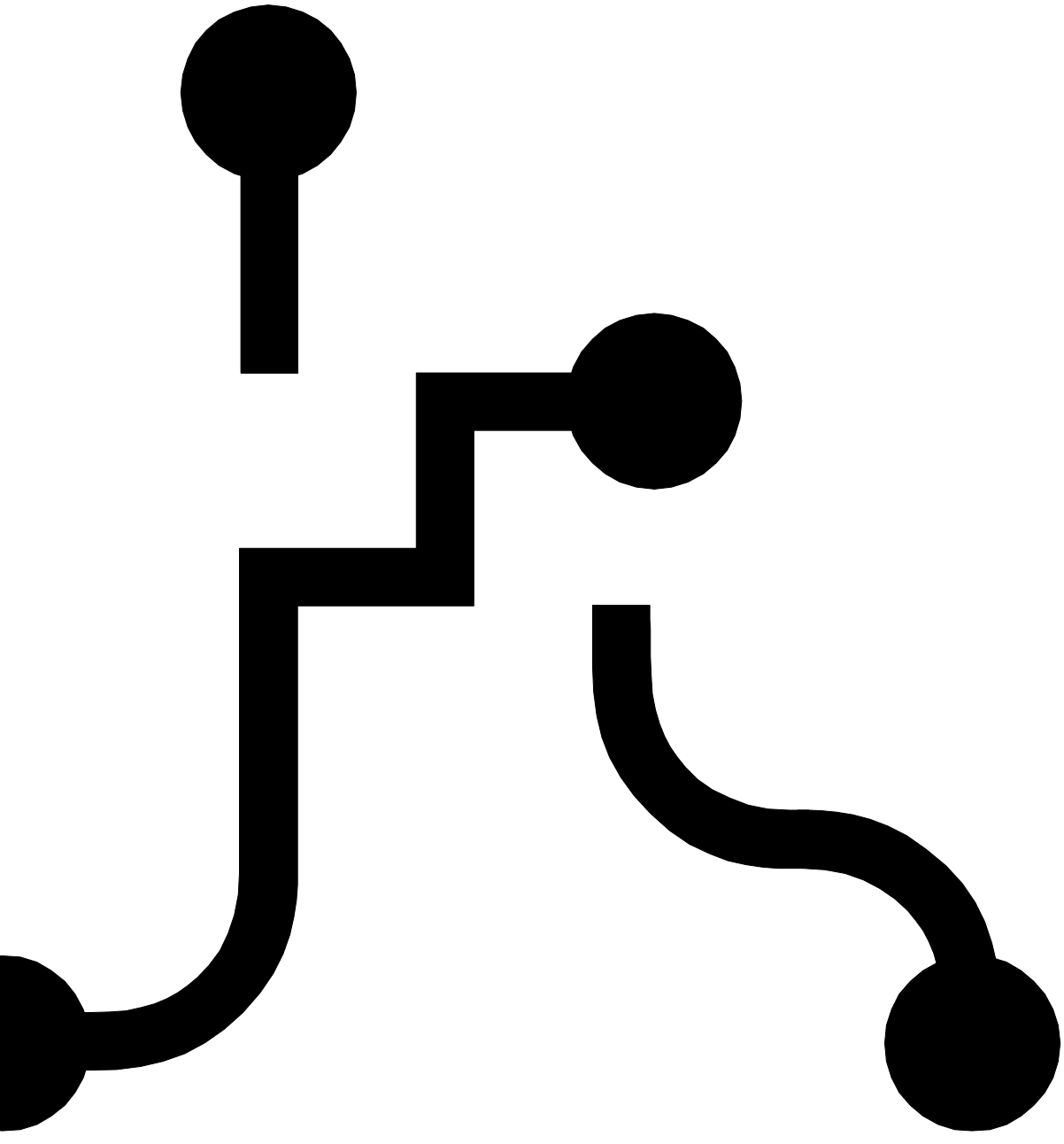
International Journal of Marketing Semiotics & Discourse Studies

2022

Vol. 10
ISSN: 2195-2280
www.ijmarketingsemiotics.com

Fokiya Akhtar (2022). A semiotic account of Dubai as tourism destination through filmic representations. *International Journal of Marketing Semiotics & Discourse Studies* Vol. X, pp.1-18.



A semiotic account of Dubai as tourism destination through filmic representations

***Fokiya Akhtar**,* College of Communication and Media Sciences, Zayed University, UAE (email: fokiya.akhtar@zu.ac.ae)

Abstract

Movie location sets and shooting destinations arouse scenic interest in the viewer for the place being popularized on screen. Quite often, the audience visits a site shown in films. The trend of film and television industries shooting in exotic places is bringing new locations to the big screen and presents opportunities for film-induced tourism. The city of Dubai (United Arab Emirates) has become a favorite place among filmmakers and has appeared in many films, making it a popular tourist destination. This study aims to examine the representation of destinations in film-induced tourism. While film-induced or movie-induced tourism has gained widespread attention in the academia and the industry alike, research gaps exist as regards the studied destinations. Dubai is a popular tourist destination that has suffered from such under-representations. This study uses a visual content analytic approach to examine Dubai's semiotic portrayal and social construction from a tourist destination perspective in blockbuster Hollywood and Bollywood films. The study offers actionable insights for destination marketing organizations (DMOs) and the literature on film-induced tourism.

