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**STRENGTHENING THE NATION BRANDS ABROAD: THE
ROLE OF TV SERIES**

Master's Thesis by the 2nd Year GSOM MIM Student:

Bilge Çam

Academic Advisor:

Mustafa Deniz Dalman

Associate Professor, Marketing Department

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ЗАЯВЛЕНИЕ О САМОСТОЯТЕЛЬНОМ ХАРАКТЕРЕ ВЫПОЛНЕНИЯ ВЫПУСКНОЙ КВАЛИФИКАЦИОННОЙ РАБОТЫ

Я, Бильге Чам, студент(ка) второго курса магистратуры направления «Менеджмент», заявляю, что в моей магистерской диссертации на тему Укрепление брендов страны за рубежом: роль телесериалов, представленной в службу обеспечения программ магистратуры для последующей передачи в государственную аттестационную комиссию для публичной защиты, не содержится элементов плагиата.

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29/05/2023

Abstract

ABSTRACT

Master Student's Name	Bilge Çam
Academic Advisor's Name	Mustafa Deniz Dalman
Master Thesis Title	Strengthening the Nation Brands Abroad: The Role of TV Series
Description of the goal, tasks and main results the research	<p>This thesis aims to investigate how TV series watched by foreign viewers affect the image of the country of the series and, as a result of this effect, whether it increases the intention to visit. The effect of TV series on the nation brand was investigated to determine whether the impact of TV series is high enough to potentially contribute when nations conduct/need to conduct marketing campaigns, in the promotion campaigns of tourism agents, or when filmmakers need to increase their viewing rates abroad. In that sense, this thesis is important in analysing the role of TV series in promoting a country and building a nation image.</p> <p>The results revealed that a significant relationship exists between nation image and visiting intention, yet there was not a significant positive relationship between temporal setting and visiting intention. The results also demonstrated that the historical temporal setting used in the series would be more advantageous compared to the modern temporal setting series content, whether the audience is prone to nostalgia or not.</p>
Keywords	Nation Brand, Brand Image, Nostalgia Proneness, Visiting Intention

АННОТАЦИЯ

Автор	Бильге Чам
Научный руководитель	Мустафа Дениз Далман
Название ВКР	Укрепление брендов страны за рубежом: роль телесериалов
Описание цели, задач и основных результатов исследования	<p>Цель этого тезиса - исследовать, как телесериалы, которые смотрят иностранные зрители, влияют на имидж страны, в которой они снимаются, и, в результате этого эффекта, увеличивает ли это намерение посетить страну. Влияние телесериалов на национальный бренд было исследовано, чтобы определить, достаточно ли велико влияние телесериалов, чтобы потенциально внести свой вклад, когда страны проводят / нуждаются в проведении маркетинговых кампаний, в рекламных кампаниях туристических агентов или когда кинематографистам необходимо увеличить количество просмотров за рубежом. В этом смысле этот тезис важен при анализе роли телесериалов в продвижении страны и формировании имиджа нации.</p> <p>Результаты показали, что существует значительная взаимосвязь между имиджем страны и намерением посетить страну, однако не было обнаружено существенной положительной взаимосвязи между временной обстановкой и намерением посетить страну. Результаты также показали, что историческая временная обстановка, используемая в сериале, была бы более выигрышной по сравнению с современным содержанием сериала, независимо от того, склонна аудитория к ностальгии или нет.</p>
Ключевые слова	Национальный бренд, Имидж бренда, Склонность к ностальгии, Намерение посетить

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INTRODUCTION

Given the growing significance of images and visuality in the postmodern state of culture that emerged in the latter half of the 20th century, brands have become potent symbols that can pique consumer interest in symbolic, emotional, ideological, political, or cultural ways. In the modern, worldwide economy, branding is a key strategy used by businesses to market their goods and spread consumer demand in both domestic and international markets. Aside from mainstream items and services, the branding of other entities such as regions, geographies, cities, states, and nations started in the late twentieth century (Nas, 2017).

The people of a country, their traditional ways of life, investments, domestic and foreign policies, worldwide brands, culture, religion, and their cultural assets all create to the nation brand (Boran, 2015). In the twenty-first century, nation branding has been a significant communication strategy for governments all over the world. The number of nations (and other locales) that practice systematic nation branding is growing dramatically every day (Nas, 2017). Building and managing a nation's brand are highly sensitive topics (Boran, 2015). To have strong nation brands in the international arena in today's world, where globalization is gaining momentum, it has gained importance in the economy, tourism, contemporary culture and cultural heritage, social welfare, human resources and public diplomacy (Uzun, 2018). Nation branding was obviously essential; the crucial question was how to execute it successfully given the numerous difficulties in this area (Boran, 2015).

Audio-visual products are a powerful nation marketing strategy for both local and international markets because of their ability to affect or reinforce destination image and, as a result, induce visits to the areas they portray (Araújo Vila et al., 2021). Such productions have come to be used by those looking to increase brand awareness after being noticed by brands and brand managers (Yildirim & Aydın, 2012a). According to certain research, films or television series can indirectly positively affect a nation or local community, such as improving the host nation's image or raising its level of awareness (Kim et al., 2007a). Writing, performances, images, scene design, costumes, and cinematography all play a part in making a TV series and can help brand the culture (Natusch, 2019). This type of media content tells and markets narratives about people and places in ways that influence societal perceptions, cultural norms, and the development of both personal and societal identities (Clark et al., 2020). TV series can contribute to a country's cultural legacy since different nations use their locations to promote their nation indirectly and increase tourism and country awareness (Hess & Najbor, 2020). Since TV series successfully

attract viewers' attention and influence them, they may cause viewers to visit the locations which they see in these series (Yildirim & Aydın, 2012a). They provide an opportunity to learn about new places and experiences, and thereby a TV series' locations may inspire viewers to visit them (Araújo Vila et al., 2021). Cognitive image significantly impacts visit intention and emotional image, and a positive attitude toward a destination may make someone more likely to travel there. According to Salamoura et al. (2019), visit intention positively connects with destination image and familiarity and emotional and cognitive representations (Salamoura et al., 2019).

