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Television Series and Tourism
- Impacts of a television series on its screened location and the relationship between the film production and the location

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Abstract

Film tourism is a widely growing phenomenon with various benefits the filmed location can take advantage of. This study examines the impacts of a Turkish television series named *Kavak Yelleri* on its screened location, a Turkish Aegean Seaside town named *Seferihisar*. Besides the impacts of the series, the relationship between the screened location and the film crew is studied. This case includes a further particular feature; the screened location in *Kavak Yelleri* is named after another existing town, *Urla*, in the storyline, while it is actually filmed in Seferihisar. A qualitative case study approach has been implemented in order to scrutinize the subject. The empirical data was conducted through interviews with the municipality of Seferihisar and its local people, local people of Urla, and an interview with a member from the film crew of *Kavak Yelleri*. a) It becomes evident that the television series has positive social and economical impacts on Seferihisar. The power of media and the presence of the film crew are the main contributors. b) The discrepancy of location name between reality and storyline has affected the path of the film tourists. c) A well handled relationship between the screened location and film crew can have valuable implications for tourism.

Keywords: tourism, film tourism, television series, Seferihisar, Kavak Yelleri

Acknowledgements

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1. Introduction

1.1 Background

Filming a television series or movie in a region has been seen to have dramatic effects on tourist visitation and expectations. Regardless of its form, real-life documentaries or fictional fantasy tales, films have always been a way for viewers to encounter other places (Beeton 2005). The natural scenery, exciting locations, storyline themes and human relationships portrayed in the film are all recognized as motivators for people to visit certain locations (Riley et al. 1998). Film as a major form of entertainment, our interest in celebrities, and increasing levels of tourism, have together shaped the film-induced tourism. Every indication is that this tourism segment only grows rapidly (Beeton 2005; Hudson & Ritchie 2006). The once mundane buildings, streets and districts suddenly obtain interest, status and ambience because of its role as a film location and its association with the famous (Schofield 1996). In the late 1980s to early 1990s the tourism industry began to recognize the ability of films to generate tourism (Roesch 2010), but despite this knowledge, the use of its potential benefits has been adopted slowly (Riley et al. 1998). However, the recognition of film tourism has made the tourism industry to start promoting places through film productions with various branding strategies (Roesch 2010). Nevertheless, film tourism is such a phenomenon, that sometimes, visitation numbers increase unexpectedly without efforts to attract film tourists. Either way, film tourism does come together with its positive or negative outcomes. This research will focus on the Turkish television series *Kavak Yelleri* (2007) and its impact on its screened location *Seferihisar* as well as the relationship between the film production and the location. Additionally, this case characterizes a further feature, the screened location is named differently, *Urla*, in the storyline, and accordingly, the viewers know what they see on the television as Urla, when it actually is Seferihisar.

Turkish television series have become an important travel motivator for both domestic- and international tourists to different parts of Turkey (Zamur 2007; Dörtkardes 2008). One example is the Turkish television series *Gümüs* (2005) which after being broadcasted in Arabic countries a tourist flow of Arabs travelled to Istanbul, not to see its famous features, but to see the locations of the television series. Now tourism operators arrange packages and tours for the "*Gümüs*-tourists" (AFP 2009). *Gümüs* drew 105 000 visitors from Arab countries in May alone year 2009, which is an increase of 33% on the year before when the series first started to televise Arabic channel. Its final episode was seen by nearly 80 million Arabic viewers (Sobecki 2010). Regarding the domestic film tourism, for instance, television series filmed in Anatolia have been the opportunity for locations to introduce themselves. The tour operators are arranging their tours according to the locations of the series. For instance, the television series *Asmali Konak* (2002), filmed in Ürgüp, is one example which causes domestic tourism influx. The period when the series were broadcasting, the bus numbers arriving to the destination reached 300 a day (Zamur 2007).

A further example of television series that has an impact on tourism increase is the Korean television series *Winter Sonata* (2004). Its main screened location, Gangwon province, received 1 435 000 foreign tourists mainly from Japan, China and Taiwan in year 2004. Evidently *Winter Sonata* caused a visitor increase of 40, 4% compared to the year prior to its screening (Kim et al. 2007). Tooke and Baker (1996) investigated film-induced tourism in the

United Kingdom by focusing on four television series. In each of the cases the effect of location visitation increased noticeably. *To the Manor Born* (1979), filmed on the Cricket St Thomas Estate, caused 37% increase in visitation over a two-year period to the area. *By the Sword Divided* (1983), filmed at Rockingham Castle in Northamptonshire, made an increase of 93% in visitors over a two-year period of time. *Middlemarch* (1993), filmed in Stamford, increased visitation in the first year by 27%, telephone enquiries 102% and postal enquiries 69%. Lastly, *Heartbeat* (1992), screened in Goathland, caused a rapid growth of visitation and reported is that in year 1993, 27% of the visitors had the television series as the reason for their visit (Tooke and Baker 1996).

1.1.1 Definition of Film tourism

> Film tourism describes the effects that film and television productions can have on our travel decisions as they inspire people to experience the screened places firsthand. Not only is film tourism an excellent vehicle for destination marketing, it also presents new product development opportunities, such as location tours, film museums, exhibitions and the theming of existing tourist attractions with a film connection. (Roesch n.d.)

"Film tourism" is a form of tourism that drives visitors to see screened locations during or after the production of films (Roesch 2010). Hudson and Ritchie (2006) suggest that film-induced tourism includes the tourist who visits a destination or attraction due to the destination being featured on television, video, DVD or the cinema screen. Tooke and Baker (1996) define film tourism as "the effect of both cinema film […] and of television film on the numbers of visitors coming to the place where the filming is believed to have taken place" (Tooke & Baker 1996:87). Riley et al. (1998) explain it as, movies sometimes induce people to visit what they have seen on the silver screen, "If this gaze is directed at objects or features which are extraordinary and thus distinguish the 'site/sight' of the gaze from others, then the properties of a movie location […] qualify as icons for tourists to gaze upon" (Riley et al., 1998:919-920). Thus, as people seek sights/sites seen on the silver screen, they become film-induced tourists (Riley et al. 1998).

1.1.2 Film as tourist motivator

Noted is that media have become a major vehicle of awareness and style leadership that have brought the excitement of various remote environments to millions of people. Its repeatedly exposure makes the desire to see and experience these environments more powerful (Tooke & Baker 1996). The effect of film on human behaviour has been a topic discussed widely, particularly the influence on violent action and social change (Beeton 2005). Similarly, Roesch (2010) points out that mass media have the power to influence societies and even provoke action among them. Research on mass media effects in the mid-20th century carries the notion that the effects of mass media operate on a personal level. Beeton (2005) notes that the mass media not only influence human behaviour, but also play a role in tourist motivation behaviour. In other words, films can have a powerful influence on travel decisions (Hudson & Ritchie 2006). By recognizing this aspect of media influence, it can be realized as a "pull" factor for tourism destinations, and the representation of a destination's identity, image and culture in film and television series can be taken into consideration (Beeton 2005).

Numerous elements motivate people to become tourists and to select particular destinations and activities. One basic motivation is the desire to experience the imaginary pleasures that are created in mind for real (Beeton 2005). Urry (1990) suggests that places are chosen to be gazed upon because of daydreaming and anticipation generated through various non-tourist practices, such as film, television and literature. It is claimed that Butler (1990) suggests that the visual media, such as television and films, is the most powerful source creating images that shapes tourist visitation patterns. This may relate to the assumption that people tend to give more importance on visual information sources than on written ones (for example, see Schofield 1996; Hudson & Ritchie 2006; O'Connor et al. 2010; Roesch 2010).

The popular media of the day acts like a "marker" - a piece of information about a sight - and influences requests for travel destinations through presenting and reinforcing certain images of those destinations (MacCannell, 1999). During the 19th century, novels, poetry and painting were the key sources of image-creation and motivator, later, the development of communication techniques in the 20th century took radio, film and television to the leading point (Butler & Hall 1998, see Beeton 2005). Busby and Klug (2001) argue that literature continues to play an important role in popular culture, but that film and television is the pervasive media of the 21st century. Beeton (2005) describes the relation as "Film is to literary tourism what the Boeing 747 was to mainstream tourism – a major booster for mass tourism" (Beeton 2005:53). As the popularity of film and television have grown rapidly as the main sources to gain information and knowledge as well as entertainment, the influence of movies, videos, DVDs and television on tourism patterns are becoming even more important and pervasive, with fewer people relying on written information (Beeton 2005).

Placing a destination in a film is argued to be the ultimate in tourism product placement. Film images persist for decades, providing publicity and creating identities. The exposure of a film gives the screened location an advertisement viewed by potentially millions of people, an audience that probably could not be reached through the individual tourism promoter (Morgan & Pritchard 1998, see Hudson & Ritchie 2006). The advantage of television is its ability to place a product in a realistic scenario, so that the audience is able to see the use of a product in action. Television can in this sense induce an image of a destination, and thereby provide the viewer with a pre-visit place image (Hanefors & Mossberg 2001). The desire is to influence the audience's travel decision-making process towards the portrayed place. Destination placement in television series has the advantage to not be perceived as hard-selling advertisement. This prevents viewers from switching away and instead touches the viewers emotionally and without interrupting their concentration (Roesch 2010). Similarly, Schofield (1996) notes that the decision-making process of contemporary tourists is developed through the consumption of film and television images without being perceived as promotional material. Thus, popular films and television programmes act as "pull" factors for tourists by generating interest in the featured geographic locations. In addition, the way the viewers consume films, as where the film is viewed and with whom, is crucial to the imaginations created and the relationship the viewer develops with the film (Beeton 2005).

1.1.3 Cinema and Television production

Fictional screen-based media types are common to be distinguished into cinema and television broadcast as they are distinct in their method of representation (Roesch 2010). The two media types are often seen as alike, but Ellis (1992) elucidates their differences from each other regarding their social roles, their forms of institutional organization and their general

aesthetic procedures. One among other distinctions is that cinema presents a feature film as a public event while television productions, such as television series, are watched in a private and more casual atmosphere. Furthermore, the cinematic narrative is concerned with a specific problem that has to come to a conclusion at the end of the film, whereas television is involved with the open-ended serial that appears through a series of interconnected episodes (Ellis 1992). Consequently, as the viewer is exposed to a serial for a longer period there is more time to develop empathy with the characters (Roesch 2010). Beeton (2005) similarly states that the viewer's empathic relationship with the storyline, characters and setting is developed and preserved over a period of time. This can keep the location of the television series in viewers' minds, by constructing and reinforcing the desire to visit that particular destination. Furthermore, by seeing film crews spend many years on-location, the link between gets reinforced. Suggested is that, television series tend to have more long-term impacts than a feature film does, as long as it is not extremely popular (Beeton 2005). In this study the word 'film' refers to both feature films and television series. 'Television series', 'series' and 'serial' are used as equivalents, whereas 'movie' refers to feature films.

1.2 Problem definition, purpose and research questions

The study examines the impacts of television series on its screened location as well as the relationship between the film crew and the location. The field of film tourism is significant as it is a widely growing phenomenon and there are relevant benefits for tourism stakeholders to take advantage of. At the same time, the involved parts of a town should be observant on the impacts of unexpected recognition of the screened location. Therefore I find it valuable to familiarize with various elements related to this phenomenon. This research is a case study of the Turkish television series *Kavak Yelleri* (2007) and the Turkish Aegean seaside town *Seferihisar*, with its main filmed district, *Sigacik*. By researching the impacts of *Kavak Yelleri* on Seferihisar I aim to contribute an understanding of what effects a television series may have on the particular town and how that town copes with those effects. The effects regard tourism accompanied by economical-, social- and environmental impacts. Further, the research has a focus on the relationship between the film crew and Seferihisar. This is adopted since by identifying the elements of this relationship, I expect to contribute knowledge to how the tourism- and film industry can cooperate – mainly with the perspective of the benefit for the destination. Additionally, the case that is adopted in this research has a further element that should be mentioned as it is necessary to understand this aspect to be able to understand the impacts of *Kavak Yelleri* on Seferihisar. The first episodes of *Kavak Yelleri* were filmed in another Aegean town, *Urla*, and therefore the location seen in the series is still named Urla in the storyline even though it is actually filmed in Seferihisar.

Accordingly, the purpose and the research questions are:

1.2.1 Purpose

> The aim of this study is to examine the impacts of television series on its screened location. An additional aim is to examine the relationship between the film crew and location.

1.2.2 Research questions

1. What are the effects of the television series *Kavak Yelleri* on the town Seferihisar?

2. What are the outcomes of *Kavak Yelleri* naming the screened location 'Urla', instead of its actual name, 'Seferihisar'?

3. How is the relationship between the film crew of *Kavak Yelleri* and Seferihisar?

1.3 Delimitations

No data has been conducted from film tourists, this study is based on the experiences of the other involved parts; Local people of Seferihisar and Urla, Authorities of Seferihisar and the film crew. Questions of psychological reasons why people visit places due to films and the visitors' experiences on-location are not widely discussed. There is not an extensive investigation of Urla and the effects caused to it by *Kavak Yelleri*. This research mainly includes Urla in terms of if tourists go there due to *Kavak Yelleri*. This research aims only to investigate locations related to *Kavak Yelleri* in the Aegean area, the screened locations of Istanbul is excluded. This is simply because it is not relevant for this particular case because of Istanbul's size and already extended visitor numbers.