Keywords: Destination branding, film-induced tourism, destination Image, Peircean semiotics

* Fokiya Akhtar is an Assistant Professor in Media Production and Storytelling at the College of Communication and Media Sciences, Zayed University, UAE. She has a Ph.D. from Cardiff University Wales, UK. Fokiya has vast experience in Television production as a Producer/ Director for documentary films, television series, news/ current affairs programs, game shows, and educational television content production. Her Independent documentaries have won awards at prestigious film festivals across the world.

0. Introduction

Destination marketing organizations (DMOs) have been actively promoting destinations through films (Connell, 2012), while the positive influence of film-induced tourism has been reflected in the literature (Rattanaphinanchai & Rittichainuwat, 2018; Teng & Chen, 2020). The contemporary academic literature is predominantly focused on the Asian (Kim & Kim, 2018; Liu et al., 2020; Nakayama, 2021; Teng, 2020) and the Western territories (Oviedo-García et al., 2016). However, even though UAE, specifically Dubai, is a favorite location for many filmmakers, there is a dearth of research on film-induced tourism in the Middle East (Michael, Balasubramanian, Michael, & Fotiadis, 2020).

The desire for new experiences is a fundamental driver of tourism (Pearce, 1991), and media, especially films, can influence tourism destination choice by enhancing a destination's attractiveness (Tuclea & Nistoreanu, 2011). This is because visual representations help create first impressions (Jakopović, 2020), and destinations are often selected based on representations such as images and symbols gathered by potential tourists from various sources (Bruner, 2005). Film- or movie-induced tourism refers to tourism to destinations featured in TV series, films, movies, or publicity videos (Lucília, Cristina, Cristina, & Helena, 2017), and in recent years film-induced tourism has attracted much attention (Connell, 2012; Yen & Teng, 2013).

This research focuses on Dubai as a luxury tourism destination for leisure and business travelers. Dubai is characterized by its desirable location, fine sandy deserts, the largest shopping malls, and the tallest buildings. This research aims at offering a semiotic account of how Dubai has been branded through Hollywood and Bollywood (Indian) films. The study identified the main categories and attributes observed in the images of Dubai as represented in the included films, which were used to represent the destination.

1. Literature Review

Over the past two decades, media-induced tourism, i.e., tourism resulting from the associations of destinations with movies, books, television, and other media, has garnered substantial academic interest (Yhee, Goo, & Koo, 2021). Film-induced tourism is one of the most popular aspects of media-induced tourism (Yen & Teng, 2013), supported by the fact that movies/films play a significant role in driving tourist traffic at the destinations they portray (Hudson & Ritchie, 2006; Liu et al., 2020; Michael et al.,

2020; Rattanaphinanchai & Rittichainuwat, 2018). The terms film-induced and movie-induced tourism describe tourism to destinations featured in TV series, films, movies, or publicity videos (Lucília, Cristina, Cristina, & Helena, 2017). Beeton (2005), also including visits to filming locations such as production studios and film-related theme parks.

Beyond this focus on the sources of tourism destination imagery, it is worth noting that film tourism is driven mainly by the tourists' emotional engagement with the storylines and the movie-settings (Sol, Grilo, & Coelho, 2019). By studying tourists' emotional engagement with filmic discourse and their influence on decision-making processes, Beeton et al. (2006) established that popular mass media has evolved to become a key driver of social construction. This finding coheres with the idea that media affects the perception of reality, and films can promote destinations through the media's social construction (Dann, 1996). Additionally, Crouch et al. (2005) propose that media consumption can elicit a sense of mobility that is similar to what is actually experienced in tourism activities. They further introduce the concept of tourist imagination which captures the imaginative investment involved in crossing virtual boundaries during media consumption which can be converted into tourism activity. Thus, engagement with media and the tourist's imagination can influence the construction of the reality of film-induced tourism destinations.

It has been recognized that consumers of media interpret the content they consume and extract "meaning" for their experiences (Brown, 2013); and individuals seldom experience reality directly; instead, their understanding of reality is primarily a result of the mass media they consume (Gerbner, 1998). Specifically, the media's role in creating the reality of film-induced tourism destinations has been reinforced in the recent literature. For example, movies and television documentaries have been found to influence the perceptions of potential visitors, while creating anticipation and fantasy for the destination in the case of Kenya (Muhoho-Minni & Lubbe, 2017). Furthermore, a study on film-induced tourism in Spain demonstrated that TV series help tourists create mental images and encourage viewers to travel to the depicted locations to compare their actual experiences with these mental images (Araújo Vila et al., 2021). Apart from leisure tourists, even in the case of specific types of tourism such as religious tourism, the choice of destination is influenced by media consumption and appears to mold people's interest in destinations by supplying them with legends, images, and emotions

(Terzidou et al., 2018). Thus, media, especially films, carry the inherent potential to influence tourists' perceptions of a destination.

