

# The Effects of the Turkish TV Series Industry on Türkiye's Destination Marketing

Aziz Öztürk<sup>1</sup>

<sup>1</sup> Assoc.Prof., Selcuk University, Türkiye. Orchid: 0000-0003-1355-6078 E-mail: azizozturk@selcuk.edu.tr

## ARTICLE INFO

Received: 22 Dec 2024

Revised: 18 Feb 2025

Accepted: 04 Mar 2025

## ABSTRACT

As a result of the cultural industry, Turkish TV series are now widely available on the worldwide market and are steadily gaining more traction, particularly as a result of the globalisation process. Transnationalism, cross-cultural communication, soft power acquisition, social revolution, and uniting countries with disparate origins and cultures are all facilitated by television. The cultural, political, economic, and social movements of the communities in which television and internet programs are created are reflected in these media. In addition to serving national purposes like boosting tourism, improving the nation's image, influencing consumer behaviour, and fostering language acquisition, they provide viewers throughout the world the chance to learn about other cultures as well. This research examines how these shows have affected Türkiye's tourist industry, examining the ways in which the representation of picturesque locales, historical landmarks, and cultural customs has influenced destination branding. Examining elements such content quality, language acquisition, travel motivation, and purchase patterns, this research looks at how international viewers see Turkish television shows. Results indicate that Turkish television shows' portrayals of places and cultural aspects encourage viewers to go to Türkiye. Turkish series are regarded as high-calibre productions because of their captivating plots, romantic themes, and excellent performances. Social media connections encourage episode discovery and recommendations, and some viewers show a desire to buy featured items. These interactions have a favourable impact on watching behaviours. The survey also emphasises how social media and digital platforms support Türkiye's reputation as a top vacation destination. According to the research, carefully incorporating TV series into travel promotions may improve economic development and national branding.

**Keywords:** Turkish TV Series, Globalization Process, International Market, Social Media, Purchasing Behaviors, Turkish Series Motivates, Language Learning, Economic Dynamics, Digital Series, Economic Growth, Travel Destination, Strategic Integration.

## I. INTRODUCTION

The export of Turkish dramas for television, has significantly increased since the middle of the 2000s [1]. Numerous nations in the region of the Middle East, the Balkans, Central Asia, and, more recently, Latin America, Europe, and Asia have purchased these weekly, high-budget performances.

Based on the information at hand, Deli Yurek (Crazy Heart), which was sold to Kazakhstan state television in 1997 for a mere \$30 per episode, was the very first Turkish television drama that had been exported. By 2001, there were 65 dramas exported, with the majority of customers being in Kazakhstan & Uzbekistan. Yabancı Damat (The Foreign Groom) became a ratings smash after making its way to a Greek commercial channel in 2005 [1, 2].

The big breakthrough, however, occurred in 2008 when the MBC, a pan-Arab network, started airing Gümüş (Noor in Arabic), which was a great success with Arab audiences [2, 3], with an estimated 85 million viewers for its last episode. Turkish producers, broadcasters, and distributors started to enter international markets as a result of Noor's unexpected success.

With *Binbir Gece* (A Thousand Nights), the distribution business Global Agency made its debut in the Balkan markets in 2010; the following year, it marketed *Muhtesem Yüzyıl* (Magnificent Century) to many Middle Eastern and Balkan nations [3, 4]. By 2013, with over 200 million viewers across 50 countries, including China and Italy, *Magnificent Century* had emerged as Türkiye's most important cultural export. Türkiye exported 36,000 hours of television series to 76 nations between 2005 and 2011, according to the Turkish Ministry of Tourism and Culture.

Over 100 Turkish plays are now being sold to 150 countries, generating \$500 million for the Turkish economy at the exact moment of writing. Turkish dramas currently fetch between \$15,000 and \$150,000 each episode due to their growing demand and popularity [11]. Remake rights are sold alongside original content by Turkish producers and broadcasters. For instance, the television network ATV sold *Ezel* and the rights to its remake too many countries, including Belgium, in 2011 [12, 13]. It sold *Son* (The End) to a US production firm and a Swedish broadcaster in 2013. With the title, "The End of Hollywood," the *Sabah* daily, ATV's sister business, praised the purchase [16].

Turkish television shows are being used for purposes other than exporting. TV shows also increase travel. People in Turkish TV series importation nations are becoming more and more interested. They want to go to Istanbul and the sets of Turkish television shows [16]. One of the world's most popular tourist destinations is Istanbul.

One facet of Türkiye's soft power is its television shows [16]. Popular culture is just as significant as political and economic power, though they are obviously intertwined. TV shows have helped Türkiye establish a fresh image and become a role model, particularly in Eastern Europe and Arabic-speaking nations. Türkiye's soft influence in the Arab world & the Balkans is bolstered by their common history of Ottoman dominance. Türkiye is making important strategic diplomatic moves in the Balkan nations by using its soft power capabilities in its foreign policy-making. Turkish television series have recently been exported to almost 150 different countries [1, 5]. Thus, Turkish television series have a variety of social, economic, political, and tourism-related repercussions [5, 6].

One of the constant realities of our times is cultural contact, which encompasses communities worldwide and spans a broad range of topics from daily living to management style [4, 9], from consuming food and beverages habits to technological usage. With the extensive use of mass media, this contact process—also referred to as globalization—has discovered new avenues for expression [9, 10].