1.4 Definitions

Film: a general term, refers to both feature films and television series

Television series: equivalent with series and serial

Movie: refers to feature films

Seferihisar/Sigacik: Seferihisar is the town; Sigacik is a district of Seferihisar where *Kavak Yelleri* is mainly filmed. Both names are used in the text. Generally Seferihisar is used. If the interviewees said Sigacik in the interview conversation, Sigacik is used.

Asli's house: A house in Sigacik which is used in *Kavak Yelleri*, it is the house of a girl named Asli in the storyline. "Asli's house" is one of the main locations the film tourists are curious about.

1.5 Disposition

PART ONE: **Introduction**
The section introduces the reader to the field of film tourism followed by a presentation of the research aim, delimitations and definitions.

PART TWO: **Method**
The approaches and methods used to conduct this research are presented, motivated and discussed. Main topics raised are: Research approach, Data collection, Respondents, Data processing, and Research credibility and ethics.

PART THREE: **Theoretical framework**
Relevant theories are presented in order to both understand the film tourism field more comprehensively and to relate and reflect when approaching the empirical data.

PART FOUR: **Empirical data**
The empirical data collected from Seferihisar, Urla and *Kavak Yelleri* are presented.

PART FIVE: **Analysis and discussion**
The theoretical framework and empirical data are linked and discussed.

PART SIX: **Results**
This section presents the research conclusions, defines knowledge contribution and also suggestions for further research are given.

PART SEVEN: **Quality assurance and critical review**
The quality of the research is discussed critically.

PART EIGHT: **References**
The used references are provided in this section.

PART NINE: **Appendices**
Interview guideline is presented in Appendix I and maps of Seferihisar are provided in Appendix II.

2. Method

2.1 Research Approach

2.1.1 Qualitative research approach

It is usual to make a distinction between quantitative- and qualitative approaches by saying that the former concerns counting and measuring while the later goes deep and finds specific characteristics (Repstad 1999). Gillham (2000) associates the qualitative element with data enabling an understanding of what is going on in a context, by finding underlying reasons in people's feelings, perceptions and experiences. The quantitative approach, which is commonly linked to objectivity, may ignore data important for an adequate understanding of a context (Gillham 2000). Consequently, as the aim of this study mainly is to understand what may happen in a community when being exposed to the public gaze and to understand the relationship between the tourism and film industry, it is appropriate to adopt a qualitative approach. Further, qualitative research is well suited for phenomena little studied or known about (Johannessen & Tufte 2003), accordingly, it is argued that film tourism is a field that needs further research (for example, see Riley et al. 1998; Beeton 2005; Roesch 2010).

2.1.2 Linking theory and research

Within social research the theory and empirical data are closely connected (Johannessen & Tufte 2003). Theories not substantiated by empirical research may be considered as speculation, while empirical data without connections to theoretical frameworks can be seen as isolated descriptions of individual cases with limited ability to bring understanding or new insights of social phenomena. Accordingly, the aim is to integrate theory and empirical data in order to be able to conduct an appropriate social research (Johannessen & Tufte 2003). There are two main views when linking theory and research, one is the deductive stance which is usually associated with quantitative research and has its standpoint in the existing theory from where hypotheses are developed and then tested through empirical research (Bryman 2008). The other view is inductive, associated with qualitative research where theory is an outcome of the empirical research (Bryman, 2008). Briefly, this view concerns to draw conclusions from the particular to the more general (Johannessen & Tufte 2003).

Bryman (2008) points that it is helpful to think of the relationship between theory and research as deductive and inductive strategies, but that they are not as straightforward as sometimes presented. May (1997) explains that social theory informs our thinking and assists us in making research decisions and sense of the surrounding world. The experiences of doing research and its findings influence our theorizing, and thus, there is a constant relationship existing between social research and social theory (May 1997). Gillham (2000) notes that a researcher who works inductively needs to know what others have done in the field of interest and consequently, the first stage is to review the context. Accordingly, from there, research questions; methods to investigate; and probable explanations will emerge, he concludes it like; "making sense of what you find after you've found it" (Gillham 2000:6). Likewise, Bryman (2008) notes that theory is often used as a background to qualitative investigations.

Similarly as stated above, this research has an inductive stance but with assistance through a review of previous theories and literature to get familiar with the field. Thereby accordingly, research questions are formed as well as methods to a particular case are decided and later connections or new findings to the field are investigated.

2.1.3 Case study

Case studies focus on instances of a particular phenomenon with an intention to provide a comprehensive understanding of events, relationships, experiences or processes occurring in that particular instance (Denscombe 2007). Within social settings, relationships and processes tend to be interrelated and in order to understand one thing it is needed to understand many others as well as how the various parts are linked. The case study approach is particularly useful for understanding complex phenomena that are totally or partially unknown which contains large quantities of variables and relationships (Gummesson 2004). By concentrating on one case there may be insights recognized that can have wider implications, which may have not come to light through a research strategy which tries to cover a large number of instances, such as a survey approach (Denscombe 2007). A case study approach is suitable for this research as it investigates different elements of a complex relation: the impacts of a television series on a town are investigated; the relationship between the town and the television series are looked upon; outcomes of name discrepancy of the town between reality and series is studied as well – all of which is relevant for one case and all of which is studied through human experiences.

In a case study the researcher generally has to make choices and pick out one example from a wider range of examples related to the field being investigated (Denscombe 2007). A case can for instance be an individual, group, institution or a large-scale community (such as a town, an industry, a profession) (Gillham 2000). The main reason why to study the relation of television series and tourism in Turkey is because lately, this phenomenon has been given attention in media and seems to be a potentiality for tourism and small towns. Therefore it was appropriate to choose a town which was not already a well-attended tourist destination and where the probable flow of film tourists was apparent.

The case:
The case encapsulates the Turkish television series *Kavak Yelleri* (2007) and its screened location *Seferihisar*, a Turkish Aegean seaside town. The series is manly filmed in *Sigacik*, a district of Seferihisar. The start of *Kavak Yelleri* took place in another Aegean seaside town, *Urla*, but was later moved to Seferihisar. This caused a discrepancy between the town-name in the storyline and the actual name of the screened location. The focus of this case study is on:

- The impacts of *Kavak Yelleri* on Seferihisar/Sigacik
- The implication of the name discrepancy in terms of inducing film tourists
- The relationship/cooperation between Seferihisar (municipality and local people) and the film crew of *Kavak Yelleri*

2.2 Data collection

The data used in this research were conducted of books, academic articles, sources from Internet and interviews. The empirical data was mainly collected in Sigacik and Urla - the locations related to the television series *Kavak Yelleri*.

2.2.1 Interview

Interview as a data collection method is well suited when applied to the exploration of complex phenomena. It lets the researcher gain insight into people's opinions, feelings, emotions, aspirations, attitudes and experiences (Denscombe 2007; May 1997). If the researcher begins the investigation with a fairly clear focus of issues to be covered, it is likely that the interviews will be semi-structured, so the more specific issues can be addressed (Bryman 2008). In semi-structured interviews the researcher has a list of issues to be addressed and questions to be answered. However, the researcher is prepared to be flexible in terms of the order in which the topics are considered and to let the interviewee develop ideas and speak more widely on the issues raised (Denscombe 2007). Bryman (2008) explains that flexibility is important in the approach of interviewing in qualitative research, such as varying the order of questions, clearing up inconsistencies and asking new questions that are not included in the list but arise from the interview.

Interview is an appropriate data collection method for this study as the data is based on experiences of the interviewees regarding the research issues. Empirical data was mainly conducted through semi-structured interviews, however, one interview was held via e-mail. Semi-structured interviews were appropriate for this study as it is helpful with a guideline to cover the intended topics while at the same time being able to include new relevant questions which enriches the gained insight (Repstad 1999).

As the interviewees gave their permission, the interviews were recorded in order to be able to concentrate on the ongoing interview rather than concentrating on taking notes (May 1997). This practice is important for the detailed analysis required in qualitative research and to ensure that the interviewees' answers are captured in their own terms. It is easy to lose the phrases and language used when taking notes. As the semi-structured interview is not strictly formulated it is important to be responsive to the interviewee's answers so that it is possible to follow them up (Bryman 2008).

2.3 Respondents

As the purpose of qualitative approaches is to generate transferable knowledge and not to make statistical generalizations, the researcher may consciously choose the participants for a study rather than sampling on a random basis (Johannessen & Tufte 2003). Bryman (2008) suggests purposive sampling, which means to sample units in a strategic way considering their relevance to the research questions and thereby to understand a social phenomenon. In other words, people tend to be chosen intentionally because they have some special contribution to make, have some unique insight or because of the position they hold. (Denscombe 2007).

The respondents of this study were chosen because they were relevant for the research aim. The Chief of Media and Public Relations Department represented the municipality of Seferihisar and was concerned with the question from a municipal perspective. The local people of Seferihisar were chosen from the filming district Sigacik. Those were chosen because they were either in close relation to the filming of the series or were living their everyday life in Sigacik so that they could be able to say something about probable film tourism. Further, respondents from Urla were included in order to get an insight of possible film tourism. Those respondents were chosen on the similar basis as the local people of Sigacik. Additionally, the production manager of the television series *Kavak Yelleri* represented the film production in order to gain a perspective from the film industry.

Respondent, Municipality of Seferihisar:

- Kivanc Ege: Chief of Media and Public Relations Department

Respondents, local people of Seferihisar:

- Woman: Landlady of the house which is one of the main film location attractions, called "Asli's house"
- Woman: Herbal shop owner, moved permanently to Sigacik in May 2010, but used to come to her house in Sigacik which she already had before.
- Woman: A foreign woman, no particular position, living there and enjoying the peacefulness of Sigacik
- Man: Owner of Hotel Teospa, the hotel where the film crew stayed and filmed at
- Man: Working for the local press
- Man: Fisherman and owner of a pension
- Man: Taxi driver
- Man: Working at a gift shop owned by the municipality
- Man: Herbal shop owner, similar to Herbal shop owner above.
- Man: Café owner

Respondents, local people of Urla:

- Woman: Receptionist at the hotel where the film crew stayed at
- Woman: Café owner
- Woman: Waitress
- Man: Kiosk worker
- Man: Taxi driver 1
- Man: Taxi driver 2

Respondent, *Kavak Yelleri*:

- Fikret Soganci: Production manager

2.4 Data processing

The semi-structured interviews were transcribed and then categorized with regard of the research questions. Even if transcribing is an extensive process I find it relevant as it brings the author closer to the material which is going to be analyzed and in turn makes the analyzing process somewhat easier (Denscombe 2007). The analyzing of the empirical is influenced by the interpreter's experiences and theoretical perspectives (Ödman 2004). During the analysis of qualitative interviews, it is common to first read through the interview text and try to get a general meaning. Thereafter, the researcher goes back to certain themes and special expressions and tries to identify their meaning, then again returns to the more global meaning of the interview in the light of the deepened meaning of the parts, and so on (Kvale 1996). This explains the approach of data processing in this study and relates to the hermeneutic approach. The hermeneutic approach can grasp meanings based on human experiences (Ödman 2004), accordingly, this study is mainly based on the human experiences of a certain phenomenon. Every phenomenon can only be understood within its context. The researcher can come to an understanding and interpret a phenomenon by letting the parts illuminate the whole, and the whole illuminate the parts (Ödman 2004).

2.5 Research credibility and ethics

It is claimed that social research with a qualitative stance lacks objectivity and there are concerns about to what extent the study is influenced by the researchers own values (Kvale 1996). There is no reason to deny this issue, but I have tried to overcome it in some ways. Firstly, I aimed to approach all kind of sources in this study critically, further I aimed to use different sources to either encapsulate different perspectives or to confirm the initiate source, lastly I aimed to clearly indicate my intentions, approaches and sources in order to reach a possible transparency. By being open and explicit the researcher gives the opportunity to the reader itself to evaluate the research quality and results (Denscombe 2007).

Further, a standard criticism of qualitative case studies is that findings deriving from it cannot be generalized (Bryman 2008). However, it would be naivety to claim the opposite. Rather this case study generates an intensive examination of a single case which is later analyzed in the light of previous theoretical reasoning (Bryman 2008). Thus, this study primarily considers the elements within this particular case, but this does not hinder it from being applied to other cases when seeking to understand the film tourism phenomenon because a) the case is a part of a broader category, b) as it is a field which needs more research (Denscombe 2007). Therefore, I believe that case studies are a suitable method when approaching this area of subject.

Personal in depth interviews deal with the issue of to what extent the research in itself and the researcher influence the answers of the interviewees (Bryman 2008). A further issue arises when recording the interviews, as the recorder can intimidate the interviewee and constrain their answers. Questions are also raised considering the honesty of the interviewee answers (Repstad 1999). To ensure the validity of the collected data its plausibility can be balanced to other collected sources (Denscombe 2007). In this case study different perspectives are included which have helped to identify possible inconsistencies. One interview was carried out via e-mail, this type of interviewing may be criticized by its lack of "thick descriptions"

(Fontana & Prokos 2007). However, it is a convenient way to work if it is not possible to conduct a face-to-face interview as well as the interview comes in form of a text written in the interviewees own words (Denscombe 2007) which eliminates the exhaustive process of transcribing (Bryman 2008). Besides, there is a possibility to mail an additional time for clearing out inconsistencies or further questions and the influence of the researcher's presence on the interview answers is fairly eliminated (Bryman 2008).

