

# DESTINATION CONSTRUCTION IN VLOG VIDEOS AS NEW DESTINATION-IMAGE DESIGNS OF THE DIGITAL AGE

Construção de Destino em Vídeos Vlog como Novos Designs de  
Imagem de Destino na Era Digital

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## ABSTRACT

This study examines the communication patterns and the destination image's components in the vloggers' destination videos and how it is constructed within the videos' narrative structures. The four most popular destination videos originated in Turkey are analyzed by the descriptive analysis method. In the study, image is considered a multidimensional phenomenon; an attitudinal construct consisting of the mental representation of an individual's knowledge, beliefs, emotions, and general impression of an object or destination. As analysis parameters, the study used cognitive components from Buhalis' "Six A Model" and affective components evaluated as attraction technique, theme, and interaction. In the examined videos, it has been found that the destination image is built on affective rather than cognitive components. The most vital emotional component in the narratives is the tendency to experience extraordinary experiences based on the search for what is different.

## KEYWORDS

Tourism; Destination; Image; Vlog; Vlogger.

## RESUMO

Este estudo examina os padrões de comunicação e os componentes da imagem de destino nos vídeos de destinação dos vloggers e como isso é construído dentro das estruturas narrativas dos vídeos. Os quatro vídeos de destinação mais populares originados na Turquia são analisados pelo método de análise descritiva. No estudo, a imagem é considerada um fenômeno multidimensional; uma construção atitudinal que consiste na representação mental do conhecimento de um indivíduo, convicções, emoções e impressão geral sobre um objeto ou destino. Como parâmetros de análise, o estudo utilizou componentes cognitivos do "Modelo Seis A" de Buhalis e componentes afetivos avaliados como técnica de atração, tema e interação. Nos vídeos examinados, verificou-se que a imagem de destino é construída sobre componentes afetivos e não sobre componentes cognitivos. O componente emocional mais vital nas narrativas é a tendência a experimentar experiências extraordinárias baseadas na busca pelo 'diferente'.

## PALAVRAS-CHAVE

Turismo; Destino; Imagem; Vlog; Vlogger.

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## INTRODUCTION

Decision-making in the tourism sector, where many stakeholders play a role and competing interests are patterned and sometimes conflict with each other, is one of the essential elements of travel planning for both service providers and tourists (Karakuş, 2021). Destination decision includes complex factors such as desires, motivations, and the tourist's internal expectations about the visited place and external factors (Cisne & Gastal, 2011). Among these factors, images have an exceptional place. Due to their strong emotional and cognitive ties, images make a place stand out from the others and can be the primary determinant in the destination decision. Images have accompanied the travels of humankind on earth adventure since ancient times. In the postmodern world, with the effect of digital integration, it is seen that images and tourism have turned into an inseparable whole (Gastal, 2003). On the other hand, digital trends have brought online platforms to the fore, the primary image production environments. In this context, social networks and the internet have started to play a fundamental role in tourism advertising and marketing strategies. They provide the visibility of representations that define specific areas in an unlimited universe (Castro & Spinola, 2017). In the new digital world, the dominant means of expression are visual communication forms, especially video narratives. Video-based vlogs have become popular communication environments that offer users a virtual experience and interaction space.

This study has been systematized on the problem of how the destination image is reproduced in vlogger videos. Mass production style and consumer preferences have also begun to change along with digital trends. In this change, virtual influencers who interact with their millions of followers and have the power to transform their attitudes and behaviors have a significant role (Andrade, Mota, Ferreira & Perinotto, 2018). It can be said that vloggers, who are among the popular virtual influencers, now have an essential role in forming the destination image. It is possible to define vloggers who shoot destination videos as modern travelers. Unlike former travelers, vloggers; use the advantages of video, which is a visual and auditory communication form. Videos are highly convenient forms of communication for image design and sharing. Unlike professional commercials and promotional films, vloggers in these videos mainly act by taking into account the expectations and demands of their followers. Therefore, destination videos turn into narratives where the expectations of vlog subscribers are experienced and tested rather than being product-oriented. Understanding the contribution of vloggers to the

destination image in line with current trends; is thought to be critical in analyzing tourist behavior and professional tourism planning.