According to research, consumer behavior is influenced by nostalgia in both a cognitive and emotional way. Consumer preferences are influenced by how prone to nostalgia they are. So, it's common to see references to nostalgia in advertisements, product design, movies, TV series, etc. (Arslan & Altuna, 2019). It has been said that nostalgia is a yearning for past times, frequently referred to as "better days" or "the golden days" (Rosenthal, 2020). The literature has argued that the media usually trigger nostalgia because many memories about the past can be accessed through the media (Menke, 2017). In the continuation of this approach, researchers argued that a person's tendency to nostalgia can affect his selectivity in media tools (Menke, 2017; Rosenthal, 2020). Therefore, looking at a person's nostalgia proneness can affect how much a message fits into a person's thoughts, attitudes and emotions (Rosenthal, 2020). Despite these justifications, the empirical literature on nostalgia in media contexts is scant (Natterer, 2014). So, the approach in this thesis is unique because it combines nation image, emotions&memories, and media management perspectives. The aim of this thesis is to investigate how TV series watched by foreign viewers affect the image of the country of the series and, as a result of this effect, whether it increases the intention to visit. The effect of TV series on the nation brand was investigated to determine whether the impact of TV series is high enough to potentially contribute when nations conduct/need to conduct marketing campaigns, in the promotion campaigns of tourism agents, or when filmmakers need to increase their viewing rates abroad. In that sense, this thesis is important in terms of analysing the role of TV series on promotion of country and building a nation image.

Chapter I. Literature Review

1.1 Brand and Branding

Before examining the influence of media tools and viewers on the brand identities of nations, it is beneficial to have a deeper comprehension of the concept of brand and branding; what is a Brand in its most general form? Interestingly, very few of the studies started their studies by asking this question (Kumar Maurya & Mishra, 2012).

First of all, the words brand and branding are separated from each other because of their scope. Brand is the product and service, and branding is what this product and service brings to people's minds. In other words, the process of "branding" is the creation of a "brand". Branding is generally used to ingrain a new perspective on things in people's minds. For this reason, branding will be more prominent in this dissertation (Jones, 2017).

1.1.1. Definition

American Marketing Association (1960) defines brand as "A name, term, design, symbol, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from competitors". A brand is a mark that identifies who or what owns something legally (Kumar Maurya & Mishra, 2012)

In the modern business world, brands are regarded as one of the most important and strategic assets which drive business organizations (Beig & Nika, 2019). According to Maurya and Mishra (2012), "Brand is a complex phenomenon". Even though brands are widely discussed and debated in the academia, there is no clear consensus on what brands are. It's significant and thrilling, but it's also unformed, enigmatic, and ill-defined (Jones, 2017). This situation, in addition to brand interpretation, also complicates brand management.

If we look at history, the word Brand is derived from the old Norse (Scandinavian) word "brandr". This word comes from the word "to burn" and it was first used by animal owners to mark animals with a heated iron. In addition, the ancient Mesopotamian and Greek civilizations also used it to indicate the goods or products they owned or produced (Kumar Maurya & Mishra, 2012). Although there has been a brand concept since the times of this ancient civilization, when trade began, in the mid-1980s, there began to be an increase in interest in brand identities. According to Maurya and Mishra (2012), the reason for this increase in interest was due to the increase in mergers and acquisitions and the need to valuation of the brand values of the

purchased brands in these processes. Even though the term brand has been used in trade since ancient civilizations, branding and brand associations did not seem important until the twentieth century. Brand differentiation and distinctive features of differentiated brands such as names, packages, distribution strategies and advertisements have formed today's modern marketing. The goal was to shift away from commodities and toward branded goods in order to reduce the influence of price on purchasing decisions and emphasize points of uniqueness (Aaker, 1991).

1.1.2. Outcomes

Sasmita and Suki (2014) stated the value of the brand by saying "Brand is the most valuable asset for any company". Because brand enhances customers' trust and confidence in easing their decision-making process, which helps to customers to solve some of the issues related to their experience and credibility (Sasmita & Mohd Suki, 2015) Companies use this to become successful and survive in the market because it is the only way to tell the product's story to the customer. It's important to establish a successful brand in order to let customers know you exist and to differentiate yourself from your competitors in the marketplace (Tezcan, 2018). Because branding is something that consumers do with, rather than something that is done to them (Kumar Maurya & Mishra, 2012). The goal of branding is to influence people's behavior, most notably to increase their purchasing power, as well as their ideas (Jones, 2017). Consumer-oriented brands are creatures of internal and external values that make the lives of buyers easier, better and more rewarding. For example, the feelings of fear and anxiety felt by consumers can be overcome by the feeling of comfort and reassurance provided by brands (Keller, 2021). It is stated that a company with a strong brand reputation has a better positioned in the market, able to preserve its competitive edge, and able to grow its market share (Sasmita & Mohd Suki, 2015). Branding is essential for emphasizing how you stand out from your market competitors. In order to stand out from the competition in the eyes of the customer, a product or service must be differentiated from others through branding. In this way, successful brands, that can stand out from their competitors, can endure long times (Tezcan, 2018). Brands involve more than just letting the world know that such a product or service is owned or branded by an organization. It affects the majority of what an organization does and is a more comprehensive activity than marketing (Jones, 2017). A brand may be as powerful as or more so than a nation (Tezcan, 2018). They are a direct result of market segmentation and product differentiation strategies. It has caused significant development, evolution and expansion over the years (Jones, 2017). Brands touches practically every part of our lives; economic, social, cultural, sports, even religion. Not only the name, term, design, symbol, but also anything else can be a brand and it