When using the interview method, there are ethical issues which the researcher has to consider in order to protect the participants from any harm that a research may bring (Bryman 2008). The interviewee must participate on a voluntary basis and has to be well informed of what the aim of the study and the interviewee's participation is. Further the researcher has to protect the participant's personal identity and only use the gained information for research purposes (Johannessen & Tufte 2003). I only intend to use the gained information for the sake of this research and I am protecting the identities of the local people by only presenting their gender and their relevance for the study, as I find it sufficient to be able to understand the context. Some may argue that it is possible to track their identities by their presented positions, however, nearly all interviewees were open to be presented in the report, those who were not are not possible to track by their positions. The interviewees participated voluntarily and they were informed before the interview why I need their participation and what the study concerns.

Sources from Internet, newspaper articles and secondary sources are used, all of which has its implication. Bryman (2008) suggests that internet and news paper articles may give a distorted view of reality, and that Internet is easily accessible for everyone to use and publish even if the particular person has not the adequate knowledge. Further, Repstad (1999) discusses the issue of secondary sources meaning that the source lose its value the more remote it gets from its initial generator, as the implication of the source may alter from its initiate meaning when other interpreters come in between. Therefore it is important to be critical to the sources used and one way to validate a source is to compare it to other independent sources concerning the similar subject (Repstad 1999). In this study secondary sources come in two forms: a) the overall data in this report not generated through this study are secondary sources, which are needed to conduct this research b) referring sources. Referring sources have carefully not been included, except for a few instances. When referring sources have been used it is noticed in order to clear the transparency and when secondary sources have been used in overall, I aimed to examine it critically according to Repstad (1999).

3. Theoretical framework

3.1 Impacts of Film on tourism and location

It is evident that films do have the power to generate film tourism (for example, see Tooke & Baker 1996; Beeton 2005; Roesch 2010). Tooke and Baker (1996) reveal in their study that many responded that television series had affected their business positively both in terms of finance and visitor figures but few were able to back this up with statistics. The authors notice that the collection of visitor figures was a recent phenomenon, where some organizations had not considered counting visitors and could not understand why they would be useful while others were considering doing so and some had only recently begun (Tooke & Baker 1996). Riley et al. (1998) claim in their investigation that many locations have not counted visitors because they were not attractions before. People living in film locations or affected by the business of films and tourism are convinced about the phenomenon, but evidence has been sporadic and small in volume. Riley et al. (1998) mean in their study that there is a wide range of reasons for visiting locations and an array of attractions that lure people.

An increase in visitor numbers has inevitably an effect on the location's economy, environment and socio-cultural balance (Tooke & Baker 1996). Film tourism has been shown to generate both positive and negative impacts (Hudson & Ritchie 2006). Thus, as profitable as film-induced tourism may be, there are several problems that accompany this unexpected recognition (Riley et al. 1998). For film production companies the relevance is to find locations which are easily accessible, close to production facilities and require as little physical and digital enhancement as possible. Consequently, preferred locations may already contain the necessary features that are required for the shooting. These features may already be popular tourist attractions, such as an old castle or a specific natural feature, but places used for location filming can also be turned into new attractions (Roesch 2010). It is common that the location does not have the carrying capacity to cope with increased visitation which may bring a number of possible undesirable consequences (Tooke & Baker 1996). Moreover, generally, film producers do not consider the impacts of film-induced tourism, as once they have completed their on-location filming, they leave (Beeton 2005). Beeton (2005) claims that there is no evidence of that film producers' initial site selection include any considerations of long-term community impacts, positive or negative.

The structure of a community can change notably due to film productions. This may happen through the different attitudes of the residents towards positive and negative effects of the film production. There have been cases where the local community refused to support the filming in their area due to fears of negative impacts and which in turn may lead to the selection of an alternative shooting location (Beeton 2005). In areas where the community is more involved in the filming process, the filming tends to have positive effects on the social identity by creating a sense of local pride (Wright 2004, see Roesch 2010). Regarding the effects of a "new" type of tourism in an area, not only the effect on the community should be considered, but also the existing tourism base (Beeton 2005). The flow of film tourists may alter the structure of the town's tourism sector considerably from a remote tourist area catering overnight guests into a day visitor attraction (Roesch 2010). Similarly, Tooke and Baker (1996) express that their case studies of film-induced tourism relate to day trips and domestic excursion. They continue to point that this does not refute the ability of films to act as a powerful means of attracting international tourism. Film-induced tourism can be seen to either broaden the visitor base or displace traditional visitors (Beeton 2005). Besides the

changes of the existing tourism there is also a probability that the film production itself will cause destruction (Roesch 2010) and also the development of tourism will bring dramatic changes to the natural and visual landscape of the town, such as if more motels, units and marinas are built (Beeton 2005).

As mentioned above, Tooke and Baker (1996) are focusing on the carrying capacity of a site and find it to be a major concern for an area that gains unexpected tourist significance, regarding loss of privacy and local facilities for locals as well as the increased vehicle traffic and pedestrian congestion. In their report, they note that even tourists find Goathland[1] too busy and overcrowded. Riley et al. (1998) concern about the exploitation of the locals and visitors, the increasing prices, the lack of preparedness from locals when dealing with the tourism increase, and safety concerns. These elements are linked to any impacts of increased tourist visitation. The authors also point out impacts related specifically to film-induced tourism; the loss of visitor satisfaction due to the way the location differs from the way it is portrayed on film, and various effects of souvenir hunters, such as those picking highway and street signs. The destruction of the natural environment is also a concern (Hudson & Ritchie 2006).

Beeton (2005) claims that the actors of a destination, such as local government agencies, tourism associations and film commissions tend to evaluate film tourism only from the numbers of visitors that are attracted to the area and how much money they spend. In other words, this indicates that tourism performance is measured by its economic gain. One thing not to forget is the possible deterioration of communities regarding their local culture and environment which tourism may contribute to, and even the destruction of elements that visitors hope to experience (Beeton 2005). Certainly economic development is important, but it is only one aspect of the influence of tourism on an area. Even if it is difficult to measure intangible benefits, it is necessary to the overall impact and influence of tourism development in small communities. Consideration must be given to the outcomes of such development, such as the impact of house price increases on the local rental market and low-income households. In Beeton's (2005) research about the television series *Sea Change* (1998), a proportion of residents have moved to the area with a cut in their income in exchange for a relaxed, small-community lifestyle. Consequently, there was an increase in land and rental prices, which some will benefit from and others not. Therefore Beeton (2005) stress that it is important to not only be concerned with the increased numbers of visitors but also with the overall effects that occur within a community over time, such as changing attitudes and social representations.

Increased tourism may improve the standard of living in the community by contributing to maintain employment and also by creating jobs for the unemployed and welfare-dependent (Beeton 2005). Tourism may also create a sense of belonging and pride in the community, as residents may feel that they possess something that others desire – such as the image which the viewers of the television series desire. The imaging power of a film can be fruitful in providing residents with a positive view of their town, in cases where they se the film portrayal as realistic, evocative and desirable (Beeton 2005).

Beeton (2005) notes that significant amounts of the economic benefits from increased tourist visitation will go to those who earn their living from the respective town, meaning those directly involved in tourism, local traders and associated services, as well as rental and

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[1] The screened location of the television series *Heartbeat* (1992) (Tooke & Baker 1996)

property owners. Those who are retired or make their living outside the town may have a stronger desire to resist the economic changes due to the tourism growth, as they are not directly related to the economic health of the area. Roesch (2010) specifies the economic effect of incomes generated by the expenses spent on location by the film producers themselves. These include location scouting, cost of logistics during the location shooting, contract work assigned to local crafts people, builders, artisans and film crew, and, finally, transport and accommodation costs for cast and crew. Riley et al. (1998) ads a problem when explaining this situation, meaning; when actors, directors, and support crew need accommodation, food, and other services these demands are exploited and turn into a profit seeking even before the film release which drive up local prices.

Roesch (2010) summarizes that there are particularly three industry sectors which profit from these direct effects; the transportation sector (transport of personnel and goods), small trade (set construction, provision of building material) and the tourism industry. Accommodation and catering sector profit considerably from film productions. Since regions realize this economic effects, the establishing of own film commissions to attract film productions to their area increases (Roesch 2010). Both Roesch (2010) and Beeton (2005) note that accommodations can profit well through a film connection. In other words, where hotels have been used as film location, business seems to flourish (Riley et al. 1998). To provide visitors with the ability to stay at the hotel where the characters and film crew stayed at during location shooting allow them to enhance their experience or to visit it as a main attraction (Roesch 2010). This in addition brings new important actors who may contribute significantly to the local, or even national, tourism industry as a whole (Beeton 2010). A further example of profiting from film tourism is the owners of houses and apartments used in the film. In the study of Hudson and Ritchie (2006) a local woman were advertising her apartment as the location in the film scenes.

One issue of the tourism industry is seasonality, however, a significant benefit of film-induced tourism is that the screened locations can be an all-year, all-weather attraction (Schofield 1996). Similarly, Hudson and Ritchie (2006) suggest that additional businesses and services can be created through film tourism, which in turn can encourage the extension and strengthening of the visitor season. Roesch (2010) mentions a different point of view on this matter and suggests that a "major issue with fictional time in a film is the potential generation of experiential, temporal location discrepancies" (Roesch, 2010:80). For instance, if the film tourist visits a screened location in summer, there may be a lack of the snowy scenes portrayed in a film. Additionally, a problem arises through the common procedures of film producers, such as manipulating the temporal condition of the physical condition during the shooting; "Darkness can be imitated by special camera lenses. Snow can be produced artificially" (Roesch, 2010:80). Consequently, if the film location is portrayed differently from reality film tourist dissatisfaction may occur (Riley et al. 1998).

While it is important to not overlook environmental and social impacts of increasing tourism numbers, there are cases when locations fail to recognize the economical benefits due to the fears of other negative impacts (Beeton 2005). Hudson and Ritchie (2006) imply that tourism organizations have been slow to approach potential benefits of film tourism, and the authors assume that this is due to a lack of knowledge, research or evidence that have been able to explain the potential of film tourism. One example is, after the success of the television series, *Pride and Prejudice* (1995), there were concerns about negative social and environmental impacts that would cause costs diverted from other community projects to repair wear and tear and also to provide additional infrastructure and services for film tourists (Beeton 2005).

This suggests a lack of community consultation and education of film tourism effects. The question is, who would be responsible for such consultation? The film producers will leave when their work is done before the impacts become evident, the tourist associations had probably little to do with the filming or choice of location. Perhaps the local councils, who have to approve certain aspects of the filming such as closing public areas, need to take a more proactive role in this regard (Beeton 2005). The other way around are some agencies over-promoting their region through film-induced tourism, which may result in significant social and environmental problems. This is a typical case of tourism authorities looking to increase the numbers of visitors, while not working closely enough with the management agencies who have to deal with their "success" (Beeton 2005).

3.2 Film tourism and destination marketing

Film tourism is a growing phenomenon worldwide and the benefits of film tourism are becoming increasingly apparent (Hudson & Ritchie 2006). As being attractive to wide and diverse markets, destination marketers can use a film for marketing campaigns if the film is seen as an appropriate fit for the destination. Crucially, the link between the film and a location has to be made successfully in order to generate film tourism. Destination marketers can adopt a variety of marketing activities both before and after release of a film in order to influence film tourism (Hudson & Ritchie 2006). Movie maps have been found to be successful as part of a film tourism marketing campaign. Other marketing activities can include guided tours on the screened locations and film walks (Roesch 2010).

While destinations now recognize the potential of film to induce tourism and create a powerful destination image, there is a lack of control on how and to whom the destination is presented through commercial films. Film producers are just concerned in creating their film, not the tourism image that the destination marketers or community may desire. As a consequence, the film may portray the destination in an undesired way so that the community can not use it in their strategies or want to be a part of it (Beeton 2005). Just as films and media can create positive destination images, there are cases where films may form an unfavourable imagery, which may result in repellent destination images and perceptions. Consequently, for a destination to take advantage of its film and media exposure, it is crucial that an appropriate and positive image is depicted (Macionis 2004, see O'Connor et al. 2010). However, worth mentioning is that not only beautiful landscapes and 'positive' depictions attract film tourists, there is a side of "dark" tourism as well. For instance, the cult horror movie *The Blair Witch Project* (1999) became a great visitor attraction as well as the area in Paris where princess Diana of Wales died (Roesch 2010). The outcome of film-induced tourism can be incredible but the tourist stakeholders need to know what is being filmed in their area and to take an interest in it. However, the promotional ability of films is not equal and some may have little impact while others may be both powerful and unforgettable (O'Connor et al. 2010)

There are cases where films have caused an influx of visitors to screened places without any effort of marketing associations to make use of a film as a promotional tool. In these cases, the film tourist find the screened locations through own research and word-of-mouth propaganda (Roesch 2010). The movie *Captain Corelli's Mandolin* (2001) brought a significant visitor influx to the island of Cephalonia, due to its exposure in the film, though it was not promoted as a film location by the responsible destination marketing organization

(Hudson & Richie 2006). This is one example contradicting the assumption of Cousins and Andereck (1993), who suggest that in order to attract film location tourists, the promotion of film locations must be driven by a professional destination marketer (see Roesch 2010).