In this context, the study's theoretical framework was founded on the premise that social networks offer essential opportunities for the promotion of touristic destinations. In addition to traditional actors and professionals in tourism campaigns, vloggers who shoot travel videos have started to become the main actors and play a role in destination decisions as digital image creators. Vlogger videos, which are in the axis of the study, are accepted as fast, effective, popular but spontaneous, superficial, and unsystematic reading styles or new image narratives of the digital age. The study's application phase examines how the destination image is constructed depending on the video narrative structure in the videos shot by vloggers with millions of followers. A qualitative research method was adopted in the study, and the descriptive research design was used as a data collection technique. In this context, the analysis parameters for the data analysis of the videos of four destinations originating from Turkey, which were selected by purposive sampling, were determined. In this context, an analysis framework consisting of the cognitive components in the 'Six A Model' belonging to Buhalis (2000) and the emotional components that manifest themselves in the shooting technique, theme, and interaction in the videos was created. While determining the themes, the dimensions highlighted in the conceptual framework were used according to the research objectives.

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#### **TRANSITION FROM TRADITIONAL DESTINATIONS TO SMART DESTINATIONS**

Tourism is a phenomenon that has cultural, political, and social importance, especially at the national and local levels. According to pre-pandemic data, tourism is gradually expanding its sphere of influence globally, where approximately one-tenth of the world's population travels internationally every year (UNWTO.ORG, 2022). It is seen that today's tourism, being beyond economic activity, has begun to be a determinant in international relations, cultural development, and scientific and technological expansions. For developing countries such as Turkey, where tourism is called the 'flueless industry', this sector is. It is vital for macroeconomic balances because it provides foreign currency inflow to the country, creates new job opportunities, and reduces unemployment (Yenisu, 2018; Çifçi & Acet, 2021). In a global world where tourism circulation is increasing, and opportunities and alternatives are much more,

destination selection, the most critical stage of travel planning, can become a challenging and complex task.

It is possible to define the concept of destination as a mixture of products and services that aim to provide a holistic experience to consumer expectations. However, in the traditional understanding, the destination mainly refers to areas such as a country, an island, or a town with geographical and physical references (Hall, 2000, as cited in Buhalis, 2000). However, a destination by consumers; is increasingly accepted. It can be a perceptual concept that can be interpreted subjectively depending on their travel program, cultural background, the purpose of visit, education level, and experience. For example, while some passengers consider a cruise ship the destination, the ports visited during the travel may be perceived as the destination for other passengers on the same ship (Buhalis, 2000). Contemporary touristic products are also accompanied by images attached to that product. Images can carry spatial perceptions and expectations beyond the physical and tangible (Gastal, 2003).

**Table 1. Six 'a' model for the analysis of tourism destinations**

<b>Attractions</b>	Natural and artificial places, special experiences, cultural heritage places etc.
<b>Accessibility</b>	The entire transportation system consisting of routes, terminals and vehicles.
<b>Amenities</b>	Accommodation and catering facilities, retailing, other touristic services.
<b>Available packages</b>	Packages pre-arranged by agents and managers.
<b>Activities</b>	All the activities available at the destination and what consumers will do during their visit.
<b>Ancillary services</b>	Services used by tourists, such as banks, telecommunications, postal, newsstands, hospitals.

Destination image is one of the main factors that come into play when tourists decide destination selection (Taşçı, 2009). In the destination decision, which is based on many factors, images can significantly affect the decision mechanisms because they cause a place to stand out (Önder & Marchiori, 2017). The image, which is a multidimensional phenomenon related to the conditions, past experiences, and expectations of the person, in general; is considered as an attitudinal structure consisting of the mental representation of the individual's knowledge (beliefs), emotions, and general impression about an object or destination (Baloglu & McCleary, 1999).

The concept of destination image has been the subject of scientific studies in various contexts since the 1970s (Taşçı, 2009). This intense interest was not only limited to academic studies but also found its way into the field. Tourism sector practitioners have always accepted the destination image as one of the essential pillars of a successful destination strategy. Studies reveal that images have both perceptual/cognitive and affective aspects. While cognitive evaluations express knowledge, beliefs, and evaluations of a destination, the affective dimension; refers to attachment and feelings towards the destination. The image of a destination without a previous real touristic experience develops depending on three factors: tourism motivation, sociodemographic characteristics, and information resources (Baloğlu & McCleary, 1999).

Gartner (1993), on the other hand, states that the destination image consists of three hierarchically related components. These three components are: cognitive, emotional, and associative elements. The cognitive component, which includes the factual aspects of a destination's known qualities, significantly depends on the intensity and quality of the information received about the destination. Gartner's approach to interpreting the emotional component is groundbreaking. For him, the power behind the emotional component is motives. For this reason, the affective component only comes into play from the moment a visitor starts to evaluate a destination according to their preferences. On the other hand, the associative component emerges as a behavior-oriented phenomenon. After the destination selection is completed and the decision is made, it depends on the cognitive and affective components (as cited in Taşçı, 2009).