can refer to a single item, a group of items, or all of the items sold by a vendor (Kumar Maurya & Mishra, 2012). Understanding the fundamental characteristics of a brand is, therefore, crucial for building, expanding, and preserving brands as well as for business in general. According to Srinivasan & Srivastava (2010), “The product or service should be known not by its individual properties, but by its brand” (Pina & Dias, 2021). For this reason, companies, regardless of small or large, make high investments for branding activities (Kumar Maurya & Mishra, 2012). They see branding to tell their story to potential customers (Tezcan, 2018). Building a brand today is more difficult than it was a few decades ago due to the much higher advertising and distribution costs and the rapidly proliferating number of brands (Aaker, 1991). Therefore, for their branding campaigns, companies target these potential customers in both local and foreign markets, trying to attract tourists or investors (Volcic & Andrejevic, 2011). Pitcher (1985) define brand as a “brand is a consumers idea of a product”. So, what people think about the brand is the same as what they think about the product. The time, money, power or investment spent on a product should also be spent on brand value in the same way (Jones, 2017). Because the purpose of branding efforts is to create value, in other words, brand equity (Tezcan, 2018) In addition to purchasing goods and services, customers also purchase brands with whom they have emotional connections and who they use as a platform for expressing their personalities in public. Thus, consumers become emotionally attached to brands and use them to express their own personality and social selves by establishing deep relationships with them (Pina & Dias, 2021). This is called Brand Equity in the literature and Aaker (1991) defined this term as “set of brand assets and assets that are linked to the brand's name and symbol, which can add or subtract value of products or services and provides value for the consumer and the company ”(Aaker, 1991). Brand equity measures the differential impact of brand awareness on consumer reactions to brand marketing (Keller, 1993). In fact, the effort to define the relationship between this brand and the consumer has led to the occurrence of brand equity. As a result, branding has developed from an identification component to one that develops an emotional attachment with the customer (Beig & Nika, 2019).

The brands' imagery frequently has a strong connection to the attributes of their provenance (Anholt, 1998). According to Martin Kornberger, brand = 'functionality + meaning', that is, product plus an idea. For example, Toblerone is a chocolate brand. But in addition to chocolate, the things that come to our minds are its provenance, such as Switzerland or the Alps (Jones, 2017). In short, this term is called Nation Branding and it is explained in more detail in the following section.

1.2 Nation Branding

Countries are known for the products and services they produce, with intangible and tangible assets such as language, religion, history and culture. These assets represent countries, and brands in these asset categories profit from this reputation (Anholt, 1998). In today's global world, nation branding techniques are widespread as states use branding tools to design images and compete for attractiveness and visibility (Moscovitz, 2022). However, countries representing not only with language, culture, flags or etc. , but also with a larger spectrum of war histories, their situation in international politics, the dress code of the citizens, or the celebrities, and each one of them interacts with the each other and thus, a nation brand emerges as a whole of them (Tezcan, 2018). Nation Branding is differentiating branding and marketing activities that different segments can clearly understand in various situations in order to represent a country (Fan, 2006). Generally, nation brand is about creating a positive and impressive background for the nation so that the brands owned by the countries can become strong market competitors (Gudjonsson, 2005).

1.2.1. Definition

The term Nation Brand was first used by Anholt at the end of the 20th century with the idea of seeing the country as a brand or product (Nguyen & Özçaglar-Toulouse, 2021). Simon Anholt explained the power of nation branding with the warning “Be careful what you wish for”. According to him, nation branding is more than just advertising campaigns and attractive slogans; it involves a serious study of a culture, listening to the opinions of citizens and people outside the country, and then fine-tuning the cultural essence of the nation (Natusch, 2019). However, although Anholt put forward the brand-product relationship, he objected to the idea of seeing countries as a product. He argued that countries are more complex and contradictory than products and they cannot be considered the same (Anholt, 2005). A nation brand does not have as many choices as a product brand. Once a commercial product has come onto the market, it can be discontinued, modified, relaunched, or abruptly withdrawn from the market. But nation brand doesn't have that flexibility, it is frequently vague and complex. This is because the nation brand includes all multi-dimensional and context-dependent aspects of a nation's character, such as political, economic, historical, and cultural dimensions (Fan, 2006). Shortly, Nation Branding is interdisciplinary proposition. The most precise line of difference between nation-product branding can be explained with the issue of brand control (Tezcan, 2018). Nation Brand is not only affected by the nation's own organization, but any 3rd party can also manipulate it with an

interest (Fan, 2006). On the other hand, a product brand can be guided and protected by a reliable and stable single party (Fan, 2006). Success or failure in one element can quickly change the country's internal and external reputation (Tezcan, 2018). Therefore, a nation's branding identification needs to remain consistent both inside and outside the country. It should serve an ideological purpose, reflecting the best values and customs of the citizens and connecting the people to work together as a team. The goal of nation branding is to help the state gain global recognition and make it easier for financial resources to enter the country by spreading national decisions and initiatives (Biletska, 2021).