Destination marketing relates to strategic planning and the use of publicity to promote business investment, visitation or in-migration to a particular region (Nielsen 2001). While this being economically driven, it is important to maintain the community well-being and lifestyle. Therefore, it is desired for destination marketing to include cooperation with all sectors of the community, such as the government, businesses, interest groups, residents and even visitors. Without inclusiveness and active participation, the results could disenfranchise members and disrupt community cohesion (Beeton 2005). Community cohesion is particularly relevant for destinations such as communities that have a pervasive single image with a limited diversity of tourist products in comparison with countries or larger cities. However, issues of community power relations and politics tend to challenge the ambition of cooperation. Consequently, this affects the destination image, as it is a complex element that is created of various sources and information the issue of maintaining a consistent marketing image has become complicated (Beeton 2005).

Communities are often failed to be involved in the filming decision-making process, partly due to the very nature of the film industry itself. As mentioned, film producers are in the concern of filming the best product, not the effects on the community. If communities are not included in any discussion or consultation, as is often the case, they are unable to control the possible tourism development as well as other impacts. Such disenfranchisement and loss of community control can have dramatic long-term social effects and impact on the relationship between residents and visitors as well (Beeton 2005). With all necessary elements combined accordingly, a community is able to achieve sustained film tourism for an extended time. (Roesch 2010). Television series may continue to attract film tourists many years after their release (Hudson & Ritchie 2006) and with the appropriate destination marketing tools in place, sustainability can be maintained even longer. By involving the community and thereby gaining their acceptance, the local support can extend its sustainability as well as enhance its quality (Roesch 2010). Furthermore, similarly to Beeton (2005), Roesch (2010) suggests that the involvement of the local community can ensure that over-commercialization is avoided and the effects of film tourism are handled. According to O'Connor et al. (2010) films are without a doubt a tourist inducing ingredient and do turn destinations of little or no importance into much visited tourist attractions. Even if not all films have such an effect, in general they do affect the image of a destination. Therefore, it is important that destinations adopt a well-planned image management strategy with a long-term view. This is fundamental in ensuring the sustainable and successful development of the destination (O'Connor et al. 2010).

3.3 Relation of film- and tourism industry

A powerful way to induce film tourists is for the tourism industry to collaborate with the film industry (Grihault 2003, see Hudson & Ritchie 2006). Destinations tend to have a short-term focus only concentrating on the associated economic impacts when facilitating film production (Croy & Walker 2003). The film agencies and the television companies should be encouraged to engage with the tourist stakeholders more (O' Connor et al. 2010) However, there are destinations becoming active in benefiting from the long-term tourism impacts by

encouraging producers to film in their region (Hudson & Ritchie 2006). For instance, VisitBritain is a frequently given example of an organization working closely with film productions (for example, see Beeton 2005; Roesch 2010). For instance, they target Indian film producers with the aim to use British locations in Bollywood films, and thereby, generate significant economic benefits for Britain's tourism industry (Woodward 2000).

The relationship between film and tourism is problematic and in most cases the popularity of a film is unclear until after release, when it can be too late to identify the tourism impacts (Beeton 2000, see Roesch 2010). To achieve profitable destination marketing and product development through a film the involved tourism stakeholders and the film production company must establish a good working relationship from the beginning of the film production. By maintaining this relationship access rights to film material and sites can be obtained, as well as copyrights to film material (Roesch 2010). Beeton (2005) points this as a recurring issue, where the film company feels the need to protect its own product with copyright law by using confidentiality contracts. Nevertheless, producers of television series appear more comfortable to allow the use of their images and also let the actors to promote shooting areas. Beeton (2005) assumes that the reason for this openness could be the need to build relationships which will enable ongoing filming in the region and the difficulty to protect a product during the extended time of filming. Furthermore, to try to maintain copyrights could end up being more pricey and time-consuming than cooperating with destination managers (Beeton 2005).

Relying economic development on a film may be foolishness, but wait-and-see strategies can be equally damaging as the potential economic gain from the initial wave of visitor activity may minimize (Riley et al. 1998). Even though it is difficult to predict possible tourism-inducing effects, if strategies are ready, film commissions and tourism stakeholders may possibly react relatively quickly to arise opportunities for film tourism (Roesch 2010). Roesch (2010) notes that regardless of increased media attention of this subject, it is common that film commissions and tourism managers have not included film tourism in their strategies. Being in agreement, Beeton (2005) finds it usual that destinations do not develop such close relationships with film productions, however, there is an increasing number of tourism associations that together with their associated film offices encourage their regions to become 'film friendly', and also to recognize the possible tourism benefits. The awareness of the tourism benefits may for instance result in cooperative ventures such as publications that provide information for film producers as well as visitors (Beeton 2005). Tooke and Baker (1996) suggest that the film producers should encourage locations for financial investment of their films. This would be considerable for locations as it is evident that in some cases the value of promotional advertising provided by films would be out of the price range of tourism associations. The authors conclude that a film location used as product placement is of considerable value and consequently it is meaningful to attract film companies, and making the best use of the exposure when once secured (Tooke and Baker 1996).

It is common that in the wish of being successful, film producers look at urban audience's desires and ideal self-images when producing television series (Beeton 2005). Often they portray communities of friendly, caring people who still have time for each other in contrast to the self-interest of those in large cities. The small rural idyll is a common dream and ideal self-image of people in industrialized societies. With this in regard, the aims of film producers can in many cases go well together with those of the destination marketing organizations, thus, using the film to develop an image which is desired by their market. In such cases it is common that destination marketing organizations work closely with their film office and also

offering attractive enticements to film producers for filming on their location (Beeton 2005). Beeton (2005) adds that there may be benefits for film productions due to tourism. Tourists visiting a destination where a television series is set may on return home develop an interest in the television series to re-live or display their own experiences (Beeton 2005).

A physical barrier for the film producers is that of property ownership. When filming takes place on public land, authorities often issue filming permissions with the concern of environmental protection (Roesch 2010). Film productions tend to shoot on private land in order to reduce issues of property rights and claims. In such cases, the negotiation has to be done with the landowner who most likely will not appreciate increased number of people being on his property. (Roesch 2010).

3.4 Discrepancies between real locations and screened locations

Three concepts describing different types of literary places are "Fantastic lands", "Disguised places" and "Real places" (Robinson 2003). Similarly these concepts could be applied to the way in which places and landscapes can be embedded in films. "Disguised places" is in relevance for this study, and means that a writer describes an existing location but situates it in a different geographical setting (Roesch 2010). Disguised film locations come in two appearances. One is when a location is used for the actual filming, but its geographic position is portrayed differently in the film by renaming it fictionally. The second form is when the location which attracts visitors is based on an existing place, but was in fact filmed elsewhere. One problem regarding this issue is questions of place authenticity (Roesch 2010).

Schofield (1996) notes that the visitor experience of a place is a complex socio-cultural phenomenon and is the outcome of the tourist's motivations, perceptions, beliefs and mental categorization where their evaluation process is strongly influenced by external stimuli including tourist destination images. A possible risk is that if viewers base their knowledge on false information and consequently develop false expectations of the places they choose to visit, it may result in dissatisfaction with the experience (Riley et al. 1998; Beeton 2005). However, the television series *Cadfael* (1994) caused a sudden increase in tourism to the depicted location Shrewsbury, while the series was actually shot in Hungary. This appears not to have made much difference to prospective tourists as Shrewsbury Tourism reported that enquiries doubled and that accommodation in the town was in great demand. However, the fact that the place filmed was not the place represented does raise questions about illusion and reality in the context of what the visitors expected to see and why (Tooke & Baker 1996). The authors make an attempt to explain the circumstance:

> It seems that if the film location is the true setting, the visitor visits the location; if the film location represents a fictional setting, the visitors go to the location; but if the film location represents a different actual setting, the visitors go to the place represented. It is not clear whether they also visit the location. (Tooke and Baker, 1996:93)

Beeton (2005) suggests that tourists seem quite aware of the "inauthenticity" of films' locations and seem to accept that the places may not be what they are depicted to be. Through knowing the inconsistencies between reality and fiction, the person becomes an 'insider' to certain knowledge that belongs to those of the film production. "This in turn adds a dimension

not only of knowledge but also of celebrity to the person involved – by merely being there, one's personal worth increases." (Beeton, 2005:235).

4. Empirical data

4.1 Seferihisar and *Kavak Yelleri*

Seferihisar is located in the Aegean region with a distance of 45 km roadway to the city Izmir. Its population is 30 000 while in the summer the population reaches 150 000 (interview, Ege 2011). Sigacik is the district of Seferihisar where *Kavak Yelleri* was mainly filmed, and is situated on the coast. The economy of Seferihisar is mainly based on agriculture, cultivation of mandarin, and fishing. The tourism sector is on its way of prevailing as well. The existing tourism base was mainly domestic tourism in terms of summerhouse owners, however, there is also international tourism in terms of arranged packages to the coastal resorts (interviews, Seferihisar 2011). Worth mentioning is that Seferihisar is the first town to be a Cittaslow in Turkey, year 2009. Cittaslow means calm city and is a network of towns and cities that wish to protect their local identities in a globalized world. Cittaslow has certain criteria and develops sustainable strategies to preserve the local characteristics as the environment, traditions and customs. Cittaslow has also regulations and strategies regarding hospitality and encourages the Cittaslows to share their local uniqueness with visitors (Köstem 2010). Further, in year 2009 a new mayor, Tunc Soyer, was elected whose attempts have significance for the current state of Seferihisar (interviews, Seferihisar 2011).

Kavak Yelleri is a Turkish television series which was started to be filmed in Urla March 2007. Afterward, the shooting started to take place in Seferihisar. 'Kavak Yelleri' is translated into 'daydreamers' (Tims productions, 2008) and the series is about the life of four youngsters living in an Aegean seaside town where the viewers follow their stories while growing up. The storyline goes back and forth between the Aegean area and Istanbul. In this study only the Aegean area is taken into account.

Note to the reader:
Even if there will be reminders, since sometimes names are used in the text, the only two names you as the reader have to remember/separate in order to not get confused when reading the empirical data and analysis is a) Ege – Chief of Media and Public Relations, representing Seferihisar b) Soganci – production manager, representing *Kavak Yelleri*. In other cases where it is needed to refer to the local people their position will be used.

4.2 What are the effects of the television series *Kavak Yelleri* on the town Seferihisar?

4.2.1 Recognition of Seferihisar and visitor increase

Kivanc Ege, Chief of Media and Public Relations in Seferihisar, says that as far as they know, they do get visitors to Sigacik as a filmed location of *Kavak Yelleri*. They know that they do get great amounts of visitors due to the series, but there are not statistical data available as visitation numbers before and after the series. Therefore it is difficult to give any definite numbers of visitations and to assign it to a particular reason. Ege says that it is the local people who have the true answer, as it is they who are living with the situation and

experiencing it everyday. Further, Seferihisar is the first Cittaslow in Turkey and it has been an explosion for Seferihisar, therefore the effects of *Kavak Yelleri* and Cittaslow have mixed with each other. The production manager of *Kavak Yelleri*, Fikret Soganci, says that the viewers of the series were mainly kids and youngsters between the ages of 6-18 but that in time it become a wider segment, it seems like the children have affected their families. Soganci means that *Kavak Yelleri* has had a great impact in terms of promoting Seferihisar, and this have resulted in an increase of Seferihisar's tourism.

According to the interviewees of Seferihisar before *Kavak Yelleri*, Cittaslow and the attempts of the mayor, there were no visitors coming to Sigacik in winter. There were mainly citizens of Sigacik living modestly, but today there are coming countless of people to visit. All of the interviews made in Seferihisar, except for one, declared that *Kavak Yelleri* has had a positive impact on their tourism and the recognition of their town. The *Kavak Yelleri*-visitors are mainly day trippers coming from the Aegean district, but there are notable numbers coming from other parts of Turkey, as well as Turks living outside Turkey who has access to the series. There are constantly visitors asking for the screened locations. Even if the interviewees are not sure, they assume that visitors do come because they see Seferihisar's beauty and possessions in the television series. Sea, sun, sand, nature, clean air, history, fresh food, peacefulness and that it is an "untouched" place are qualities the interviewees are proud of and frequently mention as what other people desire.