Digital platforms offer endless possibilities for the creation and sharing of destination images. The multimedia possibilities offered by these platforms; created the opportunity to convey personal stories, create virtual communities, and share the experiential aspects of products (Xiang, 2018). Depending on technological development, potential tourism customers' destination information and resource preferences have also significantly changed. Technological orientation has changed the way touristic destinations are delivered to the target audience and caused a significant differentiation in their content. Online destinations are now highly decisive in travel planning, both at the point of information gathering and decision making. Digital platforms have made the information flow between tourists and destinations bidirectional and interactive, unlike traditional communication (Choi, Hickerson & Kerstetter, 2018). Digital

platforms offer users a kind of online experience and interactive communication; It is possible to express it as a pre-visit tool in which the cultural and promotional aspects of the destination are evaluated, simulated, criticized, shared, and partially consumed beforehand (Jimenez-Barreto, Rubio & Campo, 2020).

## **VIDEO-BASED SOCIAL NETWORKING SITES, VLOG, AND VLOGGER**

Today, the way of obtaining information and communicating has evolved from traditional texts to modern communication forms. Among the modern communication forms, videos, which are an audiovisual communication form; practical, functional, and prevalent. As video-based social media platforms such as YouTube and Instagram have developed, the phenomenon of vlogs has emerged. The vlog concept refers to people recording their lives and sharing them with others; it combines the words video and blog.

The development that revealed the vlogging phenomenon and enabled it to gain rapid momentum was YouTube, which was launched in 2004. In parallel with smartphone technology developments that make it easier to shoot videos, the acquisition of YouTube by Google in 2006 has turned vlogs into one of the most popular forms of communication (Zhang, 2020). According to 2021 data (wearesocial.com, 2022), there are 4.2 billion [53% of the general population] social media users globally, and this rate is increasing every year. YouTube is the second most popular social media platform with 2.3 billion users. Moreover, the rate of short views of videos on YouTube reaches 6.5 billion daily (omnicoreagency.com, 2022). In these networks, where visual communication forms such as photography and video are at the forefront, the act of watching has turned into one of the most apparent interaction practices.

Visual communication forms are important in the spread and consumption of tourism. Images constitute the most crucial component of the destination's representations, images, and discourses (Conceição, 2020). Studies to analyze the relationship between images and destination images reveal a positive correlation between the degree of familiarity with a destination and image perception (Önder & Marchiori, 2017). Blogs have turned into a general communication medium that almost everyone is interested in; Artlog, where art is shared, photo-based photoblog, Sketchblog containing sketch portfolios, audio-based podcasts, and video-based video blogs or vlogs for short. Blogs differ both in content and how the content is communicated or written (Gao, Tian & Huang, 2010). Moreover, it differs from other digital

videos in terms of storytelling techniques. The basic storytelling techniques seen in vlogs are as follows (Zhang, 2020):

**Point of view:** It is one of the most common shooting techniques used in vlogs. It offers a unique first-person experience so viewers can experience what vloggers see and feel. The viewer can almost smell and taste the food eaten by the vlogger through the camera's lenses, see and hear what is happening around, and enter the vlogger's visual world.

**Creating exciting experiences:** While recording daily life, vloggers focus on creating an authentic experience and excitement by focusing on details that are not noticed under normal conditions or exaggerating events and facts.

**Content:** The surveillance and exposure aspect of the internet has resulted in vlogs becoming a way of satisfying the curiosity of others about their lives and experiences. Vlog content provides an opportunity to explore the world through the vlogger's camera.

**Interactivity:** Interactivity, one of the most prominent features of vlogs, comes to the fore to meet the audience's expectations and ensure participation. Although the interaction is not simultaneous, the viewer is always indirectly included in the vlog content. The tribal imagination takes the individual out of loneliness and puts him/her in an atmosphere of sharing (Silva, 2003).

Social media platforms such as Facebook, Twitter, Instagram, YouTube have transformed the internet beyond being a publishing platform into an environment of participation and social networking. Social networks have created new ways of connecting supply and demand, creating new business areas such as the sharing economy (Xiang, 2018). Nearly 45 percent of global internet users now turn to social networks when searching for information about products or services they are considering purchasing (wearesocial.com, 2022). One of the consequences of this change is the unexpected effect of new actors not directly related to the sector. It is a fact that vloggers, who mostly do not have any corporate affiliation and produce content in line with their interests and expectations beyond sectoral targets, have begun to be decisive in the destination's image.

