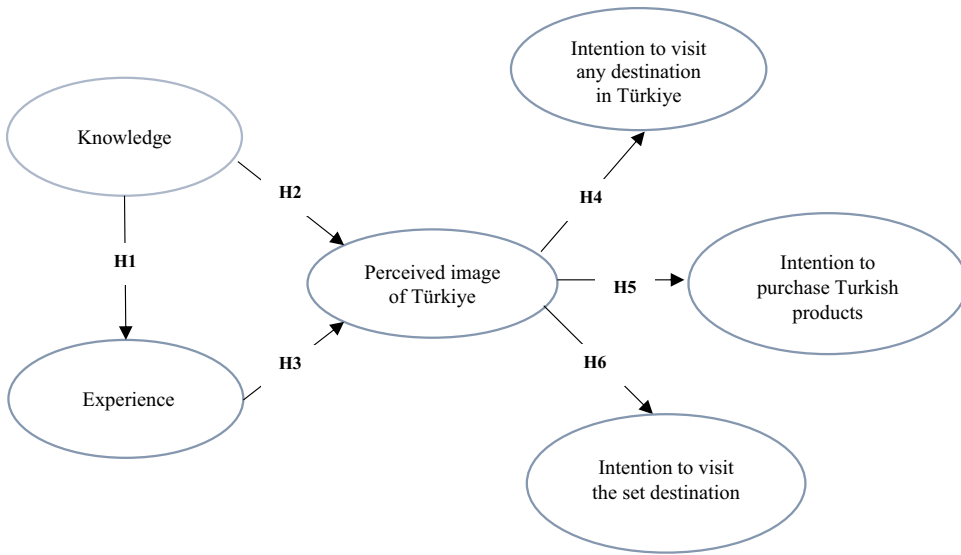


Figure 1. Proposed model of research.

H₆: *Perceived image of Türkiye positively affects the intention to visit the set destination.*

On the other hand, it has been revealed in previous studies that destination image affects purchase intention as well as visit intention (Wibowo et al., 2021). For instance, Chen et al. (2022) found that tourists' perceived image of souvenir food affects purchase intention. Atasoy and Eren's (2023) study emphasizes that destination image positively affects perceived value, which in turn affects purchase intentions toward local products (Atasoy & Eren, 2023). Research by Jaya and Prianthara shows that social media influencers can enhance destination image, which in turn positively affects consumers' purchase intentions. Mo and Weiming's study shows that the regional image of agricultural products significantly affects purchase intentions and perceived quality plays a mediating role in this relationship (Mo & Weiming, 2023).

The positive image of Türkiye created through TV dramas may increase viewers' interest in Turkish brands and products. Audiences may desire to establish a connection with this country by purchasing products from Türkiye. The quality and authenticity of Turkish products shown in TV dramas may positively affect audiences' purchase intentions. The response component in the S-O-R model encompasses not only travel intentions but also consumption behaviors. A favorable image of the stimulus source (Türkiye) motivates viewers to align their purchasing behaviors with that perception. The hypothesis developed in this context is presented below (Please see Figure 1).

H₅: *Perceived image of Türkiye positively affects the intention to purchase Turkish products.*

Methodology

Data analysis

In order to test the hypotheses proposed in line with the objectives of the research, structural equation modeling (SEM) was used through AMOS-24 software and path analysis was also used. On the other hand, frequency analysis was conducted through the SPSS Statistics program to reveal the demographic characteristics of the participants. In addition, the reliability and convergent validity of the

scales were analyzed with model fit indices and correlation coefficients between variables were calculated.

Sample and data collection

The sample of the study consists of Kyrgyz people who are watching Turkish TV dramas in Kyrgyzstan. Before the data collection, ethical permissions were obtained. The researchers applied to the Scientific Research and Publication Ethics Committee of their universities and obtained “scientific ethical compliance permission” on April 30, 2024. Before starting the data collection process, the validity and reliability studies of the questionnaire form were carried out. In order to prevent meaning and perception problems that may arise from cultural and language differences, the questionnaire form was translated into Turkish and Kyrgyz by expert linguists, and the language fluency and content integrity of the scales were checked. As suggested by Brislin (1976), a back translation process was applied (Yesiltas et al., 2022). Then, the questionnaire forms were pre-tested with the 30 respondents, pilot tested to measure comprehensibility, and finalized based on the evaluations.