> Now look, our place was an unknown place. The end of our road is sea, we are like a dead end, those who came close to this area were just passing by Seferihisar to continue to Kusadasi. But since the day we gave this television series, we have introduced Sigacik really well, as well as Seferihisar […]. There were a lot of people that did not know this place. Ever since this television series came, we have introduced ourselves to everywhere. (Landlady Asli's house)

> It got good for Sigacik of course, real good. I mean, it was a good publicity and thanks to the series we have a lot of people that come and go now. [Tourists are] coming here and looking for the places they [the film crew] have filmed at, places they are at, the hotel they stayed at, there are a lot of people wanting to see these things. […] But of course our Sigacik has its own beauty, those things that allure people are the things Sigacik possesses. (Taxi driver)

> […] the main contribution we saw was when the name of Seferihisar and Sigacik were starting to be used [in *Kavak Yelleri*]. […] this exposure made visitation, in my opinion, increase with 1000%, look I don't say 100%, I say 1000%. Because […] when the crew is shooting they film the most beautiful places, and our district do possess beauty, people who are curious about Seferihisar and Sigacik have increased with 1000%, I can say so because I am an operator here. (Café owner)

4.2.2 Impacts of the recognition

According to the Hotel Teospa owner, without any statistical data, he claims that the same capacity of tourists have come for years to the main three hotels in Sigacik. The international tourists spend their time mainly in the holiday resorts. According to Ege, the *Kavak Yelleri* tourism has not had any influence on the existing tourism base. Ege says that, from an economical point of view, *Kavak Yelleri* has livened up Seferihisar since the tradespeople make an income both summer and winter. The local people in Seferihisar, except for one,

agree on that *Kavak Yelleri* has contributed to their economy. They like the tourism that *Kavak Yelleri* has created and they want tourism to increase.

> Of course, to be known does directly has an impact economically, well this place does live on agriculture and fishing but tourism has great impacts at this point, it is not like before. People have started to make money from this sector, someone has a shop, another has a café etc. and more importantly people's property has increased in value, places that were sold for low numbers before are sold today for a higher amount of money. (Gift shop worker)

According to the interviews it is not common that the locals do use *Kavak Yelleri* as a promotional tool in their business. From the interviews in Seferihisar it appears that Hotel Teospa, Asli's house and the municipality are the only ones who can use *Kavak Yelleri* in their work.

> There is a lady who does that [the landlady of Asli's house] but I do not since our shop is so new, but if there was an appropriate opportunity I would also want that, why not. […] I really believe it would affect my business, because then they would com here, and then I could say that this actor has bought this product and then the customers maybe would say 'ohhhh then we also want to buy this product'. So in that sense it could have an effect on my business. (Woman, Herbal shop owner)

There was not a single interviewee in Seferihisar who had a negative thought about tourism. All the interviewees wanted tourism to increase and that there should be more projects which will attract people to come to Seferihisar. There were interviewees who emphasized the importance of taking care of the tourists and make them have an enjoyable visit. There were thoughts about that locals should work without tricking the tourists, they should rather gain their trust so that tourists will visit Seferihisar again. On the question of whether a competitive atmosphere has taken place, one answer is that it is a competition in a good sense. As everybody tries to provide the best service or product the quality level of Sigacik increases. Further it is argued that there is no envy among the local people, they rather help each other.

4.2.3 The impact of the film crew on Seferihisar

All of the local people that were interviewed in Seferihisar, except for one, thought that the film crew of *Kavak Yelleri* only had positive impacts on their town and themselves. The locals find the film crew beneficial and harmless. A frequent expression is that the film crew has enlivened Seferihisar with positive economical- and social impacts. As the film crew stays in Seferihisar during the whole shooting period the economical impacts are notable since they are a group of around 60 people sleeping, eating and living there. All of the interviewed local people describe the crew members as people who go out and doing activities where they spend money. Accordingly, the locals appreciate this lifestyle as they experience an increase in their economy. Additionally, the presence of the film crew enriches the social atmosphere of Seferihisar. Firstly, the fact that they are going around there and have some kind of a relationship to the locals brings a new type of social network. Secondly, the presence of the film crew and their work of the television series attracts the locals out of their houses to for instance see the filming of the series and while have been doing that they may go to a café and spend some time there, and this relates to both the social activities as well as the input to the economy.

On questions regarding if the film crew or *Kavak Yelleri* have had any negative impacts, nearly all of the interviewees answer with what positive impacts they have brought, for instance:

> No, not in my opinion. This is really just a service for development, nothing else. I mean, it will open people's vision, they will get rid of the idleness, they will capture dynamism. Because when I first came here I found the attitude of the people a bit indolent, I was thinking that they should be more alert and active. I think it will bring life here, I believe in that. (Woman, Herbal shop owner)

The production manager, Soganci, says that a television series crew actually is a huge opportunity for small-economy towns. Because, when thinking about a group of around 40 people as technical crew and 10 actors , with their accommodation, food and beverage, fuel of their vehicles, accessory and similar expenses together with individual expenses, it is a rather good cash flow and creates a market. Alongside, the promotion of the town inevitably increases and with the pursuit of the television series fans tourism begins.

4.2.4 New Projects, fears and sustainability

The interviews in Seferihisar reveal that there are numerous projects going on in all different aspects with the vision to improve the town. Nearly all the local interviewees of Seferihisar mention the great work of their new mayor and his attempts to improve Seferihisar. The locals say that it is thanks to the mayor all of the new positive things have happened. His efforts have made Seferihisar known and have made outsiders interested in the town. Frequently mentioned actions are for instance, taking care of opportunities of *Kavak Yelleri*, Cittaslow, The Bazaar[2] on Sundays and the encouragement of locals to start pensions of their own houses.

> We are turning in our house to a pension […] it is thanks to our mayor's vision. He organized a course for free […] to the citizens here, he brought a person from the tourism department in Ankara that could teach us, and in a week they gave us a certificate. They taught us what to think of when operating a pension, for instance the hygiene. And we are now ready to give one of our rooms to tourists. They educated us […] I think our mayor has a great prevision regarding how to emphasize tourism here and I think thanks to him we have taken the first steps in the right direction. (Woman, Herbal shop owner)

> Citizens of Izmir did not know our location […] but when the visual and printed media took place in the picture, Sigacik entered the agenda. And of course it [*Kavak Yelleri*] added a lot here, because advertisement is very important, especially when we think about the point our mayor has taken us to, we see that promotion is the number one means. Because Sigacik has always existed, but others did not know it. […] We are really content with our current mayor […] the women of Sigacik have an income by doing the bazaar, could this not be done before? […] the bazaar is a way of maintaining our traditions. (Fisherman and pension owner)

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[2] A bazaar held in Sigacik on Sundays, where the local people sell their own products.

> No one knows it [Seferihisar], but the mayor promoted it by saying: 'look people there is a place like this in Turkey', and how did he promote it; according to Cittaslow criteria […] we will not only be a turkey brand but a global brand. Why shouldn't we promote this place, people here are thankful to the mayor and the whole managing power of this area, I my self thank them deeply, really. Because at the end of all this, the local people here make money, the income level has increased, and the manners have improved, I don't want to say that the local people here are in a bad manner but people visiting here are high profile, like decent families influencing positively. (Café owner)

However, two interviewees in Seferihisar mentioned that there is an ongoing public square project, which is planned in front of the sea and will include, for instance, areas of lawn, water decoration and sitting areas. The interviewees are concerned that such projects will decrease their free spaces and their view and access to the sea.

Even though the interviewees of Seferihisar have difficulties to see harms of the current tourism and want it to increase, they do mention some fears and connect it to authorities rather than *Kavak Yelleri* or its tourism. They do not want their town to turn in to being like other overcrowded destinations in Turkey.

> I would not want this place to be as Bodrum or Kusadasi where it is overbuilt and a racket. […] For instance, in this respect, we have protected areas, so therefore there are limited possibilities to care for construction activities, so for instance I wouldn't want those protected areas to be destroyed and turned into buildings. If actions are taken carefully without destroying the natural structure there will be no problem. (Gift shop worker).

About tourism increase, Ege says, that they look at this matter as that Seferihisar is going to be something else – a different place. He means that it is not going to be like the other typical holiday destinations in Turkey. In Seferihisar house pensions and boutique hotels are going to be predominant, where people wanting to escape from the city's stress and noise can in a relaxed and peaceful atmosphere eat the local food. They are imagining a unique place that cannot be found elsewhere. He explains further that Seferihisar's natural structure does set a limit to increases in population, as it includes protected areas such as antique areas and military districts. Accordingly, the structuring is only allowed to a certain extent, and therefore risks of overcrowding decrease. Moreover, there is currently an issue of parking spaces and they do have a project in process regarding that.

4.2.5 The impact of the series on Hotel Teospa

The owner of Hotel Teospa thinks that *Kavak Yelleri* has not contributed to any notable increase in tourism. *Kavak Yelleri* has an effect on the hotel's image, but the contribution to tourism is a question mark. The hotel does use *Kavak Yelleri* as a promotional tool, by saying that it is the hotel where the series is filmed. However, the hotel does not use it extensively as the film crew wish to work there easily without being disrupted by people coming from outside.

The fact that the series is filmed at the hotel and the crew stays there is an advantage for the hotel's image. However, from an economical perspective it is a disadvantage that they do stay there, as the crew has a discount. On the other hand, the film crew is an advantage in terms of being easy customers. They spend a lot of their time outside the hotel, which means they stay

at the hotel but do not spend that much time *in* the hotel. Consequently, the hotel does not have great expenses when the film crew stays there. The expenses mainly regard housekeeping, other than that, the film crew of *Kavak Yelleri* are easy customers. Accordingly, as they are easy customers, the discount price of the rooms becomes reasonable. The hotel owner gives an example; when the film crew stays the air conditioners are off during the daytimes and there is no energy consumption until the evenings, and this result in energy-savings. The regular customers on the other hand, for instance, stay for two weeks, they go to the pool while letting the air-conditioner stay on so that the room is cooled when they come back, and this is critical energy expenditure for the hotel.

The arrangements of the filming at the hotel are done in a way that the film crew can shoot however they want but that they do ask first. Then, after the hotel makes the arrangements according to the whish of the film crew, they are able to shoot the scenes. The hotel does not make money from letting the film crew shoot the series there. The hotel owner explains that at the end of the day the crew does present the hotel, and as the whole country sees it would be disgraceful to ask money from them, he considers this matter as advertisement. However, he says that it would be wrong to say that *Kavak Yelleri* is a reason for people to come and stay at the hotel, he means that people just are curious about which hotel it is, nothing more.

Furthermore, the hotel owner mentions that they are like friends with the film crew, eating and drinking together in the evenings. He says that they have a close relationship to each other like brothers and sisters.

4.2.6 The impact of the series on Asli's house

The most frequent example in the interviews of *Kavak Yelleri* locations that visitors are asking for is a house used in the series. They call it "Asli's house" as it is the house of one of the main characters in the series, a girl named Asli. The landlady of Asli's house says that the amount of visitors coming is beyond description. The film tourists asks questions about the crew and wonder where they are at the moment, want to look at the house, go inside it and take pictures as well. Even though it can be disrupting for her that visitors do come, she opens her door to everyone. She thinks that the local people should be hospitable, therefore, she does not send anyone away as they may have come from a distant place and are eager to see the house. The landlady wants the tourists to come and increase even more. She takes care of them and gives suggestions on other places they should see in the town. According to her it used to be all crowded outside her house on the street, and that the neighbours did not get disturbed of neither the film crew nor the tourists.

The landlady finds some negative aspects with the "new" atmosphere of Sigacik, but she does not relate it to the television series or the increase of tourism. One aspect is that she had been selling gözleme[3] for about seven years and claims that now everybody else are doing the same food and that it is not fun anymore. When there is an increase of people visiting an area the locals start to think of how they can make money and they start to envy each other. This was not an issue in Sigacik before. The landlady feels that other locals are inquisitive about how much money she makes by letting the film crew shoot in her house, why she let them do it, how they found her, why they chose her and so forth. She explains that it is hard work to let the film crew use her house, but that it is worth the effort. She hosts and feed a crew of 60

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[3] The Turkish name of a dish made of dough folded over various ingredients, such as spinach, potato, cheese.

people and try to do the best she can to please them. Furthermore, she has not had any problems with the film crew, rather they are like her children and they like her as well. The landlady is glad that she contributes to the recognition of Seferihisar as it got good for their town. She is willing to accept other television series in the future, as long as it is good for her hometown and that it will progress.

The landlady does use *Kavak Yelleri* as a promotional tool. She has a signboard saying "The Kavak Yelleri Gözleme House" which she hangs on the wall on the bazaar Sundays. Several of the interviews in Seferihisar did mention that the landlady of Asli's house take a fee of 5 Turkish lira to show *Kavak Yelleri*-visitors Asli's room. The landlady says that it was a journalist's idea to take a fee and that he urged them to put a note with a price. However, the landlady felt that it was shameful to take money for such a thing so after a while she took the note down, she says.

4.3 What are the outcomes of *Kavak Yelleri* naming the screened location 'Urla', instead of its actual name, 'Seferihisar'?

4.3.1 Seferihisar and the local pride

All interviewees in Seferihisar, except for one, did get bothered of that their town is named Urla in the series instead of their actual name, Seferihisar. The people of Seferihisar had it difficult to accept that it is called Urla when it is filmed in Seferihisar. The local people showed great reaction and were against this matter. Some got angry and some felt that it was unfair. However, the interviewees got pleased when the series started to use the name Seferihisar/Sigacik in different ways in the storyline.