Since the 2000s, advancements in communication technology, like social media, have accelerated and expanded the dissemination of cultural and academic information, which began with newspapers, radio, and television and involved one-way communication [9, 10]. Due to this process, the types of TV shows and films that are seen in other nations have expanded, and many communities are now more interested in TV series that have an international influence in addition to their local creations. [10].

In order to meet the notion of the cultural industry, the TV series business, which provides fresh material in response to worldwide demand, has begun to realise conscious productions. During this time, Turkish television shows [11], which were highly sought after worldwide, were exported to over 150 different nations, reaching an estimated 600 million viewers and generating 500 million dollars in revenue [12]. The most successful Turkish TV series have been in foreign nations like Latin America with diverse cultural origins, following adjacent geographical areas like the Middle East, reflecting the primary export orientation among the Turkish TV series business [13].

As globalisation increased variety, the question of television shows' societal impact—which first attracted attention due to American TV shows—brought with it the idea that the proliferation of Turkish TV shows would have an analogous process of effect.

It is well recognised that TV shows and films have the ability to influence society and raise awareness. At first, the value of this power was overlooked when exporting Turkish films and TV shows to countries throughout the Middle East, but later on, [11] Turkish politicians recognised that this export industry would benefit Türkiye greatly in bilateral political ties both internationally and regionally.

Numerous civilisations, including the Middle East, the Balkans, Russia, Africa, Europe, and Latin America, have imported Turkish television shows. Arab networks in the Middle East and North Africa air around 6% of these dramas. The MBC media company's manager, who occurred to be on vacation and encounter to see a Turkish TV series in a Turkish hotel room, initiated the transmission of Turkish series across the Middle East & North Africa [10]. MBC has been purchasing Turkish TV shows ever since.

78% of Arab nations watched Turkish television shows in 2010, with Iraq and Syria having the highest percentages. With Turkish series, [10,11], According to its economics, this was believed to have a good impact on Türkiye's marketing, earnings from exports, tourist income, home sales, and the development of new vacation spots. The popularity of Turkish TV shows among Arabs may be attributed to a variety of factors [13]. These include the performers' physical appeal, romantic and emotional scenes, natural acting, beautiful locations from the past and present, music, and natural landscapes with shades of blue and green.

The popularity of Turkish TV shows can also be attributed to the fact who the Middle Eastern population finds Turkish TV shows to be more intimate than Brazilian and American ones, demonstrating that it is possible to be both Muslim or modern [13]. Other factors that contribute to this popularity include shared culture, history, language, and religion [39, 40].

Tourists may now visit new vacation spots that have been featured in recent TV shows or films. The idea of cinema tourism was originally formed as a consequence of tourist operations because of the places that the films and television shows portray and the expectations of the viewers for them [14].

In this regard, more thorough research is needed to examine the opinions and attitudes of locals in areas of Türkiye where a lot of film and television is produced [11], as well as studies that address the social, economic, and environmental impacts of these media. Depending on the film's popularity, the locations where the films are made, including studios, hotels, homes, and other locations, may become tourist attractions. [16].

Many Turkish television shows are now distributed in South America, Russia, the United States, China, and the Middle East. Turkish films and television shows have seen tremendous success in the countries of the Middle East & Balkan nations in recent years [38]. More than 150 nations are interested in the TV shows that Türkiye's official station, TRT, produces. Over 700 million people watch Turkish TV series. Türkiye has made \$500 million from its exports. In 2025, export revenue is expected to reach \$1 billion [37, 39].

The locations, homes, film studios, and sets where films and television shows are filmed have emerged as a new kind of vacation spot for travellers [12]. Customers also engage in a kind of film/TV series of tourism to see historical cultural sites, scenic locations, sets, or TV stars they have seen in films or TV shows [13]. Film/TV series tourism encourages the high volume of visitors to the locations and has a favourable impact on the socioeconomic & cultural structures that surround the places.

For these reasons, this research looked at how films and TV shows contribute to destination marketing and attempted to identify the issues that these media cause in places [16]. The audience, which is always evolving, boosts the series' popularity by viewing, enquiring, investigating, and keeping up with international programs in addition to American-produced ones [11]. The nation in which the shows are produced is also influenced by this circumstance. It is evident that research and marketing efforts are made to have the series seen in other countries.

The series of scripts, the plays' physical and visual look, the costumes, the technical and picture quality, and several other aspects are all examined in this circumstance. Decisions about nations' disagreements or agreements, marketing power, the series' substance and quality, fit for country, etc. are decided via extensive interviews and conversations throughout the export & marketing phase of series.

While series marketing used to be focused on channels, agreements are now being established with digital channels because to the growing influence of both TV channels plus digital platforms. As a result, Turkish TV shows are becoming more and more accessible on global digital platforms like Disney +, Netflix, [5, 6], YouTube, and Amazon Prime. It is evident that there is a dearth of research on the serial marketing of nations. In general, research on the idea of soft power has been done in succession. Furthermore, research on tourism has been conducted [7, 8].