A purposive sampling method was used to collect the data. The initial recruitment process began primarily through university-based networks in Kyrgyzstan, including students enrolled in higher education institutions and academicians working in the country. These access points were used because they provided a feasible way to reach individuals who were familiar with Turkish TV dramas and met the study’s inclusion criterion. In addition, the questionnaire was circulated through personal contacts and social media channels to reach Turkish TV drama viewers. The requirement for participating in the study was that individuals who had watched any Turkish TV dramas were included in the study. Furthermore, the participants were asked to refer to their friends and relatives who had watched Turkish TV dramas, in this way, the snowball sampling method was also used. These two sampling methods were used together because the study required participants who had watched Turkish TV dramas, and referral-based recruitment helped circulate the questionnaire through students,’ academicians,’ and other respondents’ personal networks. However, due to the non-probability nature of this sampling strategy, the final sample composition was shaped by the networks through which the questionnaire circulated. The research was conducted between May and October 2024. Data from 310 respondents (out of 350 collected responses) were included in the analysis.

Research measures

The questionnaire used for the purposes of the study includes 6 sections related to 6 variables in total and questions to determine the demographic characteristics of the participants. The “knowledge” scale, which consists of 3 items in total, is borrowed from Ertz et al. (2020). This scale measures the extent to which the respondents have gained information about Türkiye from Turkish TV dramas. The items in the scale consist of questions about whether Turkish TV dramas are an important source of information about Türkiye, whether perceptions about Türkiye are largely based on Turkish TV dramas, and how realistically Turkish TV dramas reflect life in Türkiye. Another 3-item scale, the “experience” scale, was adapted from Ertz et al. (2020). In the present study, the scale was contextualized to measure viewers’ experience of Türkiye through Turkish TV dramas. Accordingly, experience refers to the extent to which the narratives, visual representations, lifestyles, cultural elements, and settings presented in Turkish TV dramas help viewers form an experience-based perception of Türkiye.

The “perceived Image of Türkiye” scale, borrowed from S. Kim et al. (2019), measures the perception of Türkiye left by Turkish TV dramas on audiences. There are 3 items in total in the scale. Another scale borrowed from S. Kim et al. (2019) is the “Intention to Purchase Turkish Products” scale, which consists of 3 items. In this scale, the participants’ intention to purchase

Turkish products was evaluated. Intention to purchase products featuring celebrities, intention to purchase products shown in TV dramas or accessories used by actors and intention to purchase products advertised by celebrities were measured. The “intention to visit any destination in Türkiye” scale was taken from Jeong et al. (2019).

This scale, which aims to measure the intention to visit Türkiye by evaluating the effects of Turkish TV dramas on audiences, consists of 3 items in total. Finally, the “Intention to visit the set destination” scale was also taken from Jeong et al. (2019) research. This scale, which measures the participants’ intention to visit the locations where the TV dramas are filmed, consists of 2 items related to the intention to visit the shooting area of the TV dramas and the intention to visit the destination where the movie was filmed. The two visit intentions, “Intention to visit any destination in Türkiye” and “Intention to visit the set destination,” are based on different contextual motivations, with one measuring general destination interest and the other measuring specific place interest shaped by the media.

Common method bias

Common method bias was assessed because all variables in the study were measured using self-reported data collected through a single questionnaire. To examine this potential issue, Harman’s single-factor test was conducted in SPSS. The results showed that the first unrotated factor explained 48.36% of the total variance, which is below the commonly used 50% threshold. This result suggests that a single factor did not account for the majority of the variance in the data. In addition, the correlations among the constructs were all below the critical value of 0.90 suggested by Podsakoff et al. (2003). Taken together, these results indicate that common method bias was unlikely to constitute a serious threat in this study.