Tourists' perceptions can be captured by the concept of destination image. Destination image comprises the mental and affective image, the former referring to the beliefs and knowledge concerning a place and its attributes that help create a mental picture (Baloglu & McCleary, 1999), while the latter capturing the emotions and feelings about a place (Huete Alcocer & López Ruiz, 2020; San Martín & Rodríguez del Bosque, 2008). However, Afshardoost & Eshaghi (2020) hypothesize that the destination image is a higher-order construct comprising three lower-order ones, namely featuring a conative component in addition to those mentioned above. The conative element refers to tourists actively considering a place as a potential destination for travel (Gartner, 1994). The prominence of destination image and its contribution to the success of destinations has been demonstrated repeatedly (Afshardoost & Eshaghi, 2020; Su et al., 2020). Destination image (DI) has been extensively studied in the contemporary literature from different viewpoints, including the influence of information sources and socio-cultural factors on DI (Kislali, Kavaratzis, & Saren, 2020), causal factors, and implications of gaps in DI (Martín-Santana, Beerli-Palacio, & Nazzareno, 2017), the moderating effect of DI on tourist experience quality, satisfaction, perceived value, and perceived pricing (Moon & Han, 2019).

In the context of this study, it is essential to note that films have been identified as a destination image-creating tool that augments the attractiveness of destinations (Tuclea & Nistoreanu, 2011). Furthermore, since destination image is fashioned based on mediated experience, direct experience, and an individual's knowledge, a destination's visual presentation often imparts the first impression, determining the intention to re-visit the destination (Jakopović, 2020). Presently, although online media sources have been trumpeted as pristine influencers of destination image, it is noteworthy that traditional media such as television-based media continue to be a crucial source of information and impact (Kislali et al., 2020).

In addition to the relationship between films and destination image, it is imperative to consider the consequences of destination image. It has been found repeatedly that destination image impacts tourist behavior before, during, and post-travel (Agapito, Oom do Valle, & da Costa Mendes, 2013). Furthermore, destination image significantly influences the perceived value and influences tourists' experiences (Moon & Han, 2019).

This correlation between destination image and tourists' experiences (Pritchard & Morgan, 2001) is highly pertinent to the tourism industry since ‘experience’ is vital to the tourist (Williams, 2006) and tourism is highly experiential by nature (Willems, Brengman, & Van Kerrebroeck, 2019). Considerable emphasis had been laid tourists’ desire to have a foretaste of the destination (Cho, Wang, & Fesenmaier, 2002), which may be fulfilled through the consumption of film-based media and the subsequent formation of destination image.

DI comprises the actual destination imagery (Wolcott, 1995), the image projected through the representations of the destination (Pritchard & Morgan, 2001), and the destination image as perceived by the stakeholders (Hunter, 2012). Hunter (2016) highlights that historically, projected image is considered the most quantifiable and distinguishable measure of perceived image, and thereby projections are examined with regard to their impact on tourists' behavior. Thus, it is reasonable to support the argument that studying the projected image through films will provide insights into movie-induced tourism behaviors. As the context of this study, United Arab Emirates has been chosen, given its propensity for attracting tourists thanks to hosting multiple movie shootings (Michael et al., 2020). The subsequent sections provide further details on the choice of films, the selected conceptual framework and the methods of study.

2. Overview of key Peircean semiotic concepts

In this study, Peirce’s triadic model of signification has been used, in line with its prior adaptation to tourism destination image. According to Peirce, “people think only through signs”. Peirce further defines signs as a triadic combination of three elements (Atkin 2013): “A sign, or representamen, is something which stands for somebody or something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person as an equivalent sign, or perhaps a more developed sign. That sign which it creates is the interpretant of the first sign. The interpretant stands for something, as its object. It stands for that object, not in all respects, but in reference to a sort of idea”. In Peirce's semiotics, the sign has a relational or functional character (Greenlee 1973, pp. 23-33). It is not possible to classify signs as objects. They exist only in the interpreter's mind: "nothing is a sign unless it is interpreted as a sign" (Noth, 1990).

Peirce defined this triadic "action of the sign," the process whereby the sign affects the interpreter, as semiosis. Strictly speaking, semiosis, and not the sign, is thus the proper

object of semiotic study (cf. Fisch 1978: 42). In one of his definitions, "semiotic is the doctrine of the essential nature and fundamental varieties of possible semiosis" (Peirce,1958).

3. Conceptual framework

Based on Peircean semiotics, Echtner (1999) adapted the semiotic triangle to tourism destinations. The semiotic triangle (Fig. 1) inludes the Tourism Destination (Sign/Representamen), Tourism Images (Interpretants), and the Potential Tourist (Object). This study adopts the same triangle to address the potential tourism destination representation through films.

Tourism destination Image (Sign)

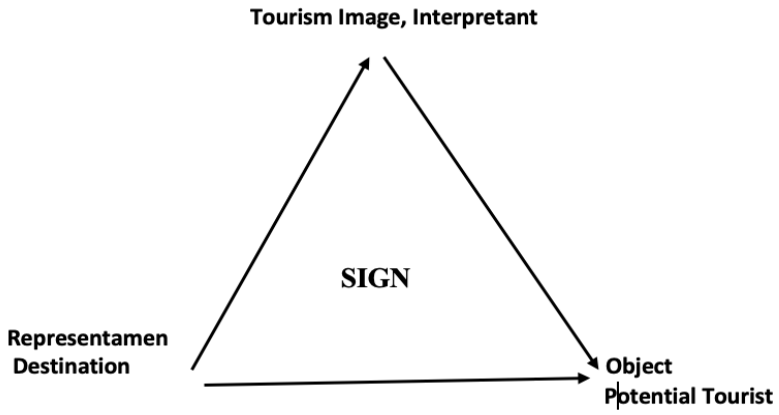


Figure 1. The semiotic triangle for Tourism Destinations

Tourism destination image has been studied ever since the 1970s (Hunt, 1977). Dominique (2011) pointed out that tourism destination image was a comprehensive belief, opinion, and impression that tourists formed of the place or destination. Kotler and Barich (1991) distinguished two types of image, projected and received which are in alignment with the Peircean object and interpretant, respectively (see Figure 1).