As a result, creating, developing, and implementing a nation branding strategy and thereby building a nation's international image; requires an integrated and coherent policy that works in coordination with internal and external influencers, consistently emphasizing key informational messages and issues for the country (Biletska, 2021).

So why Nation Branding is so important? Over the last three decades, the term has come to be heard quite often in journals, conferences, and more than a thousand scientific articles. Most of the early studies have focused primarily on tourism, which has led to the fail to see some critical characteristics of a nation that attract the attention of other nations' citizens (Tezcan, 2018). However, the field of research has gradually evolved since the first appearance of the term Nation Branding. More recently, it has shifted its direction towards cultural sociology, public relations, public administration, political geography, and media studies (Dinnie, 2016).

1.2.2. Advantages of Having a Strong Nation Brand

The nation branding process also addresses the issue of what kind of image or positioning will be created. The different titles of the image problem are highlighted by the fact that foreign visitors recognize, know, and experience the destination, differentiate it from other nations offering the same services, allow market segmentation by giving the country image personality, and add country-specific services and products to this branding. Thus, the nation branding process combines a variety of different factors. A city, an event, a product, all of these can be gathered under the title of an image. With the development of identities and a positive image creation, the nation brand can be organized harmoniously (Çağlar, 2014).

To find the reason for this increase in the academic society, the right question to ask here should be “Why Nation Branding?” rather than “What is Nation Branding?” Besides attracting the interest of academic researchers, as the term of nation branding became increasingly popular and its contribution to the country began to be understood, governments started to invest in nation

branding and thus gained importance in practice (Dinnie, 2016). The popularity of the term nation branding in the last decade has shown an upward momentum in business and politics, and countries have started to invest by seeing branding as a new opportunity for the future (Kaneva & Popescu, 2011). In this global world, countries are in a strong competitive environment whether they want it or not, and they have to compete to make their voices heard more powerfully for their citizens in international relations (Tezcan, 2018). A country with strong nation brand will have more global impact and will attract people's curiosity and attention due to the interests of people to learn about the history and cultural advancement of such powerful and wealthy countries (Chunlei & Liyun, 2022).

As a result of the effects of this change, governments have begun to see the Nation Branding as a bait to attract tourists, foreign investors and international students, and this situation has created a new, global, active, competitive area (Hao et al., 2021). To summarize, there are three main economic, political and cultural goals that nations aim to achieve by using branding. First, they aim to protect the businesses and brands owned by the country from local or international negative effects. Secondly, they aim to support these businesses in global competition, and lastly, they want to offer welfare and high living standards to the country's own citizens (Gudjonsson, 2005). For example, with a properly created Nation Brand, such as India ('Incredible India'), Malaysia ('Truly Asia'), South Africa ('Alive With Possibility') (Kaneva & Popescu, 2011), previous misconceptions or negative reputations about the country can be eliminated. This way, the country can reposition itself from scratch in the international arena. Rather than being discussed in terms of history or politics, national identity and culture are seen as constant, independent variables that contribute to "the essence" of a nation brand, a dependent variable (Kaneva & Popescu, 2011).

Successfully built nation brands can promote favorable national perceptions and images, increase exports, and draw in tourists, investors, and immigrants. Two approaches are offered in the literature to evaluate the outcomes of a nation brand; 'the consumer-based brand equity approach and the company-based brand equity approach'. The consumer-based brand equity approach is the value that is given to it by the consumer. Consumers' associations with the brand are measured by this value, which also considers other property assets and measures brand awareness, associations, perceived quality, and loyalty. The second approach is company-based brand equity, which is a brand's total value. With this method, the nation's performance is assessed in terms of exports, tourism, investment, and immigration (Hao et al., 2021).

Information providers such as Brand Finance Nation Brand Index, Bloom Consulting Country Brand Ranking, and Future Brand Country Brand Index determine nation brand values based on basic criteria such as management, economy, tourism, culture and heritage, and society. Management, national government's competence, public perception, ties to global events, legal regulations, and the country's soft power in public diplomacy; economy, state of the national economy, the image of export products, foreign investments, ease of doing business, competitive environment, use of technology and R&D; tourism, the attraction of the tourism values of the nation, their openness, image, and tourism infrastructure in terms of tourism; culture and heritage, the nation's interest, disposition and development in contemporary culture and cultural heritage; and lastly, the society, corruption in the national organization, justice, perception of security, quality of life, ethics, education level of human resources and the extent to which talents are evaluated, and the interest of foreign human resources to the nation; all are gathered under these headings. When the criteria used by the indices are examined, it becomes clear that a nation's brand value is not directly dependent on tangible or intangible assets. The core values of the brand are the image of the exported goods, their attraction in conjunction with physical tourism assets, the nation's interest in them in conjunction with cultural heritage assets, the presence of foreign human resources who prefer the nation for work or education, and the level of their interest in the country. Suppose the generalization is accepted that the conceptual definition of the brand is all the associations in the minds of consumers. In that case, it can be considered an expected result that the main criteria in nation branding are mental associations (Uzun, 2018).