Results

According to the findings in Table 1, the majority of the participants were female (72.3%), single (78.4%) and between the ages of 18–23 (71%). According to the monthly income, participants mostly have income under 5,000 The Kyrgyz som (KGS) (33.2%) and according to the education level, the majority of the participants have a bachelor’s degree (78.4%).

Nevertheless, some limitations regarding the representativeness of the sample should be acknowledged. A large proportion of the participants consisted of individuals aged 18–23, single, female, and holding a bachelor’s degree, indicating that the sample is demographically concentrated within a specific viewer group. As a result, the findings may primarily reflect the perceptions of young and educated female viewers. Therefore, the results may not be fully generalizable to the broader Kyrgyz population, particularly older audiences, male viewers, or individuals with lower levels of education. Accordingly, these demographic characteristics should be considered when interpreting the external validity of the study’s findings.

According to the results of the reliability and convergent validity in Table 2, internal consistency reliability was met, since all composite reliability values were greater than 0.70 (J. Hair et al., 2022). All standardized factor loadings exceed the recommended threshold of 0.70, ranging from 0.797 to 0.967, indicating strong indicator reliability. Since all AVE values were higher than 0.50, convergent validity was also established (Fornell & Larcker, 1981). Moreover, the Average Variance Extracted (AVE) values for all constructs are above the critical value of 0.50 (ranging from 0.705 to 0.905), confirming adequate convergent validity. Furthermore, Composite Reliability (CR) values vary between 0.877 and 0.950, exceeding the recommended minimum of 0.70, thereby indicating high internal consistency reliability across all constructs, including knowledge, experience, perceived image of Türkiye, intention to purchase Turkish products, intention to visit any destination in Türkiye, and intention to visit the set destination.

Table 1. Findings on the participants' demographic characteristics.

Variable	Frequency	%
Gender		
Female	224	72.3
Male	86	27.7
Marital Status		
Single	243	78.4
Married	67	21.6
Age		
18–23	220	71.0
24–28	30	9.7
29–34	30	9.7
35–40	13	4.2
Over 41	17	5.5
Income		
Under 5,000 KGS	103	33.2
5,001–10,000 KGS	63	20.3
10,001–15,000 KGS	27	8.7
15,001–20,000 KGS	36	11.6
Over 20,001 KGS	81	26.1
Education level		
Primary school	6	1.9
Secondary school	4	1.3
High school	40	12.9
Bachelor's Degree	243	78.4
Master's / Ph.D.	17	5.5

Note: The Kyrgyz som (KGS) is the national currency of Kyrgyzstan. During the data collection period (May–October 2024), the exchange rate was approximately KGS 84–89 per US\$1, with daily fluctuations.

Table 2. Reliability and convergent validity.

Measures	Std. Factor Loadings	mean	Std. Dev.	AVE	CR
Knowledge					
Knowledge 1	0.827	3.47	1.129	0.705	0.877
Knowledge 2	0.847	3.19	1.241		
Knowledge 3	0.844	3.10	1.177		
Experience					
Experience 1	0.839	3.65	0.942	0.735	0.893
Experience 2	0.868	3.51	0.969		
Experience 3	0.864	3.39	0.933		
Perceived image of Türkiye					
Perceived image of Türkiye 1	0.894	3.46	1.141	0.792	0.920
Perceived image of Türkiye 2	0.889	3.42	1.130		
Perceived image of Türkiye 3	0.887	3.66	1.099		
Intention to purchase Turkish products					
Intention to purchase Turkish products 1	0.797	2.70	1.172	0.804	0.924
Intention to purchase Turkish products 2	0.958	2.57	1.186		
Intention to purchase Turkish products 3	0.927	2.66	1.176		
Intention to visit any destination in Türkiye					
Intention to visit any destination in Türkiye 1	0.831	3.86	1.167	0.709	0.879
Intention to visit any destination in Türkiye 2	0.839	3.66	1.122		
Intention to visit any destination in Türkiye 3	0.855	3.47	1.194		
Intention to visit the set destination					
Intention to visit the set destination 1	0.935	3.86	1.076	0.905	0.950
Intention to visit the set destination 2	0.967	3.99	1.094		

CMIN = 241.98; df = 104; CMIN/df = 2.32; RMSEA = 0.066; RMR = 0.058; GFI = 0.913; CFI = 0.971

Table 3. Structural model results.