The analysis of the chosen destination images gives a perspective that, in principle, suggests that everything we perceive is primarily attributed to their sign-status, i.e. there is no extra-semiotic reality. These images are what MacCannell (2018), in his account of

the semiotic structure of tourist attractions, calls “markers” (p.110). Just like the sign, a marker is any information or representation that constitutes a sight as a sight: by giving information about it, representing it, making it recognizable, it marks something, present or absent, as a sight for tourists.

The proliferation of markers frames something as a sight for tourists. Representational enrichment is what makes something an original, the real thing: the original of which the souvenirs, postcards, statues, etc., are reproductions. By surrounding ourselves with markers and reproductions, we represent to ourselves, as MacCannell (2018) astutely argues, the possibility of authentic experiences at other times and in other places. But the semiotic process at work has a curious effect: the proliferation of markers or reproductions confers an authenticity upon what may at first seem egregiously inauthentic.

4. Research Methodology

4.1 Methodological framework

Visual content analysis was used in this study as the overarching methodological framework to construct a Destination Image (DI) and identify the recurrent semiotic attributes in the filmic imagery. Berelson (1971) defined content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (cited in Anderson, Dewhirst, & Ling 2006, p. 257). Similarly, Kerlinger (1986, in Binsbergen, 2013) articulates content analysis as "a method of studying and analyzing communication in a systematic, objective, and quantitative manner for measuring variables.” Content analysis can be utilized as a research technique to study the characteristics of images because it "aims at describing, with optimum objectivity, precision, and generality, what is said on a given subject in a given place at a given time" (Lasswell, Lerner, & Pool 1952, cited in Stepchenkova, Kirilenko, & Morrison 2009, p. 455).

The use of visual content analysis reflects the growing importance of visuals and image-based media for marketing research (Milanesi & Guercini, 2022). Visual content analysis in media and marketing studies is an effective method for understanding, and evaluating media messages (Bainsbridge et al., 2010).

4.2 Sample selection and data collection

The study adopts a convenience sampling approach. Specific scenes from the visual text of two films, *Mission Impossible: Ghost Protocol (2011)* and *Happy New Year (2014),* were selected for analysis. The filmic scenes depicting Dubai were studied closely, including those with no direct relationship with the film's main story or the main characters' roles. The images were analyzed frame by frame in sequential order to identify the corresponding location where each image was filmed. That information was subsequently put into an Excel spreadsheet. The images that were considered irrelevant and those that could not be unambiguously localized were excluded from the sample.

4.3 Code-list and coding procedure

Pursuant to singling out the filmic scenes to be analyzed, the code-list was developed and the data were coded accordingly with the designated categories. As Hsieh and Shannon (2005, p. 1285) stress, categories are "patterns or themes that are directly expressed in the text or are derived from them through analysis." This definition is also applicable to images. As mentioned earlier, the categories used for this research derive from the existing literature, following mainly the study conducted by Stepchenkova and Zhan (2013). Based on the analysis of Echtner and Brent (1993), and Albers and James (1988), Stepchenkova and Zhan (2013) highlighted 11 categories that represent tourism images. The categories used by the researchers included "Nature & Landscape," "Architecture/Buildings," "People" "Outdoor Adventure" "Tourism Facilities" "Transport Infrastructure," "Leisure Activities," "Food," "Tour" "Art Object," "Clothing." Subsequently, the code-list that was used in this study (Table 1) comprised: scene, shot, people, destination images, location images, character images.

We adopted a dual-coder procedure, each of the authors coding separately the identified images based on the generated code-list. Both auditory and visual content were analyzed by taking into account the inter-relationships and synergies between these two modes to extract high-level information on the content. As a result of the deconstruction of visual sources, a visual identity mapping was conducted.

Table 1. Code-list of filmic images classified according to the triangle for tourism destinations

	Location images (Sign/Representamen)	Destination Images (Object)	Character images (Interpretant)
1	Nature and Landscape	Desire	Powerful
2	Architecture/Buildings	Previous knowledge	Tourist attraction
3	People	Tourists	Multiculturalism
4	Outdoor Adventure	Motivation	Powerful semiotic operator within the tourism
5	Tourism Facilities	Experience	Essential to the structure of tourism
6	Transport Infrastructure	Preference	Natural way to get around in the city
7	Leisure activities	Experience	Characteristics of modernity
8	Food	Motivation	Fulfillment, satisfaction
9	Shopping	Desire	Exercising power by choosing what to buy
10	Art Object	Desire/preference	Souvenir or Representation
11	Clothing	Knowledge	Middle Easternness

5. Discussion of main findings

The total number of location images making up our corpus is N=425. The Images are classified into high-frequency images with main class, subclass, fundamental class, and content description (Table 2).