The evolution, variety, and commercial significance of Turkish television shows are covered in the research. Additionally, via the viewpoint of foreign viewers of Turkish television, relational ties are built around the topics of tourism, image, shopping habits, series content, etc. Nevertheless, this research looks at how international viewers perceive Turkish programs, as well as marketing tactics for these shows [9, 10]. Within this paradigm, it is anticipated that the research will add to both literature & practice.

## II. LITERATURE REVIEW

### *Global Series Improvement*

The evolution, variety, and commercial significance of Turkish television shows are covered in the research. Additionally, via the viewpoint of foreign viewers of Turkish television, relationships are built around the topics of tourism, image, shopping habits, series content, etc. Nevertheless, this research looks at how international viewers perceive Turkish programs, as well as marketing tactics for these shows [9, 10]. Within this paradigm, it is anticipated that the research will add to both literature & practice.

The popularity of television shows among the general population has led to their exportation. As a result, producers began exporting the series to other nations. A 2015 research by Euro-Data TV [1] found that viewers place a high value on television shows. According to this study, films and television shows get 43% of global viewing, with this percentage rising to 60% in Asia, Latin America, and Africa. [12, 23].

TV series are in a significant position for both consumers and television networks when these rates are taken into account. TV series are now among the most visually appealing productions on television, one of the communication's visual instruments, and the creations that people favour. OTT (over-the-top) broadcasting, a kind of internet television transmission, first appeared in the 2000s [22], and numerous programs from many nations are now readily available worldwide owing to OTT platforms [23].

OTT was first created to provide television programming services, but as technology has advanced, it has begun to be used on a variety of gadgets, including PCs, laptops, tablets, and smartphones. With regard to both device and content, OTT platforms have provided viewers with a vast array of possibilities. These days, over-the-top (OTT) services like Netflix, Disney+, HBO Max, Hulu, [11], and Amazon Prime are available everywhere and provide viewers in almost every nation with a wide variety of material from several nations. In this regard, it is noted that the television & digital series industries are growing more and more.

### *Turkish Series Development*

Television shows are among the most significant markers of television's effectiveness in Türkiye. In the early part of the 1970s, Turkish television viewers were introduced to soap operas, a genre they were unfamiliar with in terms of both form and substance. Brazilian telenovelas were the first soap operas that Turkish fans watched, followed by Americans soap operas [16]. During the time when TRT was the sole channel available in Türkiye, TV shows including "Fugitive," "Virginia," "Dallas," "The Young and the Restless," "Dynasty," and "Brave and Beautiful" were imported from outside. They make up a portion of the soap operas that are shown over the TRT channel [16, 17].

The audience's love of both home-grown TV shows and international soap operas led to the development of the TRT-2 channel in the 1980s. Broadcasting of "Kuruntu Ailesi" in 1985 and "Perihan Abla" in 1986 began in 1989 [18]. The TV show "Perihan Abla" was the first to make Turkish television the focus of public attention. Due to the audience's strong interest in the series, the housing market flourished and the street where the entire series was shot was given the series' name [19, 20]. This has shown the impact that television shows can have on society and the significance that they may have for a nation.

### *Advancements in Turkish Series Marketing*

Giving a broadcaster overseas the right to air a series for a certain amount of time in exchange for a fee is known as serial export. Even if the television industry is now worth billions of dollars, Turkish TV shows are the most significant works in this area [20, 21]. The most popular shows on national television networks and the most export productions are Turkish series, and have rapidly grown to become a separate industry and achieved worldwide acclaim. A TV show must have good ratings in its home nation in order to be sold elsewhere [21, 22]. For instance, in order for a TV show to be sold overseas, it must first get a significant audience in Türkiye. Turkish TV shows also perform well, as seen by their export success.

Distributors play a crucial part in bringing Turkish TV shows to foreign audiences and ensuring they air on various networks across several nations. Serials with pre-existing material are distributed, marketed, and sold by distributor businesses, who also handle serial exports [22]. One of the award events conducted in the USA in 2019 was the TOA Awards, which presented Global Agency with an exceptional accomplishment award for its role in promoting Turkish culture and facilitating the globalisation of Turkish television shows. However, serial producers

collaborate with export channels from many nations. For serial productions, channels like FOX, ATV, [22], and Kanal D have independently operated sales teams.

### ***The Turkish Series' Effect on Travel***

(Balaban, A. 2015) TV shows and films are powerful tools for spreading a country's ideals to other countries. Turkish television shows have been shown across the Balkans and the Middle East in recent years. In Albania, they are likewise very well-liked. In these areas, these TV shows contribute to the presentation of Türkiye, Turkish culture, and Turkish language. Through these television shows, Turkish culture influences various areas' civilisations and imparts certain cultural ideals to those of these nations. There have been around ten Turkish soap operas shown in Albania [23], including "Silver, Ezel, Karadayi, Suleiman the ones that follow Magnificent." These popular television shows have great ratings, and that number is rising daily. Albanians are impacted by Turkish cultural ideals in these series. The effects of Turkish culture on the Albanians & Albanian culture are examined in this research. In addition to the political, commercial, and educational aspects of TV shows, the cultural aspect is also covered [23]. The poll that served as the basis for our investigation had 17 questions and was administered in Albania's capital, Tirana. The responses are assessed and examined from the perspectives of culture, politics, business, and education. This research is significant because it sheds light on Turkish culture or its effects on Albania, as well as the function of the series and the changing dynamic between the two countries [23, 24].