	Paths		B ₀	Effect Size (f ²)	S.E.	C.R.	p	Results
H ₁	Knowledge	—> Experience	.764	0.924	.050	12.847	0.000*	Supported
H ₂	Knowledge	—> Image	.768	1.261	.074	10.152	0.000*	Supported
H ₃	Experience	—> Image	.154	0.861	.077	2.321	0.02**	Supported
H ₄	Image	—> IntvisitDest	.901	1.224	.055	17.097	0.000*	Supported
H ₅	Image	—> IntPurchase	.627	0.654	.062	11.640	0.000*	Supported
H ₆	Image	—> IntvisitSet	.726	0.835	.054	14.922	0.000*	Supported

CMIN = 332.254; df = 113; CMIN/df = 2.94; *p* = .000; RMSEA = 0.079; GFI = 0.885; CFI = 0.954.

p* < .01, *p* < .05.

On the other hand, when the values are examined regarding the model fit (CMIN/df = 2.32; RMSEA = 0.066; RMR = 0.058; GFI = 0.913; CFI = 0.971) it can be seen that the model demonstrates a good fit (Anderson & Gerbing, 1984; Jöreskog & Sörbom, 1993; Kline, 1998).

The discriminant validity was established as the square root of the average variance extracted (AVE) was greater than the correlations of the latent variables in the confirmatory factor analysis (J. F. Hair et al., 2010; Henseler et al., 2015; Hu & Bentler, 1999). Given that all values were below 0.85 (Henseler et al., 2015), so it could be evaluated that discriminant validity was confirmed.

The results of the analysis of the research are presented in Table 3 and Figure 2. According to Table 3, results indicated a good fit for the model presented including GFI of 0.885 and CFI of 0.954. Also, the RMSEA was suitable for model fitness (0.079). The structural model fit indices were slightly weaker than those of the measurement model because the structural model imposes hypothesized directional relationships among latent constructs and is therefore more restrictive. Nevertheless, the structural model demonstrated an acceptable fit to the data. No post-hoc modifications, such as correlated error terms or additional structural paths, were made.

The path analysis results showed that knowledge had positive and significant effects on perceived experience ($\beta = 0.764$, *p* < .01) and the perceived image of Türkiye ($\beta = 0.768$, *p* < .01). Perceived experience also had a positive and significant effect on the perceived image of Türkiye ($\beta = 0.154$, *p* < .05).