Table 2. Classification of location images

Main Class	Sub Class	Fundamental Class	Content Description	No. of Images
Nature and Landscape	Land/Desert Scenery	The Landscape of the city	LS, MS, WA, CU shots	30
			Shot of Desert	5
			Dubai skyline	7
	Palm Jumeriah		Aerial shots	6
			Fireworks	5
	Water area Landscape	Waterbody/Sea	Cruise liners	12
			Dubai marina	1
			Sea	10
				76
Architecture and buildings	High-rise buildings	Burj Khalifa	Wide, tilt-up, Aerial shot	33
	Medium rise buildings	Landmark Buildings		7
	Hotels	Atlantis Hotel		65
		Armani Hotel		17
		Zabeel Saray		1

				123
Tourism Facilities				
	Desert Safari	Dunes		4
		Desert Sand		
	Aquarium.	Aquarium	Dubai Mall	3
	Cruises	Yacht Party		
	Ice Rink	Ice skating	Dubai Mall	6
	Water Sports	Dolphin Show		10
	Dubai Fountain	Fountain show	Dubai Mall	7
				30
Leisure Activities	Malls	Dubai Mall		8
	Swimming	Swimming		2
	Night Life	Fireworks, Music, Dances		10
				20
Outdoor Adventure	Streets	Sheikh Zayed Road	Drone/Aerial shot	11
	Helipad			10
				21
People	People from a Specific Community	Indian, Westerners, Far Eastern		30
	Local/ National citizens	Arab		5
				35
Transport Infrastructure	Trains	Monorail		6
	Taxi	Dubai Taxi		7
	Helicopter			12
	Water transport	Water Taxi station		10
	Bus	Tourist bus		7
				42
Food	International Cuisines			
	Alcoholic/Non-alcoholic drinks			10
				10
Shopping	Apparel shopping			2
				2
Art Object	Paintings, Photographs	Photographs of the UAE rulers		1
	Artifacts, Souvenirs	Chandeliers		3
		Flowerpots, vases		2
				6
Clothing	Western Clothes	Long, medium, close shots		35
	Traditional Arab Clothes	Man in traditional clothes		5
	Mixed clothes			20
				60

Table 3. Ranking of images in each category

Category	Images (frequency)	% of total images
Architecture and Buildings	123	29%
Nature and Landscape	76	18%
Clothing	60	14%
Transport Infrastructure	42	10%
People	35	8%
Tourism Facilities	30	7%
Outdoor Adventure	21	5%
Leisure Activities	20	5%
Food	10	2%
Art Object	6	1%
Shopping	2	0%
Total	**425**	**100%**

As shown in Table 3 which summarizes the findings from Table 2, the category Architecture, and buildings, has the highest share of images. 123 images were classified under this category, representing a 29% share. However, there is a significant discrepancy between the two sub-samples under analysis. Happy New Year is represented in 70% of images compared to only 5% in Mission Impossible-Ghost Protocol images. Nature and Landscape is the second-largest category in the sample, with 76 images (18%) of the total images surveyed. Clothing comes third with 60 images and a 14% share, followed by Transport/Infrastructure with 42 images (10%). People were identified in 35 images (8%) of the sample. Outdoor adventures are featured in 21 images (5%) including local people, tourists, adventurers, and skiers. 20 images (5%) represented leisure activities, ten images (2.5%) food, six images (1.5%) art objects, and two images (0.47%) shopping.

The portrayal of Dubai and its signs in various media create originals (‘objects’) of which these representations are reproductions, underpinned by a desire to ‘see’ the objects underneath the interpretants/markers. "It is the mechanical reproduction phase of sacralization," MacCannell writes, describing what he calls "sight sacralization," "that is most responsible for setting the tourist in motion on his journey to find the true object. And he is not disappointed. Alongside the copies of it, it has to be The Real Thing" (MacCannell, 2018 p. 45).

In both films, location played an important role in the plot, although as scene-specific settings, rather than Dubai as a whole. Burj Khalifa, currently the tallest building in the world, at 829,84 meters (2,723 ft), is prominently featured as a location in *Mission*

Impossible-Ghost Protocol, starring Tom Cruise as Ethan Hunt who performs stunts, including rappelling from the 130th floor down, running, climbing, and 'swinging' around a rope. Atlantis, the resort hotel, was a perfect location for the Bollywood film *Happy New Year*. The majestic resort hotel located on Palm Jumeirah is the first resort to be built on the Island and is themed after the myth of Atlantis. The cinematic images of the location and the activities of the characters in the film brought imagery from the Grand Lobby, Nasimi Beach, The Royal Beach, Dolphin Bay, and the Ambassador Lagoon to life.

Nevertheless, the films failed to adequately portray the culture, people, clothing, language, or way of life of the citizens of Dubai from a native perspective. This finding suggests that film-makers need to have an operational and empirical concept of "context" (semiotics of visual image or a musical image or the image of taste or the appearance of behavior, etc.) to set a film in a particular location, insofar as the representations that are formed through films are interpreted by the audience and accepted as possible ways of perceiving the phenomenon's existence to create an authentic experience of the location.