Studies on the effects of vloggers on purchasing and referral behavior seem to have gained momentum recently. Despite this, studies examining the socio-psychological dimensions of the interaction between vloggers and their followers are relatively few. Studies show that people find vloggers closer to themselves than traditional media celebrities, and as a result, they tend

to identify with them. Identification, which means adopting the attitudes and behaviors of the emotionally and cognitively role model person, increases the motivation towards a goal and facilitates learning the attitudes and behavior patterns necessary to take action (Chae, 2021). A study on the effect of vloggers on purchasing behavior reveals that people respect vloggers for products or services that they cannot come to an opinion about, mainly because they have not had the opportunity to experience them. However, this trend decreases for tangible products where consumers can obtain sufficient information without the need for information from additional sources (Hill, Troshani & Chandrasekar, 2020). Therefore, vlogs have the potential to become the leading advertising medium in the future (Zhang, 2020). Beerly and Martin's (2004) research also reveals that information resources are vital for tourists who go to a place for the first time to obtain information about the social and natural environment. In addition, in the research, it was determined that emotional factors came to the fore in the formation of destination motivation.

Vloggers can affect consumers' sense of trust, perceptions, and purchase intentions. It can be compelling to create a sense of trust and loyalty toward products or services (Hill, et al., 2020). The vloggers, followed mainly by the youth between the ages of 15-24 (Hill et al., 2020), have turned into an intermediary for this segment, called the Y generation, connecting brands and customers. For example, cosmetics companies have started to give vloggers a special place in their communication strategies due to their persuasive power and low advertising costs (Ladhari, Massa & Skandrani, 2020).

## **METHODOLOGY**

In this study, the communication patterns and components of the destination image in the destination videos of the vloggers and how these components are constructed within the narrative structure of the vlogger videos, four destination videos centered on the vlogger narrator were analyzed. In the study, image, a multidimensional phenomenon, is accepted as an attitudinal structure consisting of the mental representation of the individual's knowledge (beliefs), emotions, and general impression about an object or destination (Baloğlu & McCleary, 1999). In this context, destination videos were subjected to content analysis with a qualitative approach. In the content analysis, cognitive and affective components of the destination image were taken as the analysis parameters. For the cognitive analysis of the videos, the components in the 'Six A Models' belonging to Buhalis (2000, p.98) and shown in Table 1 were used. Buhalis



(2000) destination; It accepts it as a combination of all products, services, and experiences provided locally. In this context, destination videos are published by vloggers in Six A Models: mobility-attractions, accessibility, amenities, available services and packages, activities, and ancillary services parameters.

In order to examine the emotional components in the destination videos, Zhang's (2020) perspective, exciting experiences, content, and interactivity parameters, which are the basic storytelling techniques seen in Vlogs, were taken as a basis. Furthermore, since the videos in the sample consist of foreign destinations, the general impressions of the viewers arising from their previous knowledge and experiences about the countries described can be reflected in the narratives as a representation. So much so that the central theme of some destination videos can be built on testing these representations.

#### **SCOPE AND LIMITATIONS**

Destination videos, which constitute the study sample, were determined by purposive sampling. In this context, the four most popular destination videos of Turkish origin, which were published on YouTube, describing the abroad destination and where the vlogger personally experienced and experienced the travel experience, were determined [Table 2]. YouTube's search feature was used as a popularity criterion, and the videos in the first group were selected. In the search, the words 'seyahat videolari' [travel videos] in Turkish were accepted as analytical data, and the search was carried out with this concept. The popularity is based on the fact that the videos rank first in YouTube searches, and the number of subscribers is over one million. YouTube, the second largest search engine globally, uses its algorithm in searches to make a ranking by taking into account both the video and the channel to which the video belongs. Accordingly, the metrics used on YouTube; views, watch time, subscribers, estimated revenue, average watch time, impressions, and impression clickthrough rate (support.google.com, 2022).

The popularity is based on the fact that the videos rank first in YouTube searches, and the number of subscribers is over one million. It is accepted that popularity is an important parameter in inducing higher perceived reliability, expertise, and purchase intention. Studies reveal that the number of subscribers is one of the most robust representations of popularity (Hill, et al., 2020). In addition to the number of subscribers, the number of views of the videos, the number of likes, and the number of comments can also be used in vlogger popularity. Social

media phenomena with between 200 and 900 thousand followers are called social stars or mega-influencers. It is known that social media phenomena with many followers interact more with their communities and place their audiences in the foreground more (Ladhari, et al., 2020). The expectations and demands of the followers are reflected in fundamental areas such as topic selection, narrative structure, and presentation style in vlog videos, causing the format of vlog videos to differ.