On the other hand, another outcome obtained with the nation brand is the "country-of-origin" relationship which is the most direct link between brands and their countries (Gudjonsson, 2005). Sometimes just the name of a product or brand can bring a whole country to people's minds (Tezcan, 2018). Country of origin can define as the home country of a company or the country where the product is manufactured or assembled (Al-Sulaiti & Baker, 1998). Although Dichter mentioned in 1962 how the country of origin could have an impact on the success of the products (Verlegh & Steenkamp, 1999), the first experimental study was conducted by Schooler in 1965 (Shen & Ahmad, 2022). This means that country-of-origin originated about 30 years before the term "Nation Branding".

A carefully worked on nation brand provides peoples positive or negative clues about a product's or brand's country of origin (Shen & Ahmad, 2022). The "Nation Brand" and "Country-of-Origin" connection also comes from here. This situation creates an area for countries and brands

to show themselves in the international arena. A country with a positive and strong international image has an advantage in positioning its brands or products because country-of-origin has the possibility to convey the relationship between the country and the brand/product to the global (Bija & Grigorie, 2021).

According to some research, while consumers approach the products of a country with a good country image with the idea that they are of high quality, they approach the products of underdeveloped or bad-image countries more negatively (Bija & Grigorie, 2021). Schooler's (1965) study with 200 people covering four different South African countries proves this conclusion. According to the results of the research, the country of origin of the product has an effect on the consumer's opinion about the product. The participants of the research were prejudiced against the products of an underdeveloped country and looked the products of more developed countries as quality products. It has been determined that the reason for this is the negative attitude towards the people of that country (Al-Sulaiti & Baker, 1998). Kotler and Gertner (2002) stated that not only products such as perfumes, electronic gadgets, wines, cars, but also epidemics, political events, racial conflicts and environmental crimes can directly evoke a country in people's minds and mark it as a good country/bad country (Tezcan, 2018). Country of origin gives the brand a strong advantage to build an Nation image. It should be used correctly and strongly. High consumer loyalty is generated toward a product if the brand or nation of origin has a positive reputation (Shen & Ahmad, 2022). Because the country of origin conducts as a flag indicating the quality of a product and has a direct impact on the purchasing behavior of the customer (Bija & Grigorie, 2021). As an example, according to Han's (1990) study, it was determined that the country of origin of the products is related to the economic, political and cultural characteristics of that country, and that the similarities between the consumer's own country and the country of origin of the product have a positive effect on the purchasing behavior of the consumer (Al-Sulaiti & Baker, 1998) However, companies can benefit from their country of origin only if their customers are aware of their existence (Bija & Grigorie, 2021). If countries can use country of origin correctly and establish the country-brand-customer triangle, then, they act in accordance with the goals of protecting the enterprises and brands of countries and supporting them in the global race, which are one of the goals of countries in using the nation brand.

For example, Switzerland and the watch industry, which is a successful example of country of origin. "Swiss made" is a label used to watches, clocks, and alarm clocks made in Switzerland (Mudambi, 2005). This is a powerful and influential country of origin label that is highly valued

worldwide. The phrase "Swiss made" symbolizes a quality that has developed over time. The value of this label is that these products have unique characteristics such as 'quality of watches (accuracy, reliability, water-resistance and shock-resistance), as well as their aesthetic quality (elegance and originality of design)' (Mudambi, 2005). Watchmaking companies and the Federation of the Swiss Watch industry (FH) make great efforts to protect this label, even there are many details that are protected by law. For example, a watch with the label "Swiss made", movement (the motor of the watch) and on the watch itself (fitting the movement with the dial, hands and the various parts of the case), must be made in Switzerland. In addition, 50% of this movement, again, must be made in Switzerland. However, the "Swiss made" label is protected not only in production, but also in every market such as customs-transit processes or import and export processes (Mudambi, 2005). This whole Swiss watch industry and the "Swiss made" label is a very related example of country of origin and Nation Branding.

As a result, it is very likely that the nation's brand will be regarded as an "operational concept": a dynamic, all-encompassing network, a combination of beliefs, and positive attitudes (Bija & Grigorie, 2021).

1.2.3. Scopes and Different Uses of Nation Branding

There are numerous ways to interpret nation branding. First, the country-of-origin mentioned in the previous paragraph. In this Nation Branding interpretation, the country is used by companies or organizations to emphasize the country of origin. Here, there are purposes for companies or organizations to use the image of the nation so that they can increase their earnings (Fan, 2006). For example, as mentioned in the previous paragraph, Switzerland is known as the best watchmaker country, and when someone wants to buy a watch, Switzerland comes to mind first. The Swiss watch brand Swatch, which wants to benefit from this country-of-origin effect, uses the Swiss flag in their logos. Or another example is, since France is the first country that comes to mind when people think parfum, even if it has nothing to do with France, the brand name of a newly launched perfume brand is in French.

1.2.4. Brand Awareness

Brand awareness is crucial to both marketing and consumer behavior. It significantly influences people's decisions. Brand awareness refers to a person's knowledge of a specific brand. The brand name is the first thing that people think of when they want to purchase any goods, and it demonstrates their brand awareness (Shabbir et al., 2017). It goes beyond a person's familiarity

with the brand's name and prior brand exposure to include associating the brand's various elements such as its name, logo, symbol, and so forth with specific memories. Keller (1993) divides brand awareness into "brand recognition", which is the ability to confirm that a customer has encountered the brand before, and "brand recall", which refers to the ability to recall the brand without the aid of any external reminding (Sürücü et al., 2019). According to Macdonald and Sharp (2000), even when people are eager to purchase well-known products, how those things are viewed in their minds influences the purchasing decision. Aaker (1996) defines brand awareness as 'the durability of a brand that embedded in the customer memory'. Therefore, Keller (1998) stated that ongoing visibility, increased familiarity, and strong linkages with relevant products and purchasing experiences will all contribute to the development of brand awareness (Severi & Ling, 2013). It refers to the level of the person's familiarity with the brand. Similarly, Chen and Tseng (2010) define brand awareness as the memory or recognition that a person associates with a specific brand and which attract their interest and motivates them to try it before making a repeat purchase. According to the definition, brand awareness can be categorized as brand recall and brand recognition, the same as Keller's (1993) categorization (Koech et al., 2023).