In addition, the authors found that cultural resources were represented far more than natural resources. Natural resources like beaches, mountains, and deserts were not preferred by filmmakers. High-rise, medium-rise, and luxury hotels were the most mentioned scenic spots. The primary means of transportation were taxis and the metro. Limited images of leisure and recreational activities were shown. The social environment highlighted the friendliness of residents, with a focus on the expatriate population, rather than local citizens.

6. Conclusions and recommendations

In conjunction with the literature review, the main findings of the visual content analysis support four recommendations to Destination Marketing Organizations (DMOs) and Tourism bodies that might arguably strengthen Dubai's destination branding and communication strategy.

The first recommendation would be to continue inviting film producers to choose Dubai as a shooting location for their film projects. The plot and the environment should be linked to taking the viewer on an emotional journey that precisely matches the setting.

Secondly, Dubai Tourism, the government body in charge of tourism, should continue encouraging filmmakers to shoot their films in Dubai by using tourist attractions as the focus of the filmic scripts. However, filmmakers must be encouraged to increase the promotion and visibility of unfamiliar or even underrepresented places.

Thirdly, Dubai Tourism should develop their communication approach regarding the locations chosen by filmmakers by explicitly identifying the films' settings. Many of the images which were analyzed do not feature information about their location. Dubai tourism should make their promotional material, such as logos, available to the filmmaker to incorporate full details in their filmic script and storyline. This would promote specific locations, attract visitors, and provide greater clarity about the country's destinations. In addition, it is recommended that they include the place when sharing food and drink images for the same reason; to promote the identity of these areas based on their culinary specialties.

Finally, to generate interest among movie followers, and visitors, Dubai Tourism should strengthen its destination branding strategy to become more consistent. The brand should convey a welcoming message to attract people and invite them to learn more about the country and its locations. This could be achieved in part through the more extensive deployment of the logo and the slogan of Dubai tourism, which should be both eye-catching and appealing to film audiences. The motto ideally should generate both intrigue and surprise while encapsulating the values and identity of Dubai. Filmmakers should be encouraged to use the images of the locations in their film posters and share them on social media.

6.1 Limitations and avenues for further research

In parallel with the findings and the recommendations presented in the previous sections, certain limitations with regard to the scope and depth of this investigation should also be recognized. Firstly, this research focused only on the images in the studied films. However, Dubai Tourism is also present on social media platforms, on which Dubai Tourism shares content and images that differ from those shown in cinema. Therefore, a further investigation could be conducted to analyze the differences between content shared on films and social media, complementing the conclusions that have been reached in this paper.

Secondly, this research focused exclusively on content extracted from filmic images released in 2011 (*Mission Impossible-Ghost Protocol*) and 2014 (*Happy New Year*). Still, a future study would benefit from analyzing a more extensive database of images of Dubai as it keeps adding more tourism attractions. Thirdly, even though two researchers analyzed the image sample, the results could be different if additional researchers assessed the same content.

Finally, content analysis also has its limitations. The investigation relies mainly on the availability of data, in the sense that the analysis is necessarily constrained by the number of images available in the films. In addition, and more importantly, some authors have argued that content analysis is a descriptive method (Vitouladiti 2014) because it places "emphasis on the "repeatability" of signs rather than their signification" (Anderson, Dewhirst, and Ling 2006, p. 257). In other words, the research may place undue stress on the denotative level of the images rather than the connotative one.

References

Afshardoost, M., &Eshaghi, M. S. (2020). Destination image and tourist behavioral intentions: A meta-analysis. *Tourism Management, 81*, 104154.

Agapito, D., Oom do Valle, P., & da Costa Mendes, J. (2013). The Cognitive-Affective-Conative Model of Destination Image: A Confirmatory Analysis. *Journal of Travel & Tourism Marketing, 30*(5), 471-481.

Anderson, S.J., Dewhirst T., and Ling, P.M. (2006). *Every document and picture tells a story: using internal corporate document reviews, semiotics, and content analysis to assess tobacco advertising*. [online]. Tobacco control, 15, 254-261

Araújo Vila, N., Fraiz Brea, J. A., & de Carlos, P. (2021). Film tourism in Spain: Destination awareness and visit motivation as determinants to visit places seen in TV series. *European Research on Management and Business Economics, 27*(1), 100135.

Atkin, Albert, "Peirce's Theory of Signs," *The Stanford Encyclopedia of Philosophy* (Summer 2013 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/sum2013/entries/peirce-semiotics/>.

Bainsbridge, J., Goc, N., & Tynan, L. (2010). *Media and Journalism*. Oxford University Press

Baloglu, S., & McCleary, K. W. (1999). A model of destination image formation. *Annals of Tourism Research, 26*(4), 868-897.

Beeton, S. (2005). *Film-Induced Tourism*. Bristol, UK; Channel View Publications.

Beeton, S., Bowen, H. E., & Santos, C. A. (2006). State of knowledge: Mass media and its relationship to perceptions of quality. *Quality tourism experiences*, 25-37.

Berger, A.A. (2005). *Media analysis techniques*. [online]. 3rd ed., Calif, Sage Publications.

Berger, A.A.(2010). cultural criticism: A Primer of key concepts.essay,Sage Publications.