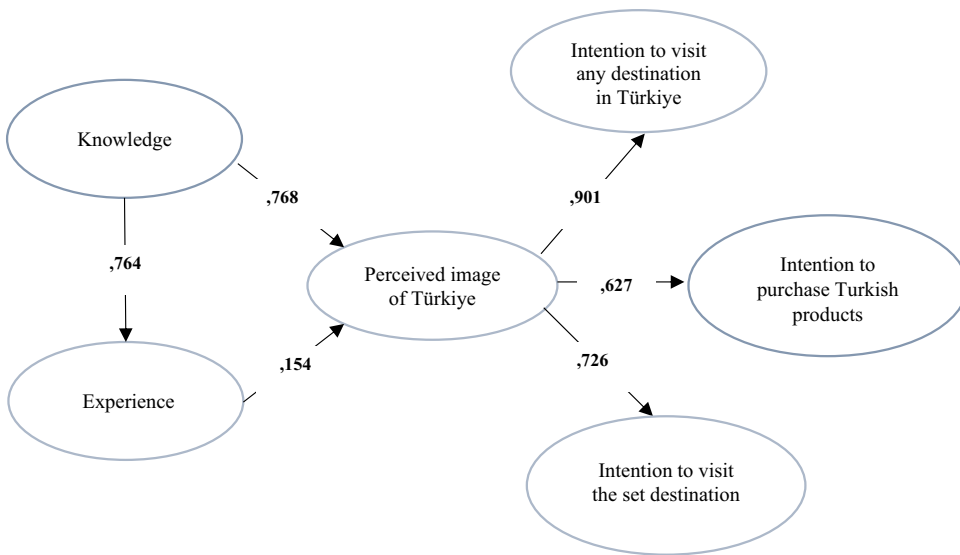


Figure 2. Simplified structural model of the research.

Moreover, according to the path analysis, the perceived image of Türkiye had positive and significant effects on the intention to visit any destination in Türkiye ($\beta = 0.901, p < .01$), the intention to purchase Turkish products ($\beta = 0.627, p < .01$), and the intention to visit the set destination ($\beta = 0.726, p < .01$). According to the results of the path analyses, all research hypotheses were supported. Also, to evaluate the effect size of the independent variable on dependent variable, f^2 values were interpreted as small for 0.02, medium for 0.15 and large for 0.35 (Cohen, 1992). So the effect sizes of the independent variables on dependent variables were supported with a large effect size.

Discussion

The present study offers empirical evidence on how Turkish TV dramas influence international audiences' perceptions and behavioral intentions, particularly within culturally proximate regions such as Central Asia. The findings are consistent with the S-O-R framework, indicating that narrative, visual, cultural, spatial, and product-related cues embedded in Turkish TV dramas can activate viewers' internal evaluation processes. In this study, knowledge, perceived experience, and the perceived image of Türkiye are positioned as organism-level cognitive and affective evaluations, whereas intentions to visit Türkiye, visit drama filming locations, and purchase Turkish products are considered response-level behavioral outcomes. The results of the research reveal that the knowledge gained from Turkish TV dramas has a positive effect on viewers' experiences ($\beta = 0.764, p < .01$). This result is in line with the existing literature suggesting that individuals' level of knowledge enriches their experiences. For instance, Ertz et al. (2020) and Teh and Goh (2016) emphasized that the level of knowledge has a positive effect on the experience of consumers. The cultural elements, lifestyle and historical sites presented in Turkish TV dramas shaped viewers' perceptions of Türkiye, and this level of knowledge created a deeper and more meaningful viewing experience. This suggests that movie and film-induced tourism has the potential to create a strong bond with audiences.

There is a positive and significant relationship between knowledge level and perceived image of Türkiye ($\beta = 0.768, p < .01$). This result is in line with many studies such as the study of Tussyadiah et al. (2010), which states that the level of knowledge strengthens the perception of a destination. Cultural values, family structure and social dynamics in Turkish TV dramas created a more positive perception of Türkiye among the viewers. In particular, Turkish TV dramas have been found to positively affect travel intentions by enriching viewers' cognitive and emotional perceptions of Türkiye. This result emphasizes the importance of Turkish TV dramas in terms of soft power strategies.

The results of the research showed that audiences' experiences from Turkish TV dramas positively affected the perceived image of Türkiye ($\beta = 0.154, p < .05$). This is in line with the finding of Wong and Lai (2021) that memorable touristic experiences strengthen destination image. The visual richness of Turkish TV dramas, the lifestyles of the characters and the cultural elements of Türkiye have created a warmer attitude toward Türkiye in the audience. This result shows that viewer experiences play an important role not only at the individual level but also in shaping the country image. However, when compared with the stronger effect of knowledge on Türkiye's image, the relatively weaker effect of experience suggests that image formation in this study is driven more by cognitive interpretation than by experience-based evaluation. This may be because experience in this study reflects viewers' indirect experience of Türkiye through Turkish TV dramas rather than actual travel experience or deep emotional attachment. Therefore, its contribution to country image formation may remain more limited.