The aim of this research is to examine how Turkish original material (movies, television shows, documentaries, etc.) that is broadcast internationally via subscription-video-on-demand platforms affects Türkiye's tourism promotion. With a wealth of series, films, and documentaries available on streaming services like Netflix, Disney+, and HBOMax, this makes it possible for even the newest movie screening to be broadcast in living rooms all around the globe, around the clock. [25]. The manufacturing, distribution, and consumption of entertainment products—which include a variety of visual and performing arts genres and forms as well as media (such as publishing, broadcasting, film, and recording)—make up a significant portion of the global economy in various ways [26]. Even though the COVID-19 epidemic had a negative effect on market expansion because of policies implemented in many nations, such closing movie theatres, the market underwent a paradigm change that increased the use of subscription video-on-demand services. With the ability to access such a service from many platforms at reasonable prices in the convenience of their own homes, people took advantage of the opportunity to explore a wide variety of genres and productions that reflected a wide range of cultures throughout the world [11, 16]. Consuming local language original films, television shows, and documentaries primarily brings people closer together on a global scale [29, 30], strengthening bonds between nations and communities and fostering cultural affinity. In addition to helping to promote local languages, the worldwide streaming of original content in local languages also provides a platform for showcasing particular locations, landscapes, along with the elements that make up a destination's overall legacy, including local customs, traditions, and cuisine.

### ***Turkish Series' Cultural Marketing***

(Özalpman, D. 2017) Turkish television drama programs have been distributed to several nations since the mid-2000s [11], drawing an extraordinary international following. Despite their popularity, there is a dearth of study on Turkish television drama fans' transnational understandings across various geographies. Through a reception analysis of three television shows that participants most frequently cited—Muhteşem Yüzyıl (Magnificent Century), Aşk-ı Memnu (Forbidden Love), [22], and Kuzey Güney (North South)—this study sought to provide insight beyond overly dramatic explanations of cultural and religious proximity in order to identify the traces and aspects of empowerment that Turkish drama viewers experience as a result of watching Turkish dramas.

Turkish television plays first achieved international recognition in 2014. Since then, Turkish manufacturing have surpassed American ones to take second position in global market distribution. What factors, namely in Southeast Europe, have contributed to this success? This paper's primary research question is this one. The research is predicated on an examination of social media fan networks and a cinematic quality analysis of an analysis of all previously aired film content [22, 24]. Via a politics of vision that combines both enticing pictures of their home country and "seducing" the viewer via the pull of graphical suggestion, Turkish series reinforce the impacts of global popular culture, which Baudrillard refers to as "seduction." A key element in capturing viewers' attention is visual attractiveness. Turkish television shows demonstrate continuity by showcasing well-known and anticipated literary and cinematic masterpieces [31, 32]. Television's typical narrative patterns (melodrama; fairy tale) are appreciated

by the audience [26]. Western soap opera models have been "globalised" by Turkish television production, which has produced its own localised version. In this regard, globalisation and Americanization are not interchangeable terms.

### ***Turkish Series' Effect on Purchases***

(Asil, H. 2017) The goal of the current study is to evaluate, both statistically and qualitatively, how Turkish TV drama series affect Saudi customers' attitudes, perceptions, and intentions to buy Turkish-made clothing [32, 33]. This study's theoretical contribution is significant since it examined the impact of Turkish dramas in a new industry—apparel—in order to explore the effect of TV dramas from another point of view. The majority of relevant prior research has examined the impact of TV dramas and motion pictures on tourism by examining viewers' propensity to go to the locations and locales shown on screen [34]. Additionally, this research combines and applies other disciplines, including marketing and social psychology, and examines how to monitor and use the interdependencies between them [2, 9].

(Sarigöllü, E., 2021) Countries are vying with one another more and more to draw visitors. However, little has been discovered about how tourism-related behaviours of consumers react to efforts to promote a country's image, including TV dramas [34, 35]. We suggest that a nation's TV dramas serve as a significant source of image, helping to shape the nation's brand image and, therefore, influencing viewers' travel-related intents. Based upon the Hierarchical Decision Model (HDM) and the example of Turkish TV dramas, a poll of 400 Arab viewers found that watching Turkish TV dramas increases their desire to go to and shop in Türkiye and buy Turkish-made goods [35–36]. Also, whereas better experience connections with the nation are the main cause of increased purchase intentions, greater status associations with the country are the main cause of increased visitation or shopping intents.

(Bıçakcıoğlu-Peynirci, N. 2022) In two sections, the research examines the kind of changes made to a TV show that debuts in a foreign market and looks into how foreign customers see the altered experiential product. The first section examines the concept of adaptations by comparing the initial and adapted TV series' contents [19, 20]. The second section examines how viewers feel about the adapted TV shows based on their posts on social media. Three major kinds of adaptations—contextual, cultural, and competitive—are revealed in the first section [20]. The second section shows that consumers' opinions and happiness with the adapted series on television were influenced by their knowledge with the original series and the unique genre.

## **III. RESEARCH METHOD**

Turkish television shows have become a worldwide phenomenon, gaining a large following both locally and internationally. With their distinctive storyline and rich cultural components, Turkish television shows have drawn fans from all over the world, from Europe to Asia and from Latin America to the Middle East [20, 21].