Brand awareness is the primary limitation to any brand-related search and has a direct impact on peoples' purchasing decisions. Brands promoting with media platforms, these promotions turn into brand awareness, and then awareness turns into buying behavior(Dabbous & Barakat, 2020). In this way brand power increases with level of awareness(Sürücü et al., 2019). Communication and communication tools also have a direct correlation to increased awareness (Koech et al., 2023). The significant effects of communication cannot be achieved without brand awareness (Yildirim & Aydın, 2012a). Age, sex, education level, frequency of commercial viewing, and also number of TV series watched, all affected the awareness level (Yildirim & Aydın, 2012a).

1.2.5. Brand Image

Keller (1998) suggested that brand image acknowledged as a crucial marketing term. It is an important element for building a brand (Abdullah, 2015a; Sukma Wijaya, 2013). The way a consumer views a brand is related to its brand image (Nandan, 2005a). Brand image, defined by Aaker (1991) as a "set of brand association that are anything linked in memory to a brand, usually in some meaningful way"(Abdullah, 2015b). In a similar way, Kotler defines brand image as 'the set of beliefs held about a particular brand (Abdullah, 2015b; Nandan, 2005b). Or more simply 'the brand image is the current view or perceptions of the consumer, and others, of the brand'(Mitchell & Balabanis, 2021). When deciding between brands, people's decision-

making is significantly influenced by this set of beliefs (Abdullah, 2015b). Attitudes and beliefs that influence brand choice are closely related to brand image (Sukma Wijaya, 2013). It has a positive effect on brand trust and brand loyalty (Abdullah, 2015a). According to a study by Setiono & Hsieh (2004), the brand image informs people about the needs that the company (or nation) meets, allowing them to distinguish the brand from its competitors and, as a result, increasing the attention (Shabbir et al., 2017). If these dimensions in the mind of the person are strong and positive, the brand image will also be strong and positive. People have motivations for purchasing a brand or product when brand associations evoke positive affect as well as cognitive benefits considerations (Alzate et al., 2022). Because a brand's image is an illustration of the general opinion created as a result of information and knowledge about the brand. One can presume that it is a set of brand associations that people have formed (Sukma Wijaya, 2013). Agmeka et al. argue that brand image has two main components: the functional dimension, which has measurable tangible features, and the affective dimension, which is psychological, which expresses feelings and attitudes towards the brand (Agmeka et al., 2019).

Brand in this context does not only refer to a product's name; it can also refer to a company's, an individual's, an organization's, a social, governmental, or political brand, a destination, or a cultural brand to a nation's or a country's brand (Sukma Wijaya, 2013).

1.3. Role of Popular Culture in Building Nation Brands

Nation branding focuses on a country's whole image in the worldwide arena and includes political, economic, and cultural components. It is the process by which nations tell their own stories to influence the mindset of foreign target audiences (Yalkin, 2018). In this process, Anholt (2002) argues that popular culture is a key communicator of a nation brand. Fedorak (2009) defined popular culture as “a mirror of societal dynamics and has the power to shape and reflect cultural ideals, generate resistance and activism, and represent changing social realities”. She summarized it as “the culture of our everyday lives” (Dodds & Funnell, 2019). In another saying, it is what many people are doing now (Kelly, 1981). In contrast, Crang argued that popular culture is “political and contested that is, they mean different things to different people in different places”. This is because the scale, commercial attractiveness, and political significance of popular culture change throughout time and space (Dodds & Funnell, 2019). Because of the populist-commercial logic of today's media and popular culture, popular culture items and nation brand management are more likely to cross national boundaries (Al-Ghazzi & Kraidy, 2013; Yalkin, 2018). For example, the Japanese government has tried to spread the

"Cool Japan" nation brand through Japan's popular culture products such as manga (comic books), anime (animated films and TV shows), and pop music in around the world (Matsui, 2014). Although popular culture is commercial, it is more than a product (Kelly, 1981). It attracts citizens of other countries or contributes to a positive aspect of a nation brand (Kanji, 2016). Since it is having an increasing impact on how people perceive the world and whether or not they will feel affection of affinity for particular cities or nations (Es et al., 2021) Because of the range and scope of cultural artifacts and media, the geographies of popular culture are different; some cities, regions, and countries inspire, promote, and sustain specific popular cultural articulations (Dodds & Funnell, 2019). The tools of popular culture used by governments, such as anime and manga (like Japan), sports, music, coffee, or food, transformed from popular traditions to tools for influencing other groups or improving foreigners' opinions about a nation (Kanji, 2016).

Popular culture frequently reflects or specifically targets the public's needs and preferences (Askin & Mauskopf, 2017). People's desires, languages, identities, and in-the-moment interactions all have an impact on popular culture and are influenced by it (Schultz & Throop, 2010). Burgess and Gold (1985) claimed that popular culture involvement and enjoyment shouldn't be class-specific and again according to them, the term is concerned with the everyday activities, experiences, and beliefs of society's "ordinary people," or those who do not hold positions of wealth and authority. This term has changed through time to become a broader concept that includes. Since World War II, popular culture has taken over as the primary means of knowledge transmission.