One of the other limitations of the study is the video narrative structure. In the study, only the narratives in which the vlogger personally experienced the travel experience and presented to his/her followers in front of the camera were included in the sample. This narrative style is essential for virtual experimentation and social comparison. Social comparison, a primary psychological mechanism by which people compare their abilities and ideas with others (Festinger, 1954, as cited in Corcoran, Crusius & Musweiler, 2011), is extremely important in terms of participation, motivation and self-assessment. Narrator-centric videos provide more opportunities for social comparison and virtual experimentation.

**Table 2. Popularity and appreciation levels of the destination videos examined**

Destination Video	Subscribers Number	Views Number	Comments Number	Likes Number
<b>First video (V.1)</b>	4.33 million	2.623.236	5.986	46 thousands
Hayatımda ilk kez Japonya'dayım!. ( <a href="https://www.youtube.com/watch?v=gA5RWOogkbw">https://www.youtube.com/watch?v=gA5RWOogkbw</a> ) Channel name: Meryem Can In the 17.41-minute video added in October 2017, vlogger Meryem Can describes the destination of Tokyo, the capital of Japan.				
<b>Second video (V.2)</b>	3.09 million	2.569.476	6.047	125 thousand
TL ile Krallar Gibi Arnavutluk!. ( <a href="https://www.youtube.com/watch?v=aQREK1342sA">https://www.youtube.com/watch?v=aQREK1342sA</a> ) Channel name: NoluYo Ya? In the 39.54 minutes video added in November 2021, vloggers Ceyda and Firat couple describe the destination of Tirana, the capital of Albania.				
<b>Third video (V.3)</b>	3.09 million	2.569.476	6.047	125 thousand
Norveç'te İlk Günüm!. ( <a href="https://www.youtube.com/watch?v=AxAcoLhhOUU">https://www.youtube.com/watch?v=AxAcoLhhOUU</a> ) Channel name: Emre Durmuş In the 16.58-minute video added in September 2019, vlogger Emre Durmuş describes Norway's Bergen destination.				
<b>Fourth video (V.4)</b>	1.47 million	3.558.617	7.907	117 thousand

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Dünyanın en soğuk şehri Yakutsk hakkında anlattıklarımız (<https://www.youtube.com/watch?v=CGN6E9nGZis>)  
Channel name: Sümeyra Çenet Videoları  
In the 27.26 minute video added in March 2021, Sümeyra Çenet describes Yakuts, the capital of Yakutia.

## COGNITIVE NARRATIVE COMPONENTS IN VLOGGERS' DESTINATION VIDEOS

**The Narrative structure of destination videos according to the attraction component** - While examining the destination videos, only the places visited and commented on by vloggers were considered. In the examination, it is seen that the videos have a straightforward narrative structure in terms of attractions.

**Table 3. Points of interest highlighted in destination videos**

Reviewed Video	Attractions
V1.	Airport, hotel room, elevator, market, candy store, shopping mall where technological products are sold, anime and manga center, cafe, Tokyo subway, ordinary street and street strolls, a street with luxury stores.
V2.	Airport, hotel room, elevator, clothing store, souvenir shop, cafe, ordinary street rides, public garden, artificial lake, interesting underpass, square, funfair, restaurant, historical shelter, à la carte restaurant, confectionery store, a traditional town, traditional goods market.
V3.	Market (price and product review), streets, beaches, souvenir shop, fish market, meat restaurant, natural environment (riverside).
V4.	Airport, country house, a forest place of worship, ice museum, fish market, meat market, power lines, ordinary streets and avenues.

In all videos, only one particular place promotion of the destination is included. The special place experienced is introduced as the most known and exciting place of the destination. The selected venues fully coincide with the destination image and match the overall representation of the destination. In her video, the anime and manga center in Tokyo, which stands out with its technology and anime, the historical shelter in Albania, which is different from other European countries in terms of history and culture in V2, and the ice museum in the city of Yakuts in V4 are explained in connection with the public image of the destination.