### ***Data collecting and sampling***

The study is generalised across the sample mass since social scientists are unable to conduct their investigations by reaching the whole population [23]. Researchers cannot access and monitor the whole population due to time, money, and effort constraints. In this instance, researchers assess their work by choosing a sample mass that can accurately represent the general population in terms of traits and skills and then conducting research on that sample mass. Data were gathered online and by convenience sampling for our study, which aimed to gauge how foreigners felt about Turkish television shows [29]. The sample was created utilising information gathered using Google forms from the researcher's network of international friends as well as from those who follow Turkish-related social networking accounts (Facebook, Instagram). The survey questions were given to 244 international respondents. The information was gathered in 2024 from July to November [26, 27].

### ***Measures***

Balaban (2015), Asil (2017), Karakas, F., & Chehab, O. (2021), Bıçakcıoğlu-Peynirci, N. (2022), and Yücel, H. (2021) changed 15 of the 23 question statements from their study. The authors that carried out the study came up with the remaining eight research topics. In this manner, enquiries about Turkish television shows were made in order to bolster the literature and get an alternative viewpoint. The survey topics and their sources are shown in Table

Table 1 The Questionnaires.

Items	Ref.
Which Turkish television shows do you watch?	[21]
Due to their romantic and love-themed themes, Turkish serials are what I watch.	[26]
I keep up with Turkish actors and actresses on social media.	[27]
I provide online commentary on Turkish television shows.	[28]
When a Turkish series airs on a platform that I can access, I will be pleased.	[25]

#### IV. RESULTS AND FINDINGS

This section of the research looks at the participants' demographic characteristics. Data about the study participants' marital status, gender, education, age, country, and [22] were gathered. These characteristics are looked at and assessed as part of the study.

##### *Demographic profile*

People were questioned about their gender, nation, age, education, marital status, and [26]; 244 people were requested to complete the questionnaire. All of the demographic details of the questionnaire respondents are provided in detail in Table 2.

Table 2 Demographic Status.

	Variables	Frequency	%
<i>Gender</i>	<i>F</i>	196	74.8
	<i>M</i>	48	48.9
<i>Marital Status</i>	<i>Married</i>	133	54.6
	<i>Unmarried</i>	111	45.9
<i>Education</i>	<i>Bachelor</i>	65	29.8
	<i>Master and Ph.D</i>	112	45.9
	<i>High School</i>	67	26.9
<i>Age</i>	<i>&gt;18</i>	6	36.1
	<i>19-40</i>	107	25.5
	<i>&lt;41</i>	131	19.89
<i>Region</i>	<i>Middle East</i>	69	63.9
	<i>Europe</i>	62	44.89
	<i>Africa</i>	51	29.85
	<i>Asia</i>	43	39.69
	<i>America</i>	12	11.5
	<i>Other</i>	7	2.98

In the demographic features of the study, initially, gender was studied. It is noted that the foreigners who are participating in the study are predominantly female individuals. Men make up 20.1% of the study's participants, compared to 79.9% of women. Marital status is another demographic characteristic. The findings showed that the percentage of single persons was 54.1%, while the percentage of married people was 45.9%. According to the respondents' educational data, individuals who are undergraduates (45.5%) and graduates (27.5%) have more education than a high school diploma. Participants' age distribution is as follows: 2.9% are under the age of 18, 44.3% are between the ages of 19 and 40, and 52.9% are above the age of 41 [28]. The continents in which a country is situated have been used to classify it. The following continents had the highest percentages of international participants: Middle East (27.9%), Europe (25.8%), Africa (21.3%), Asia (17.2%), Americas (5.3), and other (2.5%).

##### *Questionnaire results and mean*

The study questions' medians and standard deviations have been computed in this section.



Table 3 Survey and Mean Statements.

Items	Mean	Std. Dev.
<i>Seeing the county's scenery on Turkish television programs brings me joy.</i>	4.89	0.44
<i>I think Turkish series have a good cast (actors/actress).</i>	5.49	0.85
<i>When viewing Turkish television shows, I would prefer that they be dubbed or subtitled.</i>	2.05	0.29
<i>Turkish television shows help to promote the nation.</i>	6.48	0.18
<i>I would like to quickly find other episodes of a Turkish series I watched online.</i>	2.98	0.36
<i>I watch Turkish television shows in an effort to learn new terms.</i>	6.49	0.89
<i>Turkish television shows have captivating plots, which is why I watch them.</i>	5.89	0.48
<i>I'm inspired to visit Türkiye by Turkish serials.</i>	4.89	0.96
<i>Turkish series, in my opinion, are of high quality.</i>	6.89	0.98
<i>I watch Turkish serials because they have love and romantic themes.</i>	9.89	0.85

### Analysis using descriptive statistics

These procedures include gathering, organising, and summarising information on the variables that are part of the study. This analysis's main goal is to provide a visual summary of a variable's dataset. Within the context of descriptive statistics, cross-tabulations (cross-tabs) are employed in this research to analyse and interpret data [22]. One method for examining the connection between more than one variable is crosstab analysis.

Since the number of foreigners who like or watch Turkish series is continuously increasing, the survey questioned foreign participants, in addition to Turkish viewers, "What category of Turkish series do you watch?" to learn more about the types of Turkish series they watch [24, 26]. Additional marking choices are available, and the final study findings are shown in Table 4.