Popular culture is frequently characterized as lived experiences that people acquire as part of their daily lives (Schultz & Throop, 2010). People frequently follow popular trends in the creative industries, music, sports, television, and/or video games (Scott et al., 2019). Kelly (1981) supported that "Popular culture is to leisure" (Kelly, 1981). Society spends its leisure time with printed media, visual media, music, and other forms of entertainment. TV is the most widely used popular cultural medium among them. For example, the majority of American homes (95%)—again, according to Kelly—have televisions. Robinson (1977) claims that only 5% of these people in America are engaged in any sport, but the average American watches more than 2 hours of TV a day (Kelly, 1981).

From this point of view, it can be concluded that disseminating the nation branding strategy of a country through TV, one of the popular cultural tools, can reach 95% of the United States.

1.4. Media and TV

Burgess and Gold (1985) say, “the institutions and practices that comprise the media are an integral part of popular culture and, as such, are an essential element in molding individual and social experiences of the world and in shaping the relationship between people and place” (Burgess & Gold, 1985)

Myths, legends, gossips, and songs that introduced the "outside world" from ancient times were oral narratives, describing wars in the distance, violent crimes in nearby towns, or magic and supernatural events outside the safe borders of the village community. In the 20th and 21st centuries, a new tool began to be used to convey this "outside world"; media (Es et al., 2021). Media is the prime example of popular culture's internationalization (Dodds & Funnell, 2019). According to marketing managers, media platforms are very helpful because they have such a strong ability to catch consumers' attention, which increases brand awareness and increases the likelihood that they will make a purchase (H. Gupta et al., 2017).

Tools with emotion and story are more effective on people than traditional commercial applications (Yildirim & Aydın, 2012a). The difficulties of finding a place for a brand and transmitting claims and messages to the other party has necessitated the development of new communication tactics that are interesting and include stories. It is believed that TV series are the most effective way to transmit this information (Yildirim & Aydın, 2012a)

1.4.1. Television Series

TV series are becoming more and more popular around the world. Due to their easy accessibility and audio-visual representation, movies and TV series have an edge over printed books in terms of drawing audiences (Chunlei & Liyun, 2022). They are one of the most powerful transmitters that can bring together millions of people in different homes, cities, countries and even continents at the same time (Yildirim & Aydın, 2012a). Today, these are accepted as one of the most successful types of audio-visual tools (Araújo Vila et al., 2021) on which people spend the most of their time (Yildirim & Aydın, 2012a). The vast majority of these people watch TV series when they come home from work or school, they became an important part of their leisure time. According to Couldry and McCarthy (2004), a popular TV drama series is "one of the most addictive providers that encourage viewers to ponder and talk about the stories and motivates of the actors with their families, friends and neighbors." (Kim et al., 2007a). Thus, the characters and their dramas they watch in television series integrate with the family and share their experiences in

that imaginary world with the viewer (Veyisoğlu, 2019). Regarding their ability to affect viewers, these TV series play a significant impact (Yildirim & Aydın, 2012a). That's why the major international TV channels have utilized them to gain new viewers.

TV series have a few traits that make them more attractive and enable them to keep viewers interested, including the series character, the time span between episodes, a break after each season, and the evolution of the characters as the narrative progresses (Araújo Vila et al., 2021). Also, here, what makes the viewer curious about that place is the series plot, favorite actor/actress, special events, deeper personal meaning (Topler & Špenko, 2019). TV series and their characters have an impact on brand awareness (Yildirim & Aydın, 2012b). The power of series and films to guide societies and create awareness has become a reality (Özdemir, 2021). The images shown in the series increase people's awareness of the depicted place and cause viewers to think about something about those places and create a consciousness about it. TV series are a great resource for image building and promotion of their country of origin (Topler & Špenko, 2019)

1.4.2. TV Series and Nation Branding

When a well-known movie, book, video game or TV series is identified with a certain city or nation, it becomes the center of people's attention (Es et al., 2021). They all contribute to constructing a nation's image in different ways (Gemzøe, 2020). TV series have the power to raise nation consciousness, awareness, and images which increases interest in that nation (Kuralay et al., 2021). At the same time, because of their ability to create huge loyal audiences, television series are a powerful instrument for advertising the locations they show, presenting them as appealing “products”, and encourage to viewers to visit these spots (Araújo Vila et al., 2021). They are the cultural technology tools that different actors utilize to build their nation's brand (Bolin & Stahlberg, 2015). TV series stories can emphasize a nation's history, culture, and people and attract viewers to become more interested in these nations (Baughman, 2015).

Marketing highlighted destinations are closely related to nation branding since featured destinations may be considered a product with brand loyalty, brand image, and brand equity (Kim et al., 2007b). This influence and spread are thought to have an impact on people's brand awareness (Yildirim & Aydın, 2012a), and the brand term here may reflect the nations. It refers to awareness of a nation that a person knows or thinks they know about a nation, and it is assumed that if more people know about it, the brand of that nation will be more successful. It is important that a nation is known by citizens of other nations, and developments on the nation