One of the expected points in the videos is store and market reviews. These examinations are made to compare the price and product variety in Turkey. The products are comparatively examined in terms of quality, variety, and functionality, especially price. Similarly, another

application that stands out in all videos is cafe and restaurant promotions. Food and beverage promotions are the most extended and emphasized parts of videos. In cafes and restaurants, long comments are made, especially by trying local foods and drinks. It is seen that food and beverage venues stand out as the dominant element of destination videos. Destination narratives continue with comments on situations that attract attention by wandering randomly in ordinary streets, avenues, and squares.

**The narrative structure of destination videos according to the accessibility component** - All destination videos provide detailed information on destination access. In particular, in-destination access information is reflected as a unique experience area.

**Table 4. Vloggers' transportation preferences**

Mode of transportation to the destination	Transportation within the destination	Accessibility effect
Plane	Metro-taxi	Positive
Plane	Rental car	Positive
-	Rental car	Positive
Plane	Taxi-private vehicle	Negative

Alternative vehicles such as taxi fares, traffic density, traffic rules, public transportation, rental car information, train, bus, hitchhiking are either experienced by vloggers, or detailed information is given. It is thought that the followers' expectations may be effective in the inclusion of accessibility information in such detail. For example, in V2, the vlogger talks about alternative transportation routes and fees on questions from his followers. In V3 the narratives of the video start with the airport and end with the vlogger's own home and return from the airport.

**The Narrative structure of destination videos according to the amenities component** - In the context of the alternative facilities component, it is seen that the tours in the vlogger destination videos are limited to the individual experience areas.

**Table 5. Vloggers' accommodation preferences and emphasis on alternative facilities**

	Vloggers' accommodation preferences	alternative facilities
V1.	Hotel	Capsules
V2.	Hotel	Not specified

V3.	Not specified	Not specified
V4.	Friend's house	Not specified

Vloggers generally shared their hotel information, eating and drinking, and shopping information in the videos reviewed. However, information on alternative touristic opportunities was not provided. The most important element regarding the amenities component in the videos is the hotel and room reviews in V1 and V2. The room and hotel comments made in the videos are usually conveyed together with the tiring of the journey, the extraordinary situations encountered, and the first impressions of the destination.

**Narrative structure of destination videos according to available packages** - No information or emphasis on standard touristic services was found in the destination videos examined. In V1 and V2 videos, it is seen that hotel services are used for accommodation purposes. Apart from this, there is no emphasis on service and organization for touristic purposes.

**Narrative structure of destination videos according to the activity's component** - Activities experience, which is one of the most important cognitive components of the destination image, is one factor that vloggers consider the expectations and demands of their followers the most.

**Table 6. Activities experienced by vloggers**

	Activities experienced
V1.	Toy catching activity, tasting local snacks, taking the subway.
V2.	Coffee tasting, carousel ride, tasting of local food.
V3.	-
V4.	Eating raw fish, freezing pasta, water and eggs in cold weather, eating horse meat, hanging laundry in cold weather.

It is seen that the activities experienced in the videos examined are carried out to turn them into a ritual. Generally, vloggers prefer to explain each stage of the experience to the audience in detail, in the shots where the fixed shooting technique is used. One of the techniques frequently applied in event narratives is visual and auditory effects. Effects, which are generally used to attract attention or reinforce visual narratives, can reinforce the sense of virtual experience in the audience. One of the components in which the most information about the destination is transferred in the videos examined is the activities component. In the selection of activities, it is seen that the effort to try the untried is at the forefront. In all of the videos examined, it is seen

that vloggers act with the motivation to taste flavors they have never tasted before, to feel different emotions, and to experience experiences they have not experienced.

**The narrative structure of destination videos according to the ancillary services component -**

No emphasis was found in the videos examined in ancillary services (Buhalis, 2000), which include intermediate services used by tourists such as banks, telecommunications, postal services, newsstands, and hospitals.

**EXAMINATION OF DESTINATION VIDEOS IN TERMS OF EMOTIONAL COMPONENTS OF DESTINATION IMAGE**

It is known that videos, audiovisual communication forms, are suitable for emotional expression and emphasis. For this reason, visual communication elements are used intensively to form the destination image, where emotional stimuli are very important at the point of believability and action. In this part of the study, the functions of the elements, such as the shooting techniques preferred by vloggers in their video narratives, the theme in which the narrative is systematized, and the interaction techniques, are examined in the formation of the destination image within the scope of emotional impact.