It was found that the perceived image of Türkiye positively affected overall travel intention ($\beta = 0.901, p < .01$). This result is in line with Chaulagain et al. (2019) who found that destination image shapes visit intention. It was determined that the natural and historical places featured in Turkish TV dramas increased the viewers' desire to visit Türkiye in general. This result reveals the potential of film-induced tourism to increase demand for destinations.

Table 4. Discriminant validity.

Variables	1	2	3	4	5	6
<i>Fornell-Larcker Criterion</i>						
1- Intention to visit any Dest.	0,842					
2-Knowledge	0,794	0,839				
3-Experience	0,670	0,765	0,857			
4-Image	0,764	0,739	0,720	0,890		
5-Intention to Purchase	0,646	0,621	0,599	0,576	0,897	
6-Intention to visit the set destination	0,798	0,620	0,540	0,689	0,442	0,951

It was found that the perception of Türkiye had a positive effect on the intention to visit specific destinations where TV dramas were filmed ($\beta = 0.726$, $p < .01$). This finding is in line with Yin et al. (2020) who found that media-induced tourism affects destination image and visit intentions. It has been observed that the prominent shooting locations in Turkish TV dramas arouse curiosity in the viewers and increase their desire to visit these areas. Similar effects have been observed in studies on Korean dramas. For example, S. Kim et al. (2019) found that celebrities appearing in Korean dramas create a positive national image effect on viewers and that this effect increases travel intentions. However, in Turkish dramas, this effect develops more through cultural affinity and historical ties. Unlike Korean-focused studies in the literature, this research examines the formation of destination image through media sources in a geographically closer and non-Western region such as Central Asia. In this respect, it fills both a theoretical and regional gap.

The results showed that the perception of Türkiye increased audiences' interest in Turkish products ($\beta = 0.627$, $p < .01$). The authenticity and quality of the products showcased in the dramas shaped viewers' purchasing behavior. This result is consistent with Atasoy and Eren's (2023) study on the effect of destination image on perceived value and purchase intention. It is understood that Turkish TV dramas are also an effective tool in the promotion of commercial products.

The response structure of the model captures three complementary behavioral domains shaped by the perceived image of Türkiye. General visit intention reflects a broader country-level travel tendency, filming-location visit intention reflects a location-specific form of media-induced tourism interest, and purchase intention reflects a consumption-oriented response associated with Turkish products. The positive correlations reported in Table 4 further indicate that these behavioral intentions are related: general visit intention is positively associated with filming-location visit intention ($r = 0.798$) and purchase intention ($r = 0.646$), while purchase intention is also positively associated with filming-location visit intention ($r = 0.442$). At the same time, the discriminant validity results indicate that these outcomes retain empirical distinctiveness. This pattern suggests that a favorable image of Türkiye can generate multiple, related behavioral responses across travel and consumption domains.

Conclusion

This research aims to analyze the relationships between the knowledge levels, experiences, perceived image of Türkiye and behavioral intentions of Turkish TV dramas audiences by examining the effects of Turkish TV dramas on Kyrgyz audiences. The results of the research suggest that Turkish TV dramas not only serve as a means of cultural interaction, but also offer an important sphere of influence for touristic destination promotion and product marketing strategies.

According to the research findings, the level of information obtained from Turkish TV dramas have a positive effect on viewing experience and image of Türkiye. It is seen that the cultural elements presented in the dramas play a decisive role in viewers' perceptions of Türkiye. In addition to this, it has been determined that the experiences the viewers have gained from the dramas also contribute to the development of a positive perception of Türkiye. This perception significantly increases the

viewers' intention to visit Türkiye, to see the shooting locations shown in the dramas and to purchase Turkish products.

In addition, the results of the research are an important indication that the tourism potential of countries can be effectively increased through visual media. The cultural richness and natural beauty showcased in Turkish TV dramas were found to have a positive impact on audiences, increasing both their behavioral intentions and their interest in specific destinations. These results indicate that the concept of dramas tourism should be more strongly addressed in an international context.