Table 4 Type of Turkish series and frequency of viewing.

Which Turkish series are you familiar with?			Do you watch the Turkish Series frequently?		
Items	N	%	Item	N	%
<i>Romantic</i>	175	22.3	<i>Every week</i>	186	74.8
<i>Drama</i>	162	25.6	<i>Every Month</i>	42	14.8
<i>Comedy</i>	103	14.1	<i>Once a Year</i>	16	6.9
<i>Action</i>	84	11.9			
<i>Historical</i>	80	8.4			
<i>Crime</i>	80	10.9			
<i>Adventure</i>	31	0.9			
<i>Sci-fi</i>	6	6.9			

It was determined that the international participants in the study favourite viewing Turkish television shows, and the internet was the most popular platform (Table 5 [26]). Second, it is observed that among the participants, YouTube is their most popular medium for Turkish series.

Table 5 Which platform do you most often watch Turkish series on??

Platform	N	%
<i>Internet</i>	118	48.9
<i>You Tube</i>	74	22.5
<i>Netflix</i>	27	9.0
<i>TV</i>	25	8.96



Table 6 Cross-tabulation Results for " When viewing Turkish television shows, "I would prefer that they be dubbed or subtitled" "I watch Turkish television shows in an effort to learn new terms".

		I watch Turkish television shows in an effort to learn new terms.					Total
		Strongly Agree	Disagree	Neither/A nor D	Agree	Strong Agree	
<b>I would prefer that they be dubbed or subtitled.</b>	Subtitles	3	8	5	10	6	32
	Dubbed	1	4	7	73	91	176
	Doesn't Matter	1	6	3	8	18	36
<b>Total</b>		5	18	15	91	115	<b>244</b>

The findings of the study on international viewers of Turkish television shows indicate that most of them attempt to pick up Turkish language while watching Turkish television. Furthermore, the majority of people who attempt to acquire Turkish vocabulary watch television shows with subtitles. To understand the language and how the words are uttered, it is believed that subtitles are better in this situation [27]. Examining previous research, instances where viewing films with subtitles has been used as a language-learning method have been covered.

Table 7 Cross-tabulation Results for "I'm inspired to visit Türkiye by Turkish serials". the other questions".

		I'm inspired to visit Türkiye by Turkish serials.					Total
		Strongly Agree	Disagree	Neither/A nor D	Agree	Strong Agree	
<b>Seeing the county's scenery on Turkish television programs brings me joy.</b>	Strongly Agree	0	0	0	0	3	3
	Disagree	1	2	0	2	0	5
	Neither/A nor D	1	1	6	7	1	16
	Agree	0	0	9	13	18	40
	Strong Agree	0	0	6	33	27	66
<b>I'm inspired to visit Türkiye by Turkish serials.</b>	Strongly Agree	2	0	0	1	0	3
	Disagree	0	0	3	8	4	15
	Neither/A nor D	0	1	0	17	19	37
	Agree	0	2	5	2	5	14
	Strong Agree	2	1	4	24	14	45
<b>Total</b>		6	7	33	107	91	<b>244</b>

Table 7's data highlights how Turkish serials have a significant influence on tourism in Türkiye by using the aesthetic appeal of the nation's surroundings and cultivating favourably opinions about its cultural promotion. The statement "It make me happy to see the landscapes of the nation in Turkish series" was highly agreed with by 34.4% (18 participants) of those who strongly agreed with the statement "Turkish serials motivate me to make trips to Türkiye." Regarding the reason for their trip, 29.9% (24 participants) of those who strongly agreed that " I think Turkish series have a good cast (actors/actress)" also strongly agreed with the statement.

According to these results, Turkish television shows' visual appeal—especially the way they depict the country's natural and cultural elements—plays a big part in encouraging viewers from other countries to think about visiting Türkiye [28, 29]. Upon reviewing the literature, comparable outcomes are noted.

Table 8 Cross-tabulation Results for "I think the Turkish series are of good quality\* the other questions".

		<b>I think the Turkish series are of good quality* The other questions.</b>					<b>Total</b>
		<b>Strongly Agree</b>	<b>Disagree</b>	<b>Neither/A nor D</b>	<b>Agree</b>	<b>Strong Agree</b>	
<b>The actors and actresses in Turkish television shows are excellent, in my opinion.</b>	Strongly Agree	1	0	0	0	0	1
	Disagree	1	0	0	1	0	2
	Neither/A nor D	0	2	6	1	2	11
	Agree	2	0	9	69	32	112
	Strong Agree	0	0	2	6	0	8
<b>Turkish serials contain romantic themes, which is why I enjoy them.</b>	Strongly Agree	0	0	6	0	4	10
	Disagree	1	0	2	0	0	3
	Neither/A nor D	0	0	0	2	5	7
	Agree	0	2	2	2	5	11
	Strong Agree	0	0	0	0	8	8
<b>Turkish television shows have captivating plots, which is why I watch them.</b>	Strongly Agree	0	1	0	8	22	31
	Disagree	0	0	0	11	5	16
	Neither/A nor D	0	2	1	5	2	10
	Agree	1	0	4	1	1	7
	Strong Agree	0	0	1	1	5	7
<b>Total</b>		6	7	33	107	91	<b>244</b>

The people taking part who strongly agreed with the statement "The actors and actresses in Turkish television shows are excellent, in my opinion" are shown in Table 8. "Turkish series, in my opinion, are of high quality" is another viewpoint that 29, 9% of participants (69) agree with. There are many who agree with the remark, "Turkish serials contain romantic themes, which is why I enjoy them."