Binsbergen, J., (2013). *Quantitative content analysis*. [online]. Last accessed 4 December 2021.

Brown, J. A. (2013). *Television ', Critical Viewing Skills,' Education: Major Media Literacy Projects in the United States and Selected Countries* (1st Edition ed.): Routledge.

Bruner, E. (2005). *Culture on tour*. The University of Chicago Press.

C.Albers, P., &R.James, W. (1988). Travel photography: A methodological approach. *Annals of Tourism Research*, *15*(1), 134–158.

Cho, Y., Wang, Y., &Fesenmaier, D. R. (2002). Searching for Experiences:: The web-based virtual tour in tourism marketing. *Journal of Travel & Tourism Marketing, 12*(4), 1-17. doi:10.1300/J073v12n04_01

Connell, J. (2012). Film tourism-Evolution, Progress, and Prospects. Tourism Management. Volume 33, Issue 5, October 2012, Pages 1007-1029

Crouch, D., Jackson, R., & Thompson, F. (2005). The Media and the Tourist Imagination: Converging Cultures. In (1st Edition ed., pp. 1-4): Routledge.

Dahlstrom, D. and Somayaji, V., (2003). *Semiotics and UID*. [online]. Last accessed 17 May 2021.

Dann, G. M. S. (1996). *The language of tourism: a sociolinguistic perspective*. Wallingford: Cab International.

Dominique Ferreira Lopes, S. (2011). Destination image: Origins, Developments and Implications. *Pasos*, 305–315.

Echtner, C., (1999). The semiotic paradigm: implications for tourism research. [online]. *Tourism Management*, 20, 47-57.

Echtner, C., & J.R. Brent, R. (1993). The Measurement of Destination Image: An Empirical Assessment. *Journal of Travel Research*, *31*(4), 3–13.

Gartner, W. C. (1994). Image Formation Process. *Journal of Travel & Tourism Marketing, 2*(2-3), 191-216.

Gerbner, G. (1998). Cultivation Analysis: An Overview. *Mass Communication and Society, 1*(3-4), 175-194.
Hsieh, H.-F., and Shannon, S., E., (2005). Three approaches to qualitative content analysis. [online]. *Qualitative Health Research*, 15 (9), 1277-1288.
Hudson, S., & Ritchie, J. (2006). Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research, 44*, 387 - 396.
HueteAlcocer, N., & López Ruiz, V. R. (2020). The role of destination image in tourist satisfaction: the case of a heritage site. *Economic Research-EkonomskaIstraživanja, 33*(1), 2444-2461.
Hunt, H. Keith 1977 CS/D-Overview and Future Research Direction in Conceptualization and Measurement of Consumer Satisfaction and Dissatisfaction. H. Keith Hunt, ed. Cambridge, MA: Marketing Science Institute
Hunter, W. C. (2012). Projected Destination Image: A Visual Analysis of Seoul. *Tourism Geographies, 14*(3), 419-443
Hunter, W. C. (2016). The social construction of tourism online destination image: A comparative semiotic analysis of the visual representation of Seoul. *Tourism Management, 54*, 221-229.
Jakopović, H. (2020). YouTube's Role in Destination Image Creation. *Journal of Education Culture and Society, 6*(1), 217-226.
Kim, S., & Kim, S. (2018). Perceived values of TV drama, audience involvement, and behavioral intention in film tourism. *Journal of Travel & Tourism Marketing, 35*(3), 259-272. doi:10.1080/10548408.2016.1245172Kislali, H., Kavaratzis, M., &Saren, M. (2020). Destination image formation: Towards a holistic approach. *International Journal of Tourism Research, 22*(2), 266-276.
Kotler, P. and Barich, H. (1991) A Framework for Marketing Image Management. Sloan Management Review, 32, 94-104.
Lasswell, Lerner, and Pool 1952, How content Analysis works. In H.D. Lasswell, D. Lerner, &I.d.S Pool Comparative study of symbols: An introduction)pp. 34-41). Stanford University Press
Liu, Y., Chin, W. L., Nechita, F., &Candrea, A. N. (2020). Framing Film-Induced Tourism into a Sustainable Perspective from Romania, Indonesia, and Malaysia. *Sustainability, 12*(23), 9910.
Lucília, C., Cristina, E., Cristina, F., & Helena, A. (2017). Film-induced tourism: a systematic literature review. *Tourism & management studies, 13*(3), 23-30
MacCannell, D. (2018). The Making of The Tourist. *Open Edition Journals*
Mak, A. H. N. (2017). Online destination image: Comparing national tourism organizations' and tourists' perspectives. *Tourism Management, 60*, 280-297.
Martín-Santana, J. D., Beerli-Palacio, A., &Nazzareno, P. A. (2017). Antecedents and consequences of destination image gap. *Annals of Tourism Research, 62*, 13-25.
Michael, N., Balasubramanian, S., Michael, I., & Fotiadis, A. (2020). Underlying motivating factors for movie-induced tourism among Emiratis and Indian expatriates in the United Arab Emirates. *Tourism and Hospitality Research, 20*(4), 435-449.
Mick, D. G., (1986). Consumer research and semiotics: exploring the morphology of sign, symbols, and significance. [online]. *Journal of Consumer Research*, 13 (2), 196-213.
McKee, A., 2003. *Textual Analysis: Beginners guide*. Online Publication Date: January 1, 2011.
Moon, H., & Han, H. (2019). Tourist experience quality and loyalty to an island destination: the moderating impact of the destination image. *Journal of Travel & Tourism Marketing, 36*(1), 43-59.