> Of course I bother. I think it is unfair, Urla and Seferihisar are whole separate places. When I go to visit my family in Ankara, I tell the ones I know that it is not Urla it is filmed in Seferihisar Sigacik! (Woman, Herbal shop owner)

> Yes we got upset, anybody would bother. Particularly the Turkish people as they carry a bit of nationalist feelings, and of course I am from Sigacik Seferihisar, and that the beautiful settings and sights of our Sigacik is presented as Urla, I cannot accept that, people see this, they watch this series. […] I got sad when they said Urla. If I go to [another city] and they talk about Sigacik, and say that they know it and are curious about it, of course I get happy and proud. […] think about it, a place can be reminisced with accidents and crime or recognized in a television series with its beauties as Seferihisar. Of course I am proud. (Café owner)

The production manager of *Kavak Yelleri*, Soganci, explains that the general plot of the series was about the life of four youngsters living in an Aegean small town. With this reason the initiate work started in Izmir and its near districts, as a result, Urla was the first location seen as appropriate for their work. Reasons for the choice of Urla were factors such as its climate, its closeness to Izmir and the airport. Accordingly, the writers structured the whole storyline with regard of Urla. However, in time, the film crew felt that they could not fulfill their needs in Urla, such as the required locations for the storyline and the accommodation needs of the crew. This situation headed them to other districts nearby, and the result was Seferihisar

which pleased them the most with its position, locations and as a picture. The production manager explains further that the people of Seferihisar did not accept them right away. The fact that they saw that the series was filmed in their region but on television presented under another town's name wounded their hometown-honour. The film crew has gotten reactions, but technically, to all of a sudden change the hometown of the youngsters to Seferihisar from having said Urla from the very beginning would not be appropriate at all. However, in time, the film crew managed to recover from this situation without offending the people of Urla and at the same time win the people of Seferihisar. By slowly including such elements as the words "Seferihisar" and "Sigacik" in the lines, signs and street names in the picture, the production manager believes that over a period of time they did manage to make a natural transition in the series.

4.3.2 Where do the tourists of *Kavak Yelleri* go?

According to the interviews in Urla, *Kavak Yelleri* has affected the recognition of their town significantly. One interview expressed it like:

> I was always embarrassed to tell people where I am from as people did not know what Urla was […] but then when I went to Izmir to study everybody knew what Urla was! I was surprised. They all wanted me to take them here but I did not want to, I did not want it to lose its charm when people would realize that the locations do not exist here! (Kiosk worker)

All interviewees said that the visitation had increased due to *Kavak Yelleri*. However, the interviewees are not sure if the visitation level due to *Kavak Yelleri* is still to the same extent as in the beginning. One reason given had to do with a pier. There was a pier right in front of the hotel which the film crew stayed at during their work in Urla. They had scenes at that pier which became a main attraction as it is a location the viewers did not forget. The pier was taken down because of municipal regulations.

> I think that the pier would have attracted tourism […] and people may have been satisfied just with the pier even if the series is mainly filmed in Seferihisar. Because people seemed pleased to have seen the pier. (Hotel receptionist)

Another reason is that there are and have been other series shooting in Urla, therefore it is difficult to distinguish for which series visitors do come at the current day.

> Urla have become popular […] other series do their work here as well and all of them have its own viewers so it is difficult to say if the [film-] tourism today are due to *Kavak Yelleri* or to other series more recent in time. Our place have become Hollywood! And besides, *Kavak Yelleri* does not even work here anymore […] they work in Seferihisar. (Taxi driver 1)

In line with the last sentence in the quote above, interviewees mentioned that the series are shot in Seferihisar and people have recognized this and therefore they want to go there instead. Even if not all visitors are dissatisfied, the interviews in Urla together with the ones in Seferihisar indicate that those visitors who go to Urla by mistake with the hope of seeing the locations of *Kavak Yelleri* do often get disappointed and confused. According to the interviewees it happens that visitors get angry because they have lost time to the wrong place.

However, interviews in Seferihisar reveal that *Kavak Yelleri*-visitors seem content when they have seen Sigacik.

Regarding the question of whether potential tourists of *Kavak Yelleri* mistakenly go to Urla, Ege, believes that Seferihisar has surpassed the "Urla issue", but that Urla inevitably still is a part of the matter. After the first time the name of Seferihisar was mentioned in the series they made announcements everywhere they could, such as the press and on the internet through for instance channels such as Facebook, that *Kavak Yelleri* is actually shot in Seferihisar. This information became widespread in Turkey and the municipality may have gotten hundreds of e-mails to their municipal e-mail account system saying for instance that the locations screened in *Kavak Yelleri* are beautiful and that they want to visit and see Seferihisar.

4.4 How is the relationship between the film crew of *Kavak Yelleri* and Seferihisar?

4.4.1. Relationship and cooperation of local people, municipality and film production

According to Soganci, they work really easy and comfortable in Seferihisar with their series, and that the municipality as well as the citizens support them. He concludes that Seferihisar has always been special for them, and that it will remain that way. However, crowding has been negative for their filming from time to time. The protection of the content of the series has been manageable as people accept the fact after a while and do follow the series from the television.

According to the conducted interviews in Seferihisar, the municipality as well as the local people is very happy of the film crew and their presence. Ege says that the local people of Seferihisar have a particular quality and that they always tried to help the film crew. They do not disturb the work of the television series, they rather facilitate it and do what they can for the film crew to do their job as they wish. He says that the locals opened their houses and locations for the filming and their attitude influenced the whole situation positively. He also believes that the film crew is happy with the municipality as well as the local people, and that they like the comfort and peacefulness of Seferihisar, where they can work easily. The municipality has not experienced any problems with the film crew and there have not been any unsolvable requests from either side. There are locations that the film crew needs to ask permission for first, but Ege means that they as the municipality of Seferihisar as well as the local people have always been helpful. He gives an example of when they emptied the municipal building so the film crew could shoot a wedding ceremony and also include the name of Seferihisar.

Similarly, the locals are pleased with both the film crew and the work of the municipality, additionally they think that those two are pleased with them as well. Frequently the locals declare in the interviews that they are very happy with the approach of the mayor and the municipality regarding their work with *Kavak Yelleri*, among others. Furthermore, the locals do think that they respect the film crew when they work and that they are being helpful. The locals find the film crew harmless, beneficial, respectful, as friends, there was not a single bad word about them.

> I believe that these people [the film crew] are really kind. They sit here in the cafes, read their newspaper, I mean they are just being normal, doing their job and than just be. I believe that their manner of being contributes to the merry atmosphere (woman, Herbal shop).

> […] everybody is content. And this is due to the management of Seferihisar, […] our mayor […] in other words the division that administer Seferihisar has opened the doors for those people [the film crew], and when the management facilitated it for the crew, these people conducted all their activities here. They ate here, slept and got up here, I mean, it is not just the actors you see on the screen, behind them there is a crew […] this of course is an economical source for Seferihisar […]. And the local citizens were also really helpful with the filming, they showed respect, the crew said 'be quiet' – 300 people did not say a word, they were quiet. And from what I have heard, they, as well, are happy with us. (Café owner)

It is a misfortune for Seferihisar that the screened location was called Urla in the series. When the series started, the authorities of Seferihisar at that time did not care enough for the television series. When the current mayor of Seferihisar was elected in 2009, one of his first actions was to call the producer of the series to tell him that they together should correct this inaccuracy. After that, the town and the film production started a relationship and they managed to include Seferihisar in the series. In other words, Seferihisar took a positive step towards the film production and they gave a positive response back, and they still maintain this contact and reciprocal relationship. According to Ege, the most important thing is that Seferihisar is mentioned in the series. Further, the film crew participates and supports them in their activities. Ege says that they are like friends with the actors and that they constantly do things together. He means that their dialogue is good, for instance, Seferihisar can ask the film crew for their support in a certain action and they do come and participate. Two examples where they had support from *Kavak Yelleri* was one action against a planned fish farm and another campaign about preventing wildfires. Further, the scenario of the series took a different path, otherwise Cittaslow was planned to be highlighted in the series. Ege says that they have a good relationship and that they are mutually beneficial to each other, and that they will keep it that way.

4.4.2 Attitudes for film productions

The interviewed locals of Seferihisar as well as the municipality are welcoming future film productions. The interviewees are familiar with the powers of television series.

> It is not just *Kavak Yelleri*, the Turkish television series in general have become a pure promotional tool. It gave a lot to us, we gained much from it. […] the house where the series is shot, in reality the house do not have any remarkable particularity, but the television series managed to glorify it in a way so that it became extraordinary. So really, the promotion of this place is firstly due to *Kavak Yelleri*, and then the mayor. And how did they do it? We have the history, we have the nature, we have the sea. And we should maintain this. (Fisherman and pension owner)

Ege says that they most certainly were aware of the impacts a television series could bring, but that they had not any authority of this issue when *Kavak Yelleri* started, as there were a different mayor and a management at that time. During the interviews it appears that Seferihisar is not novice to film connections, some examples given during the interviews are; previous film productions in Seferihisar, singers are going to shoot their music video there,

other film productions are interested to film there, and Seferihisar is the hometown of a famous director in Turkey. Seferihisar has a bit of an advantage as they have a decent relation with the press- and art society. However, this is not the crucial part according to Ege, the actual cause is the beauty of Seferihisar Sigacik. Seferihisar does not actively seek film productions themselves, they do not work that way but they give positive response to such requests. The municipality of Seferihisar would not try to stop potential film productions with "unattractive" contents, such as a content that would not represent Seferihisar as a friendly beautiful location. They respect art and think that the promotion will be to the good either way. Thus, the municipality of Seferihisar helps and supports the interested ones the best they can.

5. Analysis and Discussion

5.1 What are the effects of the television series *Kavak Yelleri* on the town Seferihisar?

Even if not statistically proven, *Kavak Yelleri* has caused a tourism increase in Seferihisar, according to the conducted interviews. This is similar to the findings of Tooke and Baker (1996) and Riley et al. (1998), that filmed locations are convinced that a particular film has caused film tourism but without any concrete statistical data. Further, even if the interviewees are sure that *Kavak Yelleri* has had an impact on tourism, they cannot do clear cuts of to what extent it is in its own right, as the Cittaslow phenomenon is pervasive and attracts tourists as well. Similarly Riley et al. (1998) suggest that there are wide range of reasons for visiting locations and an array of attractions that lure people. So in the case of this study, it is difficult to take the "*Kavak Yelleri* tourism impacts" out of its context and just focus on that. Seferihisar is taking a new path since the election of the new major, who has worked with the promotion of Seferihisar and introduced Cittaslow and other new projects, all of which impact parallelly. However, even if not alone, *Kavak Yelleri* seems to significantly have put Seferihisar on the mental map.

Interviews reveal that the visitor numbers did increase when *Kavak Yelleri* started to use Seferihisar's name in the storyline, and this is an indicator of that *Kavak Yelleri* actually has caused a visitor attraction. Besides that, the local people know what they are experiencing, they are witnesses of the flow of people coming and asking for the screened locations in *Kavak Yelleri*. The locals do recognize the difference before and after *Kavak Yelleri* as there were no visitors other than in the summer season. At the current day the tourism has increased mainly in terms of domestic day visitors from the Aegean area and spread out through the different seasons. The Sunday Bazaar is a great attraction, but it would be wrong to say anything definite about if the attention it gets and its success is connected to Seferihisar's fame through *Kavak Yelleri*, or if it is the Cittaslow icon, or if it is the Sunday Bazaar in its own right, the three mixed together or a whole other reason.

This study is in accordance with the suggestion that film tourism may bring mostly day visitors. Roesch (2010) suggests that flow of film tourists may alter the structure of the town's tourism sector from being a remote tourist area hosting overnight guests into a day visitor attraction. Beeton (2005) claims that film tourism can be seen to either broaden the visitor base or displace traditional visitors. In the case of Seferihisar the structure of the tourism sector has altered in terms of an increase in day visitors but it has not displaced the existing tourism base.

Kavak Yelleri is suggested to be a reason for the extended visitor season in Seferihisar, as the interviews in Seferihisar indicates that the town was not known before. Schofield (1996) points that one benefit of film-induced tourism is that it can even out visitation seasonality as the screened locations can be an all-year, all-weather attraction. Hudson and Ritchie (2006) suggest that additional businesses and services can be created through film tourism, which in turn can encourage the extension of the visitor season. In the case of Seferihisar, *Kavak Yelleri* has led to additional businesses and services which have extended the visitor season. *Kavak Yelleri* has livened up Seferihisar economically as the local people started to make an income both summer and winter. *Kavak Yelleri* has contributed to the local economy in two senses. One is the economical impact its film tourism generates. The other one is the

economical impact the film crew itself has caused while staying there and shooting their series. The former goes in line with Beeton's (2005) suggestion that economic benefits from increased tourist visitation will go to those who earn their living from the film location town, with an emphasis on those directly involved in tourism, local traders and associated services, as well as rental and property owners. Roesch (2010) focuses on the income generated by the expenses of the film crew and claims that the sectors profiting most from these expenses are transportation, small trade and accommodation. On the contrary, in this research it appears that the hotel owner, where the film crew accommodated, did find it economically disadvantageous rather than beneficial as they stayed on a discounted price. Moreover the owner did not think that *Kavak Yelleri* caused an increase in the hotel customer numbers. This does also contradict with the statement of Riley et al. (1998) that hotels which have been used as film locations do improve their business. This may be explained with that the tourism *Kavak Yelleri* has generated is on a day visitor base, and the hotel owner probably does not recognize the impacts which all the other interviewees recognize as his business is more dependent on overnight stays.