One of the elements detected in the examined destination videos is the similarity of the shooting techniques preferred in the video narratives. The shooting technique expresses the angle from which the camera shoots the presenter in the video narratives, the preferred plans in the shooting, the position, and the camera's movements. Depending on the technique applied, the intensity of the emotional effect in the narrative may vary. The primary shooting technique applied in the four destination videos examined is the narrator-centered close-up technique. In this technique, the camera shoots the presenter directly from the opposite side, chest, or waist plane. The technique, in which the images in the background lose their importance, and the narrator dominates the frame, brings the presenter and the audience eye to eye and makes the audience feel like they are there. It is seen that there is a significant difference in the application of this technique, which forms the general narrative form in professional productions based on the organization such as cinema and television, in vlogs. Vloggers use the camera with the selfie technique and occasionally interfere with the camera with their other hands. Amateur shots and interventions make the audience feel side by side with the vlogger and increase sincerity.

The second shooting technique applied in destination videos is the narration technique, known as camera-eye, in which events are followed from the eyes of the presenter. It is seen that this technique is generally used in exploratory experiences in the videos examined. For example, in V2, the camera-eye technique was used while vloggers were visiting the shelter or in V3. The fast and active use of the camera-eye technique increases the feeling of excitement in the audience. It is seen that the fixed shooting rate is extremely low in destination videos where the camera is generally used in motion. Fixed shots are mostly seen during breaks and resting moments, experiencing static activities, and hotel room shots. The vlogger gets closer to the camera and comments on the destination experience in these shots.

When the destination videos are examined in terms of theme, it is seen that the common theme in all videos is the emphasis on 'difference'. The primary motivation that attracts people to a foreign world outside their native culture is the desire to learn and live different things. As long as they are different, ordinary details of daily life enter the camera's frame and can be the subject of long comments and discussions by the vlogger. The uniqueness of the experience lived or the place visited can cause extreme emotional reactions.

In the examined destination videos, it is seen that having extraordinary experiences is the ultimate goal of the destination visit. The expectation and intensity created by the excitement of the targeted experience are the main determinants of which destination vloggers will prefer. The targeted experiences turn into stereotypes about the entire destination, and these stereotypes are tested with various experiences throughout the narrative. V1, in her video, the main motivation for the Japanese destination is 'technology experience'. Vlogger for the destination from the beginning of the video; It reveals that it acts with the aim of a technology experience with the discourses of 'Japanese technology', 'Japanese anime', 'technology city'. In line with this goal, the vlogger turns to a shopping mall where technology products are sold as the first place to visit and then to an area where Japanese animes are produced and evaluated.

Likewise, the main experience motivation in V2 was Albania, which is considered cheaper than Turkey. In the video published under the title of 'Albania like the kings with TL', a king suite that is booked because it is cheap, a luxury car that is rented due to its price, and the food and beverages consumed with the constant emphasis on cheapness and shopping are presented as the basic elements of the video narrative. In V4 Yakutia, presented with the motto 'the coldest country in the world', is introduced in the coded video. In this video, the 'feeling of coldness',

which is the main experience motivation, constitutes the theme of the narrative. Elements such as flights delayed due to the cold, frozen cars and mobile phones, products consumed raw, an ice museum, and lifestyles shaped by the cold are the elements that dominate the entire content. The vlogger also experiences the feeling of coldness through activities such as the freezing of the laundry hung outside to dry in a short time, the instant freezing of a broken egg or hot water sprinkled in the air and presents the danger of freezing from time to time as a dramatic event.

The last element examined in the context of emotional components in destination videos is 'social interactivity'. While vlog content allows users to explore the world through the vlogger's camera, it also creates an environment of communication and friendship (Zhang, 2020). For this reason, the relationship between the vlogger and his followers is a two-way relationship based on reciprocity. While looking for ways to give them virtual experiences in line with the general wishes and expectations of the vlogger followers, the followers also support the vlogger with their watching, likes, and comments. In the videos, the destination visit is presented as if it were a joint itinerary discussed and agreed upon before. Vloggers' relaxed, friendly and affectionate demeanor increases trust and credibility. Vloggers comfortably express their mistakes, flaws, fears, and weaknesses in all of their destination videos. Their sincere attitude removes them from being 'celebrities' with millions of followers and brings them closer to their followers. This strengthens the bonds between vloggers and their followers.

One of the central and common emphases in destination videos is that vloggers experience the destination experience like an ordinary tourist with average amenities. Vloggers draw the image of ordinary people with their clothing styles, accommodation preferences, eating, drinking, buying, spending money. The general attitude and manner of speaking in vloggers are as if they are with their followers or sharing instantaneously with them. Another dimension of interactivity is the tendency to use multiple social media platforms. Vloggers use Twitter, Instagram, Snapchat, Twitch, and Discord accounts in sync with YouTube, increasing their opportunities to meet with their followers.