Morentin, D. J. M. (2008). *La semiotica de losbordes/ The semiotics of the edges: Apuntes De MetodologiaSemiotica/ Semiotic Methodology Notes (Lengua Y Discurso) (Spanish Edition)*. Editorial Comunicarte.

Muhoho-Minni, P., & Lubbe, B. A. (2017). The role of the media in constructing a destination image: the Kenya experience. Communication*, 43*(1), 58-79.

Noth, W., 1990. *Handbook of Semiotics (Advances in semiotics)*. Indiannapolis: Indiana University Press

Nakayama, C. (2021). Film-Induced Tourism Studies on Asia: A Systematic Literature Review. *Tourism Review International, 25*(1), 63-78.

Oviedo-García, M. Á., Castellanos-Verdugo, M., Trujillo-García, M. A., & Mallya, T. (2016). Film-induced tourist motivations. The case of Seville (Spain). *Current Issues in Tourism, 19*(7), 713-733.

Pearce, P. (1991). Analyzing tourist attractions. *Journal of tourism studies, 2*(1), 46-55.

Pritchard, A., & Morgan, N. J. (2001). Culture, identity and tourism representation: marketing Cymru or Wales? *Tourism Management, 22*(2), 167-179.

Rattanaphinanchai, S., &Rittichainuwat, B. N. (2018). Film–induced tourism in Thailand: an influence of international tourists' intention to visit film shooting location. *International Journal of Tourism Sciences, 18*(4), 325-332.

San Martín, H., & Rodríguez del Bosque, I. A. (2008). Exploring the cognitive-affective nature of destination image and the role of psychological factors in its formation. *Tourism Management, 29*(2), 263-277.

Stepchenkova, S., P. Kirilenko, A., & M. Morrison, A. (2009). Facilitating Content Analysis in Tourism Research. *Journal of Travel Research*, *47*(4), 454–469.

Stepchenkova, S. and Zhan, F. (2013). Visual destination images of Peru: a comparative content analysis of DMO and user-generated photography. [online]. *Tourism Management*, 36, 590-601.

Su, D. N., Nguyen, N. A. N., Nguyen, Q. N. T., & Tran, T. P. (2020). The link between travel motivation and satisfaction towards a heritage destination: The role of visitor engagement, visitor experience, and heritage destination image. *Tourism Management Perspectives, 34, 100634.*

Teng, H. (2020). Can film tourism experience enhance tourist behavioral intentions? The role of tourist engagement. *Current Issues in Tourism*, 1-14

Teng, H., & Chen, C. (2020). Enhancing celebrity fan-destination relationship in film-induced tourism: The effect of authenticity. *Tourism Management Perspectives, 33*, 100605.

Terzidou, M., Stylidis, D., &Terzidis, K. (2018). The role of visual media in religious tourists' destination image, choice, and on-site experience: the case of Tinos, Greece. *Journal of Travel & Tourism Marketing, 35*(3), 306-319.

Tresidder, R. and Hirst, C. (2012). *Marketing in food, hospitality, tourism, and events*. Oxford, Goodfellow Publishers Limited.

Tserkeridou.S, Pitas.I.,2001. Content-based video parsing and indexing based on audio visual interaction.IEEE Transactions on Circuits and Systems for Video Technology, 11(4) 522-535.

Tuclea, C., &Nistoreanu, P. (2011). How film and television programs can promote tourism and increase the competitiveness of tourist destinations. *Cactus Tourism Journal, 2*(2), 25-30.

Umburto, E. (1976). *A theory of semiotics*. Bloomington: Indiana University Press

Vitouladiti, O., (2014). Content analysis as a research tool for marketing, management, and development strategies in tourism. [online]. *Procedia Economics and Finance*, 9, 278-287.

Willems, K., Brengman, M., & Van Kerrebroeck, H. (2019). The impact of representation media on customer engagement in tourism marketing among millennials. *European Journal of Marketing, 53*(9), 1988-2017.

Williams, A. (2006). Tourism and hospitality marketing: Fantasy, feeling, and fun. *International Journal of Contemporary Hospitality Management, 18*, 482-495. doi:10.1108/09596110610681520

Wolcott, H. F. (1995). Making a Study More Ethnographic. Representation in Ethnography. John Van Maanen. In: Thousand Oaks: Sage Publications.

Yen, C., & Teng, H. (2013). Celebrity Involvement, Perceived Value, and Behavioral Intentions in Popular Media-Induced Tourism. *Journal of Hospitality & Tourism Research, 39*(2), 225-244.

Xiaohong, L. (2015). Destination Image Perception of Tourists to Guangzhou—Based on Content Analysis of Online Travels. *Journal of Service Science and Management*, 662–672.

Yhee, Y., Goo, J., & Koo, C. (2021, 2021//). *Meme Tourism: A Conceptual Framework*. Paper presented at the Information and Communication Technologies in Tourism 2021, Cham.