However, the case of Hudson and Ritchie (2006) where a local woman advertised her apartment as a film location, is similar to the landlady of Asli's house in this research as she does use *Kavak Yelleri* as a promotional tool. In this case study it is only the people in close connection to the series (Landlady, hotel owner, Municipality) who use *Kavak Yelleri* as a promotional tool. However, this does not refute the idea that the others can do so as well. Besides, both the municipality and the local people of Seferihisar do think that *Kavak Yelleri* has contributed economically to everyone in one way or another. Roesch (2010) notes successful ways of using the film as a promotional tool, such as film maps or guided tours on the screened locations and film walks (Roesch 2010). In this research there were no indications of such activities. If Seferihisar wants to allure more film tourists or extend their stay these types of activities could be implemented.

Beside the economical impacts the film crew contributes, it also adds to the social atmosphere of Seferihisar. The crew, just by being there, brings life to Seferihisar as they spend time outside and interact with the local people. Additionally, their presence has attracted people out from their houses. Further, *Kavak Yelleri* seems to have brought happiness to the locals, as the interviewees were content about being related to *Kavak Yelleri*. Beeton (2005) suggests that film tourism may create a sense of belonging and local pride, as residents may feel that they possess something that others desire. The imaging power of a film can be fruitful in providing residents with a positive view of their town, in cases where they see the film portrayal as realistic, evocative and desirable (Beeton 2005). The interviews in Seferihisar indicate that the local people are proud of their town and what is displayed on the screen for others to see. The interviewees frequently mentioned the possessions of Seferihisar and that they were proud as outsiders were interested in Seferihisar. Additionally, the frequent expression "*Our* beautiful Sigacik" may indicate to a sense of belonging and local pride. Furthermore, this may be connected to that the locals are satisfied with the way Seferihisar is presented in the series.

In the theory part of this study different authors are in agreement that film tourism can generate both positive and negative impacts. Tooke and Baker (1996) are concerned with the carrying capacity of the film location; Roesch (2010) notes that the film crew itself may cause destruction; Beeton (2005) means that the development of tourism will bring dramatic changes to the natural and visual landscape of the town; Riley et al. (1998) concern exploitation of locals and visitors; Hudson and Ritchie (2006) notes environmental issues. Beeton (2005) further suggests that destinations can focus on economical benefits and forget

the social and environmental impacts, or the reverse. In the case of Seferihisar there are no negative impacts of *Kavak Yelleri* and its film tourism that interviewees have given great significance to. The municipality and the locals find the film crew harmless. What was mentioned as negative by more than one interviewee was that Seferihisar should not turn in to a "typical" touristic place or that they do not want it to change structure and get overbuilt. In accordance, the municipality of Seferihisar wants to develop the town in a way without destroying its natural beauty and without forgetting its local culture. Developing house pensions instead of building new hotels and arranging a Bazaar with local products instead of importing may be examples of their careful thinking. The fact that they aim to follow Cittaslow regulations is an indication of possibly sensible strategies including economical-, social-, and environmental aspects when making decisions.

5.2 What are the outcomes of *Kavak Yelleri* naming the screened location 'Urla', instead of its actual name, 'Seferihisar'?

The local people of Seferihisar had difficulties to accept the replacement of their town's name. They felt that what was on the screen and viewed by great numbers of viewers belonged to them and it was represented wrongly. The local people of Urla agreed on that *Kavak Yelleri* did cause recognition and a tourism increase. The interviewees of Urla did also agree on that there have been film tourists who got disappointed when they realized that filming of the series are taking place in Seferihisar. This notion is supported by the local people in Seferihisar as well, as they have experienced visitors that have uttered their disappointment. This is in accordance with Riley et al. (1998) and Beeton (2005) who note the loss of visitor satisfaction due to the way the location differs from the way it is portrayed on film. However, according to the interviewees in Seferihisar, film tourists seemed happy at the end whether they found Seferihisar directly or after having been to Urla.

The authorities of Seferihisar wanted to correct this inaccuracy and took the needed actions. The municipality of Seferihisar believes that it has surpassed the issue of the name replacement. This may be supported by the fact that the local people of Seferihisar says that tourism increased when the current mayor came to the power and made efforts to relate Seferihisar and *Kavak Yelleri* in the public eye, which was in year 2009. Additionally, the local people of Urla says that *Kavak Yelleri* tourists were of significant numbers in the beginning of the series but that they are not sure if the tourists who are coming today are film tourists of *Kavak Yelleri*. This may be related to the fact that Seferihisar was not presented in any way at that time. This may also be an indication of that film tourists, in this case, go to the location where they believe that the series have been filmed. Here is an attempt to explain it somewhat more explicit:

a) When *Kavak Yelleri* was first broadcasted in year 2007 until year 2009 the viewers probably believed that the locations screened on television were Urla, as it was presented in that way in the storyline. In this period of time there were no known, or probably at least no successful, attempts to reach out to the audience with the fact that Seferihisar was the location where *Kavak Yelleri* was actually filmed. Accordingly, this made the *Kavak Yelleri* tourists visit Urla as they believed it was filmed in Urla.

b) The visitor increase in Seferihisar is perceived to have started in year 2009 when authorities of Seferihisar took action in order to inform the right fact. This gives that, as the

information was handed to the public in year 2009 and the tourism increase started in 2009, the viewers of *Kavak Yelleri* started to believe (or know) that the filming of the series took place in Seferihisar. Thus, this knowledge made them film tourists of Seferihisar.

Roesch (2010) notes two forms of disguised places and one of them is when the location that attracts visitors is based on an existing place, but was in fact filmed elsewhere. When applying it to this study, Urla is the existing place that attracts viewers, and Seferihisar is the location where the series was actually filmed. This was the case before Seferihisar managed to inform the outside world how the situation really was. Now at this day, Urla may be considered as a "fictional" name and people are going to the actual filmed location of the series, Seferihisar.

In the theory part the below attempt to define the location discrepancies was presented:

> It seems that if the film location is the true setting, the visitor visits the location; if the film location represents a fictional setting, the visitors go to the location; but if the film location represents a different actual setting, the visitors go to the place represented. It is not clear whether they also visit the location. (Tooke and Baker, 1996:93)

The last definition mentioned above could be related to this study, the film tourists went to the represented place, Urla. Tooke and Baker (1996) are unclear about whether the film tourists go to the actual location in such cases. Assumed by this research, the film tourists go to the actual location, Seferihisar, when they know where it is actually filmed. In Tooke and Baker's (1996) study it is noted that the fact that *Cadfael* was actually shot in Hungary does not appear to have made much difference to prospective tourists, they went to the represented place, Shrewsbury anyway.

5.3. How is the relationship between the film crew of *Kavak Yelleri* and Seferihisar?

Beeton (2005) states that film producers generally do not consider the impacts of film-induced tourism, as once they have completed their on-location filming, they leave. In this case study it becomes apparent that the film production side is aware of the impacts a television series may generate, however, only positive impacts are mentioned. The production manager of *Kavak Yelleri* means that a television series is a huge opportunity for small town economies both in terms of film crew expenses and as a promotional tool which will generate tourism. Moreover, the film crew supports Seferihisar in certain actions and Seferihisar is special for them. Even if this is not an indication of that the film crew directs their work with regard of community impacts, it does show that they are aware of what positive impacts they cause and that they do care about their filmed location. A further indication of that the film crew does care about their relation with its screened/related locations is that the production manager is aware of that the name discrepancy of the town in the series wounded the hometown-honour of the Seferihisar people. In time the film crew tried to fix this inconvenience without damaging the relation with any of the towns.

As suggested above, the film production decisions are not influenced by its shooting location in terms of considering its long-term impacts. The decisions seem rather concerned with if a

location can meet the need of the film crew and the storyline as well as the where the location is situated as its closeness to the city or airport. This could be related to the claim of Roesch (2010) that the relevance for film production companies is to find easily accessible locations with required needs.

There is a sense of agreement among the authors in the theory part that collaboration between the tourism industry and the film industry would be powerful to induce film tourists. However, Croy and Walker (2003) argue that destinations tend to have a short-term focus only on economical benefits. Seferihisar does not seem to have a short-term focus only on economical benefits. The authorities seem concerned with the overall impact and interested in using their relationship with the film production for the good in other respects as well. Roesch (2010) argues that it is common that tourism managers have not included film tourism in their strategies and in order to achieve profit through a film the involved tourism stakeholders and the film company must establish a good working relationship from the beginning of the film production. This statement contradicts with the findings of this case study as Seferihisar and *Kavak Yelleri* went into a relationship mainly two years after the start of the series and the result of their relationship seems well working and with positive outcomes. This late engagement maybe was possible because it is an ongoing television series.

However, as Riley et al. (1998) state, wait-and-see strategies may cause a loss of possible initiate film tourism flow. In the case of this study, if the relationship between Seferihisar and the film crew was taken care of earlier the film tourism would probably start earlier and the credit to *Kavak Yelleri* regarding recognition and visitation of Seferihisar would maybe be easier distinguished from the Cittaslow phenomenon. From this research's point of view it would be of relevance to be able to distinguish the effects so that clear attributions of the improvement can be made. However, if the film tourism would start in the beginning of the series Seferihisar would perhaps not manage such tourism influx as the management worked with different guidelines then. This brings the discussion to the issue of how the community copes with the film possibilities.

Issues of community power relations and politics tend to challenge the ambition of cooperation (Beeton 2005). This can be related to how Seferihisar could not cooperate in required manners in order to benefit from the television series with the former management. Further Beeton (2005) suggests that communities are often failed to be involved in the filming decision-making process and without inclusiveness they are unable to control the possible tourism development and other impacts. This may be an indication of that the tourism benefits could not be achieved until Seferihisar got involved with the film production. By involving the community in the filming process their acceptance can be gained (Beeton 2005), this is something which seems important for the film crew of Seferihisar as they try to maintain good relationship with their related locations.

Even if it is usual for destinations to not develop close relationship with film productions, there is an increase of associations encouraging their regions to become 'film friendly', and also to recognize the possible tourism benefits (Beeton 2005; Hudson & Ritchie 2006). In the case of Seferihisar, they are not actively searching for film productions but they do give attention to those who are interested and they are willing to support and help them. It is suggested (Beeton 2005; Macionis 2004, see O'Connor et al. 2010) that for a destination to take advantage of its film and media exposure, it is crucial that an appropriate and positive image is depicted. In such cases the aims of film producers can in many cases go well together with those of the destination. Then there are cases where the film portray the

destination in an undesired way, this may contradict with the interest of the destination (Beeton 2005). In the contrary, the municipality of Seferihisar would not bother as they respect art and believe that the promotion will do well in either way. This can be supported by the notion that not only beautiful landscapes and 'positive' depictions attract film tourists, there is a side of "dark" tourism as well (Roesch 2010).

All three parts - Local people, municipality of Seferihisar and the film crew of *Kavak Yelleri* – are mutually content with each other. They find each other respect- and helpful. The production manager says that they work really easy in Seferihisar because the municipality and citizens support them. Similarly the citizens and the municipality mention that they do help the film crew with their shootings. Neither part mention any problems that have occurred between the parts. It seems like a warm approach was enough for the relationship of Seferihisar and *Kavak Yelleri* to start and maintain. They seem to have a friendly and sensible relationship, which probably is the wisest way to go as they will spend an extended time together (Beeton 2005) and as it is a relationship which every part can receive valuable outcomes from.

6. Results

6.1 Conclusions

This study has examined the various impacts of the television series *Kavak Yelleri* on its screened location Seferihisar. It has also focused on the effects caused by the name discrepancy between the reality and storyline of the screened location. The relationship between Seferihisar and *Kavak Yelleri* has also been studied.

6.1.1 What are the effects of the television series *Kavak Yelleri* on the town Seferihisar?

The television series *Kavak Yelleri* has had an impact on Seferihisar in two senses. One is due to its media power and the other is due to its presence in Seferihisar. The series has contributed to the recognition of Seferihisar and an increase in visitation, mainly in terms of day visitors. This in turn has brought life to Seferihisar since the local people have extended their main economical source from being agriculture and fishing to the tourism sector. The second contributor of the series is its film crew. Their work with the series requires them to stay in Seferihisar which implies that they satisfy the production needs as well as individual needs in Seferihisar. The outcome of this is a contribution to the local income and social atmosphere. Furthermore, *Kavak Yelleri* has extended the visitor season of Seferihisar. The local people of Seferihisar and the municipality do like the tourism increase caused of *Kavak Yelleri* and this whole phenomenon seems to have created a local pride and honour.

However, it is difficult to say if the visitors come purely for this or that reason as the authorities are working forward and try to improve Seferihisar in all its ways. They do not just use one means, they adopt projects in all different matters. Seferihisar did not just use *Kavak Yelleri* and then stayed at that point waiting for film tourists to come. It is a town in development where Cittaslow is pervasive and it is a town which wants to be friendly and to welcome visitors, regardless of whether it is a film tourist or not. Though, it would not be wrong to say that *Kavak Yelleri* has had its fair share in putting Seferihisar on the mental map.