## **THE FINDINGS AND DISCUSSION**

Touristic experience is a multidimensional phenomenon that emerges from the interaction between the visitor and the destination, which is decisive in the tendency to revisit and



recommend it to others (Özen & Güneren, 2020). Destination videos can provide users with a virtual experience and a strong desire for an authentic experience. It is known that images contain both rational and non-rational strong impulse elements at the point of activating people (Silva, 2003). In the study, the preferred narrative method in destination videos to increase the desire for virtual experience is the tendency to have extraordinary experiences.

In the study, it is seen that the most crucial factor in the destination preferences of vloggers is the search for difference. This phenomenon is also reflected in the video content, general narrative style, and discourses. The more different the destination experienced, the more surprising, unexpected, and exciting the experience will be. The motivation to have different experiences in the destination videos examined leads vloggers to the extraordinary in terms of places visited and events experienced. The search for difference can sometimes manifest itself in a meal eaten for the first time, or in a visit to a unique place, and sometimes in a cultural activity that can only be experienced in that destination. In this respect, it can be said that destination videos created by vloggers have the potential to create a strong tourism motivation that pushes people to go elsewhere (Baloğlu & McCleary, 1999) and contribute positively to the image of the destination. Therefore, destination videos as narrative forms containing high emotional activities are to strengthen the image of the destination.

On the other hand, it is seen that vlogs are insufficient in terms of cognitive components (Baloğlu & McCleary, 1999) that enable the formation of a destination image without a real touristic experience. Destination videos examined; Due to factors such as accommodation time, possibilities of the vlogger, shooting bans and obstacles, and even the duration of the video, it does not contain enough comprehensive and detailed information in terms of cognition. As a result, destination videos are usually limited to vloggers' observations and experiences.

One of the most successful aspects of destination videos in vlogs is their interactivity aspect. The construction of the individual imagination takes place mainly through identification [recognition of oneself in the other], ownership [desire to have the other in oneself], and distortion [re-detailing the other for oneself] (Silva, 2003). Their video narratives also show the natural, sincere, trust-based, and persuasive private interaction that vloggers establish with their followers. In these videos, vloggers act not like professional show hosts with millions of followers but like ordinary people with their clothing, attitudes, flaws, and weaknesses. The way they use cameras and shooting techniques are also realized in a way that will bring vloggers closer to their

followers and strengthen the emotional bond between them. Thus, it becomes easier for the followers to identify with the vloggers, and the interest in the destination can increase. The emotional bond formed through interaction contributes to a positive destination image. Emotions, which form the basis for the interpretation and interpretation of stimuli (Pedro, 2021), can directly affect mental representations and thus the destination image.

It is thought that destination vlogs, which are highly effective communication forms in the affective sense despite their cognitive inadequacies in the formation of the destination image, have an important potential in terms of creating alternative tourism destinations, discovering new touristic places, experiences, and possibilities, and expanding the tourist profile. For example, in V4, the vlogger was a guest of a friend's house, whom she met and communicated with through social networks, instead of staying in a hotel in distant geography, Yakutia, and thus had the opportunity to get to know and experience that culture much more closely. In recent years, it is seen that such touristic travels have become extremely common, especially among young people with limited opportunities. Furthermore, the new generation, which uses technology intensively, can easily access, and interact transnationally through social networks, comes to the fore with innovative demands regarding sustainable tourism practices (Çalışkan, 2021). Therefore, vloggers and destination videos also stand at an important point in reaching the new generation and understanding their demands and expectations for tourism.

Before making decisions about the destination, it is necessary to analyze the expectations of the stakeholders from the tourism activities that will take place at the destination level (Karakuş, Çamlıca & Birinci, 2018). Understanding the visitors' expectations from the destination is also extremely important in terms of the attraction of the destination and the touristic improvements to be made in this direction (Aksu, İçigen & Ehtiyar, 2010). Destination videos created by vloggers also carry important clues in terms of determining visitor expectations and general trends. The findings reached in this study, focus only on the messages in the vlogs in the context of their scope and limitations; The integrity of the vlogs can be extended with user comments, user analyses or vlogger-centered studies. The findings can be used both in academic studies and in tourism marketing and promotion activities by practitioners in the sector. The study can be sustained with comparative studies examining the preferability and effectiveness levels of destination videos produced by vloggers and marketing and promotional tools produced by tourism professionals.

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