Additionally, 26.6% of participants (32 total) agree with the statement, "Turkish television shows help to promote the nation." Comparably, among those who agree with the assertion that "Turkish television shows have captivating plots, which is why I watch them." Additionally, 28.3% of participants (69) agree with the statement, "Turkish series, in my opinion, are of high quality." The findings indicate that viewers' opinions of the quality of Turkish television shows are significantly influenced by factors including the cast, thematic aspects, and captivating plotlines [29, 30].

In other words, viewers' perception of the series' overall quality is enhanced by its themes, narrative, actors, and writing. Comparable results are seen when the literature is reviewed.

## V. CONCLUSION

The expansion of mass media and the discovery of a cross-border impact mechanism via media like radio and television have allowed Turkish TV shows to reach new markets during the last 20 years. In addition to leading drama film exports, these series have become more well-liked in Latin America, the Middle East, the Balkans, and the Far East. The Turkish TV series industry, which combines East and West to produce cultural content, has emerged as a

pioneer in this area and is gaining popularity in both adjacent and international countries. This is partly because of the socio-political changes that Türkiye has seen in the last century.

According to the field research done for this study, a significant percentage of individuals who have varied television watching habits either watch Turkish TV shows individually or in their social networks. According to the participants, they watched these shows for a variety of reasons, including studying the sociocultural milieu created by a civilisation with a distinct language and religion framework and learning about a foreign culture. Additionally, they said that these shows had a lasting impact, such as influencing people to go to the area where the culture originates or acquire the language used to communicate it. But in addition to the impact on travel and language acquisition, this influence has changed everyday living, family life, fashion, and eating habits, all of which have the potential to alter society.

The capacity to comprehend the viewpoints of customers and create plans based on this knowledge is fundamental to a successful organisation. The creation of powerful and successful marketing plans is one of the most important things for companies to do in marketplaces where competition is growing daily.

In today's world, it is considered acceptable for foreigners to watch television shows and films and for production companies or agencies to promote them to other nations. Nonetheless, it is believed that the television shows and films that were promoted to and enjoyed by international viewers greatly benefited the nation in which they were produced. In the beginning, benefits like travel and tourism may be tallied.

Then, things like identifying a culture and picking up a language may be mentioned. In this study, 244 participants from various countries across the globe who took part in a poll on Turkish series are evaluated across the categories of culture, tourism, buying, content, and outsiders' perceptions of Turkish series. Furthermore, the chances and variables needed for the promotion and export of Turkish television shows are disclosed. One may argue that marketing tactics have been crucial to the exporting of Turkish television shows both historically and now.

## REFERENCES

- [1] Añez, Patricia Carolina S. (2015). "Why Are Latin Americans Giving Their Children Turkish Names 'Onur' and 'Sherezade'?"
- [2] Aslan, Pinar (2019). "An investigation on international communication and popular culture: A study on Turkish television series in Latin America". *Connectist: Istanbul University Journal of Communication Sciences*, No. 57: 25-50.
- [3] Aziz, Aysel (2008). *Research Methods and Techniques in Social Sciences*. 4th Edition. Ankara: Nobel.
- [4] Balay, Refik (2004). "Globalization, information society and education". *Ankara University Journal of Educational Sciences*, 37(2): 61-82.
- [5] Barrios, Lorena A., Pablo Andrada and Constanza Mujica (2021). "Digital Transformations and the Impact of Turkish Telenovelas in Chile: Back to Melodrama". Ed. Ozlem Arda, Pinar Aslan, Mujica Holley. In *Transnationalization of Turkish Television Series*, 27-40. Istanbul: Istanbul University Publication.
- [6] Bauman, Zygmunt (2010). *Globalization: The Human Consequences*. Trans. Abdullah Yilmaz. Istanbul: Ayrıntı.
- [7] Bilis, P. Ozgokbel, Ali Emre Bilis and Meerim Sydygalieva (2018). "The factor of TV series in Turkish-Turkic Republics cultural relations: The case of Kyrgyzstan". *Manas Journal of Social Studies*, 7(1): 403-425.
- [8] Cereci, Sedat (2014). "Global success of Turkish Television series: Universal human approach". *The Journal of Academic Social Science Studies*, 28(1): 1-12.
- [9] Gur, N. (2014). *Yeni Türkiye'nin Yumusu, ak Güçü, Unsuru: Turizm [The new Turkey's soft power element: Tourism]*. Accessed July 10, 2015.
- [10] Hsu, H.-J. (2012). *Korean TV soap operas in Taiwan: An investigation of consumers' clothing purchase behaviors*. *International Journal of Marketing Studies*, 4(3), 16-30.
- [11] *Hurriyet Daily News*. (2014). *Turkey world's second highest TV series exporter after US*. [online] Accessed July 10, 2015.
- [12] Kim, S. S., Agrusa, J., Lee, H., & Chon, K. (2007). *Effects of Korean television dramas on the flow of Japanese tourists*. *Tourism Management*, 28(5), 1340-1353.
- [13] Kim, H. J., Chen, M.-H., & Su, H.-J. (2009). *The impact of Korean TV dramas on Taiwanese tourism demand for Korea*. *Tourism Economics*, 15(4), 67-73.