Theoretical implications

There are some theoretical implications identified in line with the results of the research. This research provides a multidimensional framework by filling the existing gaps in the literature on the impact of TV dramas-induced tourism on destination image and consumer behavior. The findings also suggest that the interactions between TV dramas and cultural elements should be examined with more comprehensive models. In particular, the interrelationship between knowledge, experience and perceived image offers a perspective that should be considered in destination marketing strategies.

From a theoretical perspective, this study applies the Stimulus–Organism–Response (S-O-R) framework to a culturally proximate Central Asian context by empirically demonstrating how TV drama-based media cues translate into behavioral outcomes through cognitive and experiential processes. Within this framework, Turkish TV dramas represent the stimulus, viewers' knowledge and viewing experiences constitute the organism, and the resulting country image and behavioral intentions represent the response. More importantly, the findings provide insight into how this mechanism operates in contexts characterized by cultural proximity. In such contexts, audiences may perceive the cultural elements presented in media content as more relatable, which can strengthen the influence of media on both perceptions and behavioral intentions.

First of all, it was found that the level of knowledge obtained from the TV dramas significantly affected the viewers' experiences of Türkiye. This finding suggests that television dramas do not function merely as entertainment content, but also as narrative instruments that shape audiences' perceptions of other countries. In this respect, the study is also consistent with tourism-based perspectives arguing that country images formed through media content can translate into behavioral outcomes such as travel and consumption intentions. In addition, the results suggest that the influence of media messages is not independent of cultural context, and that this influence may emerge in a different and potentially stronger way in culturally proximate societies.

The findings indicate that cultural proximity functions as an important contextual factor shaping the influence of Turkish TV dramas on audiences. Considering the historical and cultural ties between Türkiye and Kyrgyzstan, the social relations, values, and everyday practices portrayed in these dramas may be interpreted by viewers within a more familiar cultural framework. This may allow the knowledge conveyed through the dramas to play a more influential role in shaping audiences' perceptions of Türkiye. In this sense, the results suggest that cultural proximity can strengthen the ability of media narratives to influence country image and related behavioral intentions.

Another theoretically meaningful finding is that the effect of experience on perceived country image remains more limited than that of knowledge. This suggests that viewers' perceptions of Türkiye are shaped not only by experiential responses generated during viewing, but more strongly by the knowledge and meaning-making processes developed through the dramas. In other words, cognitive factors may play a more dominant role than purely experiential factors in this context.

The demographic findings of the study show that young audiences are influenced by TV dramas. This result contributes to theoretical models that examine how media effects may differ between demographic groups. It also provides important clues for future research to compare individuals in different age groups.

Practical implications

The findings of this study provide several practical implications for tourism marketers, cultural institutions, and Turkish brands targeting Kyrgyz audiences. Unlike general promotional recommendations, these implications are derived directly from the observed relationships in the structural model.

First, audience knowledge is the strongest antecedent of Türkiye's image. The effect of knowledge on Türkiye's image ($\beta = 0.768$) is much stronger than the effect of experience ($\beta = 0.154$), showing that Kyrgyz viewers form Türkiye's image mainly through what Turkish TV dramas help them learn. This dominance may be explained by cultural proximity: Turkish dramas may provide recognizable cultural cues rather than entirely foreign or exotic representations. Therefore, destination marketers targeting Kyrgyz audiences should prioritize informative and context-rich communication about Türkiye's culture, cities, lifestyle, and travel opportunities instead of relying mainly on emotional or experience-based promotion.

Second, the very strong effect of Türkiye's image on general visit intention ($\beta = 0.901$) suggests that country image functions as the main bridge between media exposure and tourism demand. Therefore, practical strategies should focus on strengthening Türkiye's overall image among Kyrgyz viewers before promoting individual destinations. Rather than presenting isolated travel packages, tourism campaigns can position Türkiye as a culturally familiar, accessible, and meaningful destination for Kyrgyz audiences. This is particularly relevant because Türkiye and Kyrgyzstan share historical, linguistic, and cultural ties. Emphasizing these shared elements can help transform drama-based familiarity into a broader intention to visit Türkiye.