The research has not remarked any concrete activities of Seferihisar authorities or tourism associations that are specifically aimed for the film tourists. They could for instance carry out a map of *Kavak Yelleri* locations or arrange guided tours and film walks. This would possibly encourage the film tourists to extend their visit duration. However, Seferihisar does not want to become a typical overcrowded holiday destination, they want to protect their uniqueness. Therefore they plan their strategies carefully, and maybe the current state of the film tourism is satisfying.

Conclusions derived from this study:
a) The main contributor of a television series in affecting its screened location is…

- …its power to influence and reach out to people/viewers
- … the presence and expenses of a film crew during their stay at the location

b) and the television series can…
- …put the screened location on the mental map as well as contribute to increase in tourism

- …positively impact on a screened location's social- and economical relations
- …extend the visitor season
- …create a local pride

6.1.2 What are the outcomes of *Kavak Yelleri* naming the screened location 'Urla', instead of its actual name, 'Seferihisar'?

There are two main findings regarding the discrepancy between the real location and screened location in *Kavak Yelleri*. First, the local people of the real location, Seferihisar, were disappointed and their hometown-honour was wounded when they saw their town on television but under another name. Seferihisar wanted to correct this inaccuracy and managed to do so when its new mayor with new visions entered the power. The mayor's efforts resulted in that the film production started to include Seferihisar's name in the storyline. This was the point when the local people got satisfied and felt that the issue was handled. Second, the film tourists went to the "wrong" location, Urla. This means that Urla experienced a visitor increase while Seferihisar lost the initiate film tourism influx to Urla. However, what seems to have happen is that the efforts of Seferihisar to correct the name inaccuracy in the public eye have been accomplished. When it was announced that the screened location actually is Seferihisar, there seem to have occurred a transition of the *Kavak Yelleri*-visitors' route. This is suggested as it appears that the *Kavak Yelleri* tourism in Urla has diminished "lately" and the *Kavak Yelleri* tourism in Seferihisar increased "lately". This case shows that it is not always too late to take required actions in order to benefit from a television series. Furthermore, it appears that film tourists who mistakenly went to Urla did get disappointed.

Conclusions derived from this study:
Name discrepancy of locations can…
- …hurt the local honour and create reactions among locals
- …be solved with the right attitude and strategies
- …confuse the film tourist route
- …cause tourism increase in the represented location
- …disappoint film tourists

6.1.3. How is the relationship between the film crew of *Kavak Yelleri* and Seferihisar?

The relationship between the film crew, the municipality of Seferihisar and its local people is friendly, helpful, respectful, and mutually beneficial. There was not a single negative word used to describe this relationship during the entire research. The film crew is happy about working in Seferihisar as they can do their work easily without any complications caused of this relationship, they rather find Seferihisar supportive. The film production side is aware of what positive impacts they and their series can cause Seferihisar. Even if their work is not in regard of the long-term impacts on Seferihisar, the film crew seems to aim for maintaining good relationships and without doing any harm to the locality. The relationship between Seferihisar and the film crew goes beyond the promotion of the town and the support given to the film crew. The film crew is willing to support Seferihisar in other social actions as well, by taking advantage of their power of fame to something good.

It would be wrong to say anything definite about why their relationship appear flawless, but what could be said is that their relationship is a kind to maybe desire. The willingness to

cooperate from both sides has created a positive atmosphere, reliable relationship, tourism increase and economic income. What I am about to say now is maybe beyond the scope of this study and needs a research on its own right, but this study indicates explicitly what a town can achieve depending on its management. The authorities before year 2009 did not bother to go into a relationship with *Kavak Yelleri* which probably was a loss of significant tourism benefits. What the new management has achieved today through *Kavak Yelleri* is maybe just a fraction of what could have been achieved if actions were taken from the beginning.

Conclusions derived from this study:
The relationship between a film crew and the screened location can…
- …be friendly, mutually beneficial, helpful, respectful
- …facilitate the work of the film crew
- …cooperate a desired promotion strategy
- …engage in other supportive projects
- …create a positive atmosphere, and increase in tourism and economic income

6.2 Knowledge contribution

The ambition of this study was to contribute knowledge to the field of film tourism in regard of television series impact on its screened location, how discrepancies in the storyline between the reality and the depiction affect the film tourism, and how a cooperation of the tourism and film industry could take place. I believe that this study has presented valuable insights regarding these questions and has encapsulated the different elements that are significant in a location-television series connection.

6.3 Further research

I suggest more research concerning all kinds of aspects in the field of film tourism generally. However to be more specific I will suggest further research according to the outcomes of this study. I suggest that more research should be done regarding the discrepancies between reality and storyline in films, and this should be approached by including the film tourists to the investigation. A comprehensive investigation was not made regarding the impacts of *Kavak Yelleri* on Urla, which would also be of interest. Further, the relation/cooperation of film industry-tourism industry should be emphasized, and with more space given to the perspective of the film industry. This I find important, as it is this relationship which can create value for film tourism. Another research area that has not been presented in this study but one I find important is the power of television series in altering attitudes between nations.

7. Quality assurance and critical review

Research quality has already been fairly discussed in section "2.5 Research credibility and ethics", however, there are some aspects left that are worth mentioning. Firstly, it is necessary to note that the quality of this research is in the assessment of the reader. Having said that, with the given resources taken into account, I find the quality and credibility of this research satisfying. During the whole research process ways were sought to motivate the choices that were made, assess sources critically, explain the research methodology thoroughly, and report the research understandably. I expect that this study has accomplished these elements and also created a research transparency for the reader. However, it would be wrong and suspicious to claim that this research is flawless. There is one thing I may have done differently if I would to do this same research again. I would like to assure the ability of returning to the interviewees in cases where certain issues would be more feasible with a further discussion. This does not indicate that the results of this study is weak or inaccurate, rather it means that probable findings were excluded since more evidence were needed to draw conclusions. I believe that this decision only strengthened the credibility of this research. Besides, being able to limitlessly go back and forth between interviewees and data processing would possibly set the researcher in an endless mode or result in a loss of research focus. A further aspect worth mentioning in this critical review is that all interviews were conducted in Turkish, while the rest of the sources were in English, Turkish or Swedish. This implies that parts of this research have been translated into English by me. The translation has been made carefully with the aim to protect the initiate meaning of the sources. I subjectively believe that being aware of these above-mentioned issues strengthen the research objectivity.

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9. Appendices

9.1 Appendix I: Interview guideline
An interview guideline is provided for the interested reader.

Seferihisar Municipality

1. Has the television series *Kavak Yelleri* had any tourism impacts on Seferihisar?
2. Should tourism to Seferihisar increase?
3. Are there any negative/positive aspects of the *Kavak Yelleri* tourism?
4. How do you cope with an increase in visitation numbers?
5. What do you think of that *Kavak Yelleri* is filmed here?
6. How do the local people feel of *Kavak Yelleri* being filmed here?
7. What sector has benefited most from the effects *Kavak Yelleri* has caused?
8. What have the reactions been regarding the incorrect name of the location in the series? In your point of view/Local people/Visitors?
9. Where (who) do the film-tourists come from?
10. Lately, the name of Seferihisar is mentioned more and more, and Urla less. Do you have something to do with this?
11. What/how is your relation to the film crew?
12. Have there been any problems with the film crew/*Kavak Yelleri?*
13. How/ Do you use *Kavak Yelleri* as a promotional tool?
14. In the beginning, were you aware of possible effects/contributions television series may cause?
15. With an aspect of promoting your destination, would you like further film productions to come and do their filming here? Do you actively work with these kinds of questions?
16. What in the television series do you think makes people want to come here?
17. What are the impacts of the film crew itself on Seferihisar?

Local people Seferihisar

1. What do you think of Seferihisar being broadcasted in *Kavak Yelleri*?
2. Do you think tourism has increased due to *Kavak Yelleri*?
3. What impacts have this tourism had on Seferihisar?
4. What do you think about tourism?
5. Are there any negative/positive impacts of this tourism?
6. How is your relation to the film-tourists?
7. Why do you think film-tourists are coming?
8. Where do they come from?
9. Has *Kavak Yelleri* brought any advantages/disadvantages for you?
10. Do you use *Kavak Yelleri* as a promotional tool for your own business?
11. What do you think of that in the series they use the name Urla instead of Seferihisar?
12. How is your relationship with the film crew? Problems?
13. How has the film crew's existence here affected Seferihisar?

Local People Urla

1. Has *Kavak Yelleri* had an impact on the tourism of Urla?
2. What do you think of these impacts?
3. How do the visitors due to *Kavak Yelleri* react when they realize that the actual shooting takes place somewhere else?
4. Any other impacts?

Kavak Yelleri

1. You film the series in Seferihisar, but call the storyline location Urla, why?
2. Lately, you have started to use the name Seferihisar in the series, why?
3. What kind of relation do you have to Seferihisar? Its management/locals/visitors.
4. Have you had any problems with Seferihisar?
5. What do you think of locals/tourists coming to your shooting locations?
6. Do you have difficulties to protect the content of the series?
7. Do you think you have contributed something to Seferihisar? Any negative impacts?
8. Are you aware of the effects you can cause on your shooting locations? Regarding tourism?
9. Why did you choose Seferihisar?
10. How many people are you in the *Kavak Yelleri* film crew that stays in Sigacik?

9.2 Appendix II: Maps

Maps are provided for the interested reader in order to facilitate the perception of relevant locations mentioned in the study. All pictures presented are accessed from maps.google.com.
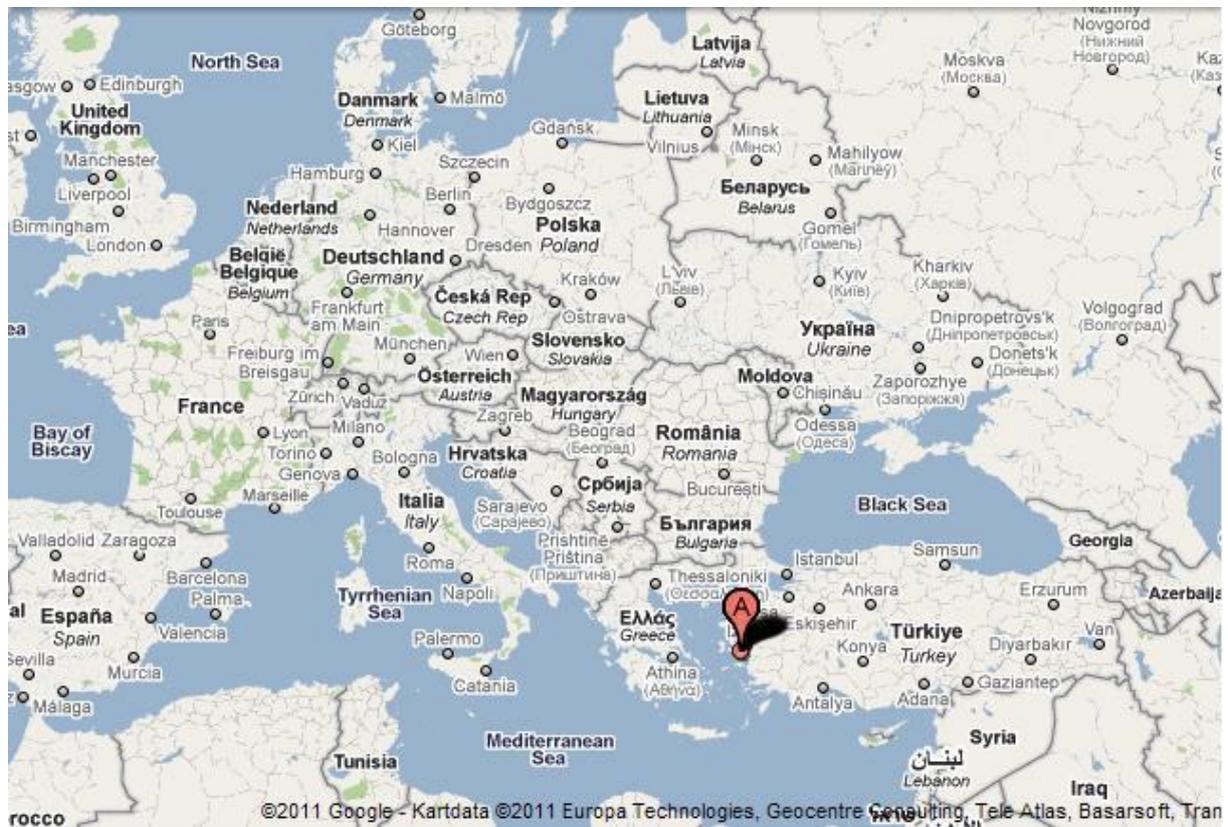
The red marking indicates the location of Seferihisar/Sigacik.

The red spot indicates the position of Sigacik, where *Kavak Yelleri* is mainly filmed. The green squares mark the locations of Izmir, the nearest city to Seferihisar. Urla, the town which name is used in the storyline for the screened location. Kusadasi is a popular holiday destination which has been mentioned in the interviews.

A close-up of the positions of Seferihisar and Sigacik. Sigacik is the area around the red spot.