- [14] Kim, S., & Long, P. (2012). Touring TV soap operas: Genre in film tourism research. *Tourism Studies*, 12(2), 173–185.
- [15] Gürzel, A. (2014). Turkey's role as a regional and global player and its power capacity: Turkey's engagement with other emerging states.
- [16] Hamelink, C. J. (1988). Cultural autonomy in global communications: Planning national information policy. Centre for the Study of Communication and Culture.
- [17] Han, B. (2017). K-pop in Latin America: Transcultural fandom and digital mediation. *International Journal of Communication*, 11, 2250–2269.
- [18] Hofstede, G. (2001). *Culture's Consequences: Comparing Values, Behaviors, Institutions, and Organizations Across Nations* (2nd ed.). Thousand Oaks, CA.: SAGE Publications.
- [19] *Hurriyet Daily News*. (2013, August 19). TV boycott in Egypt all Turkish dramas. *Hurriyet Daily News*.
- [20] Iddins, A. (2016). Book Review: *Media in New Turkey: The Origins of an Authoritarian Neoliberal State*. In *Media, Culture & Society* (Vol. 39, pp. 296–298).
- [21] Balaban, A. (2015). The impacts of Turkish TV serials broadcasted in Albania on Albanian and Turkish relations. *European Journal of Social Sciences Education and Research*, 5(1), 473–495.
- [22] Songur, A. G., Öztürk, A. B., & Okumuş, F. (2015) *The Effects of Globally Streamed Turkish Series on Marketing Türkiye as a Destination*. Co-Editors, 110.
- [23] Özalpman, D. (2017). Transnational viewers of Turkish television drama series. *Transnational Marketing Journal (TMJ)*, 5(1), 25–43.
- [24] Benovska, M. (2024). Turkish TV Dramas, Visual 'Seduction', and the Cultural Diplomacy. *Contemporary Southeastern Europe*, 11(2), 158–179.
- [25] Yücel, H. (2021). Cultural identity in Turkish advertisements. *Social Semiotics*, 31(2), 305–323.
- [26] Aljammazi, A., & Asil, H. (2017). The influence of Turkish TV dramas on Saudi consumers' perceptions, attitudes and purchase intentions toward Turkish products. *International Journal of Academic Research in Business and Social Sciences*, 7(1), 206–224.
- [27] Ertz, M., Sarigöllu, E., Karakas, F., & Chehab, O. (2021). Impact of TV dramas on consumers' travel, shopping and purchase intentions. *Journal of Consumer Behaviour*, 20(3), 655–669.
- [28] Aykol, B., Ipek, I., & Bıçakcıoğlu-Peynirci, N. (2022). TV series adaptations and their repercussions on consumers: Insights from two complementary qualitative analyses. *Journal of Marketing Management*, 38(3-4), 183–218.
- [29] Clarke S (2012) Sweden's SVT buys hot Turkish drama. *Television Business International*, 27 September.
- [30] Dogan Haber Ajansi (2011) Reklamcılar Dernegi 2010 reklam yatirimlarini acikladi, 7 March.
- [31] *Gazeteciler* (2013) Latin Amerika'da yayınlanacak ilk Turk dizisi, 24 April.
- [32] Havens T (2006) *Global Television Marketplace*. London: British Film Institute. Holdsworth N (2012) *International TV execs talk Turkey*. *Variety*.
- [33] Özarslan, K. (2020). Turkish TV Series in the International Press and the Image of Turkey in the Context of Country Branding. *Dokuz Eylül University, Journal of the Social Sciences Institute*, 22(1), 215–238.
- [34] Özgüneş, R.E. (2020). Living in Tastes Longing for the Past: Gastronostalgia. *International Journal of Turkish World Tourism Studies*, 5(1), 60–75.
- [35] Randall, W. L. (1999). *Stories That Make Us Who We Are*. Ayrıntı Publications, Istanbul.
- [36] Yıldırım, A. & Şimşek, H. (2016). *Qualitative Research Methods in the Social Sciences*. Seçkin Publications, Istanbul.
- [37] Deniz, E. (2019). *Sinema Filmlerinin Pazarlanmasında Sosyal Medya Kullanımının İzleyici Sayısına Etkileri*. Yüksek Lisans Tezi. İstanbul: İstanbul Üniversitesi Sosyal Bilimler Enstitüsü.
- [38] Dinçer, O. B. and Kutlay, M. (2012). Türkiye'nin Ortadoğu'daki Güç Kapasitesi: Mümkünün Sınırları. Uşak: *International Strategic Research Organization*.
- [39] Doğanay, M. M. and Aktaş, M. K. (2021). Türkiye'de Televizyon Dizisi Sektörü. *Marmara Üniversitesi Öneri Dergisi*, 16 (56), 852–878.
- [40] Dorce, A. (2014). Latin American televovelas: affect, citizenship and interculturality. M. Alvarado, M. Buonanno, H. Gray, ve T. Miller (Der.), *The sage handbook of television studies...* California: Sage Publication. 245–268.