Third, the significant effect of Türkiye's image on intention to visit filming locations ($\beta = 0.726$) indicates that filming-location tourism is relevant, but it should be developed as a specific extension of country image rather than as a stand-alone product. In this sense, filming-location promotion should be linked to verified information about the drama, the destination, and its cultural meaning. For example, instead of offering generic "drama tours," tourism stakeholders can design information-rich routes that explain the historical, architectural, and cultural significance of the places shown in Turkish TV dramas. This approach is more consistent with the finding that knowledge plays a stronger role than experience in shaping image.

Fourth, the positive effect of Türkiye's image on purchase intention ($\beta = 0.627$) shows that Turkish TV dramas can also support consumer interest in Turkish products. However, this implication should not be reduced to simple product placement. Since purchase intention is shaped through the perceived image of Türkiye, Turkish brands should connect their products with broader country associations such as cultural familiarity, reliability, lifestyle, and everyday use. For Kyrgyz consumers, product communication may be more persuasive when it explains the Turkish origin, cultural relevance, and practical value of the product rather than merely showing products within drama content.

Fifth, the findings suggest that campaigns targeting Kyrgyz audiences should be designed around a knowledge-image-behavior logic. Since knowledge has a stronger contribution to image formation than experience, and image strongly predicts all three behavioral intentions, practitioners should prioritize content that informs, contextualizes, and explains Türkiye through Turkish TV dramas. This may include Kyrgyz-language digital guides to drama locations, short factual videos about Turkish culture and cities, social media content linking drama scenes to real destinations, and collaborative campaigns between tourism authorities, universities, cultural centers, and Turkish brands in Kyrgyzstan. Such strategies would be more directly aligned with the empirical results than broad recommendations such as generic themed tours, unspecific product placement, or symbolic certificates.

Limitations and future studies

Although this research reveals important findings by analyzing the effects of Turkish TV dramas on Kyrgyz audiences, some limitations of the research are acknowledged. First, this research relied on

quantitative data collection methods, which may have prevented a more in-depth examination of participants' perceptions and experiences. For a more comprehensive understanding of the impact of Turkish TV dramas on Kyrgyz audiences, qualitative methods should be used, which can reveal richer contexts by eliciting participants' personal views.

On the other hand, since the sample of the current study was limited to residents in Kyrgyzstan, the generalizability of the findings to other cultural or geographical contexts is limited. This demographic concentration may also be related to the purposive and snowball sampling strategy, as the initial recruitment process began largely through university-based student and academic networks and was later expanded through referrals, personal contacts, and social media. Future research could include comparative studies examining the effects of Turkish TV dramas in the context of cultural diversity, particularly in regions such as the Middle East, Europe, and Latin America, to better understand how viewers react to these dramas in different cultural contexts. Also, this study did not investigate whether there was a difference in the perceived image of Türkiye according to the Turkish TV dramas that the participants watched and the type of these dramas. This distinction can be examined in future studies with a more detailed perspective.

How digital platforms increase the reach and impact of Turkish TV dramas could also be the focus of future studies. In particular, the opportunities offered by digital broadcasts to reach different audience groups and the effects of personalized content could be examined. In addition, cross-cultural media dynamics, such as how local cultures adopt or resist foreign media narratives, also offer an interesting area of research. The economic impact of Turkish TV dramas on tourism and exports can be examined from a broader perspective to assess the contribution of product placement strategies to international markets. In addition, innovative approaches on how TV dramas can be used more effectively in cultural diplomacy and tourism strategies can be evaluated.

Future research could explore the long-term sustainability of the positive perception created by Turkish TV dramas. How the positive perception of viewers changes over time and how this perception affects their travel intentions or product purchase behaviors can be evaluated from a long-term perspective. The perception of local people in the regions where Turkish TV dramas are filmed about tourism and cultural promotion processes can be examined. The impact of tourist-local interactions on local people, along with their social and economic consequences, can be analyzed.

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