brand will be the trigger and driving force for the awareness of that nation (Araújo Vila et al., 2021). It has been proven in the study made by Vila, Brea, & Carlos (2021) that TV series create more place awareness. Based on this thesis, TV series are an effective tool for creating a nation brand since the mass media can create a new brand image for nations or reinforce an existing one (Kim et al., 2007b). Over time, they have taken a more active role in developing and maintaining a nation brand. This is the process of developing a specific nation brand in the minds of viewers by constructing a conventional national image with visually moving pictures of its places and the inherent values of its people. Based on the idea of the storytelling-by-enacting approach, TV series are recognized for their ability to communicate through moving images. It might be a nation branding based on a country's traditional features, placed inside a fictitious tale, a documentary about its locations, or a docu-dramatization of a certain time period. Important elements contributing to a nation's image-building include dressing styles, conduct in external affairs, and enthusiasm for the arts or sports. These components help build a nation brand by giving the country a "persona" that enables viewers to relate to its culture emotionally. Anholt (2002) asserts that a country would be positioned as a strong brand on the international stage if it had a positive reputation based on the opinions of both domestic and foreign viewers (S. Gupta et al., 2020). Because of their technological advantages; simplicity of transportation, and ease of transmission, television series are one of the most rapid and effective ways to communicate ideas to viewers—even those from various cultural backgrounds. A strong nation brand is a product of a strong cultural brand (Hess & Najbor, 2020). The idea behind branding a country is to create a positive opinion of the nation and then direct these opinions into the products and services connected to that nation (Martínez, 2011). As a matter of fact, the goal of nation branding is to produce economic benefits, which will reflect as earnings in other businesses and industries. That's why, due to the strength of the reach of TV series, states provide financial support and incentives for the production and promotion of them (Hess & Najbor, 2020). The message transmitted via the TV series develops and strengthens in the minds of the viewers more effectively (Kuralay et al., 2021). It can be considered as a strategic investment by these nations or commercial organizations since it serves as a tool for presenting a country's characteristics and circumstances to its audience in an appropriate way using moving pictures (S. Gupta et al., 2020). Garavelli (2014) supports that filming in a location positively impacts the local economy (Topler & Špenko, 2019). This advantage can be obtained as follows; TV series can show the viewer images of places; through licensing, local stakeholders can relate to the story and using key personalities and symbols that are meaningful to the regions in the series (Es et al., 2021). Thus, while a direct connection is formed between the TV series and the

nation branding, it indirectly benefits the local economy. For example, in Scotland, The Outlander series, which started broadcasting in 2014 and still continues today, has developed the country's tourism and media industries and greatly impacted the economy. This situation is called the "Outlander Effect". As for its economic development, it contributed at least £20 million to the country's economy in just 38 weeks of filming in 2013-2014. Scotland's film and television industry in 2017 was worth £95m, an increase of up to 300% over the last decade (Topler & Špenko, 2019).

The country image combines two non-entities from the viewpoint of cultural studies; country can refer to anything from a country to a state to a landscape, and image can refer to everything from a physical look to a visual representation to a 'mental idea'. So, "Country image" can be taken to mean anything from the ways a place is portrayed to the general perception of a national community (Martínez, 2011). A country can provide information and influence the outside about its policy, ideology, celebrity, historical sites, and so on. Even, according to the literature, media and well-known citizens both play a key role in how people perceive a nation's brand. People can form their perceptions of countries through the media as well as by travelling there or buying the goods produced there. It is claimed that in addition to these influencing factors and the prejudices that have developed against nations over time, TV series are also very effective sources for strengthening prejudices (Tezcan, 2018). The government tends to use TV series to control general perception of outside and influence public opinion. Because of this, it's critical to pay attention to how the series portrays a nation (Hess & Najbor, 2020). A country with a good image has a positive advantage in positioning the TV series it produces, while a TV series with a good image provides a positive advantage in positioning a country. Because the origin of a product has the potential to provide a very powerful advantage to create a positive image for the product. Additionally, it could be a reference to the halo effect, which is a method of communicating national perceptions and values (Bija & Grigorie, 2021). In this case, the halo effect can be explained as follows, according to the definition of Krech, Crutchfield, and Bellachey (1962), it indicates that if a country featured in TV serials is well-liked, it will be rated very highly or positively in terms of all other special features. But if a country is disliked, perceptions of even its most positive qualities are downgraded (Beckwith et al., 1978). For example, Italian TV series Gomorrah (2014-2021) have offered a negative and frightful image of the city of Naples, so it's negatively impacting the perception of tourists (Contu & Pau, 2022). Consequently, the general feeling towards that series influences viewers' perception of the country (Beckwith et al., 1978)

1.5. Visiting Intention

According to research on the connection between destination image and visit intentions, how people perceive a destination is a key factor in their travel decisions (Salamoura et al., 2019). The degree to which viewers identify with a TV series' location can greatly impact how they view the place. TV series may impact how viewers perceive these places, which could change how they behave (Fu et al., 2016). Visit intention and affective image are strongly influenced by cognitive image; additionally, a positive attitude toward a destination may increase a person's desire to travel there. Salamoura et al. (2019) argued that visit intention positively correlates with destination image and familiarity, while affective and cognitive images are also positively correlated (Salamoura et al., 2019)

Since TV series successfully attract viewers' attention and influence them, they may cause viewers to visit the locations which they see in these series (Yildirim & Aydın, 2012a). For example, although featuring Korean culture and history, Korean TV series have become a major hit in many nations (Kim et al., 2007b). By the late 1990s, the rapid increase in the popularity of Korean dramas significantly contributed to the country's tourist growth. The number of visitors visiting Gangwon province, which is commonly featured in numerous K-dramas, such as "Guardian: The Lonely and Great God", "Descendants of the Sun", "Hotel Del Luna" and "Winter Sonata", increased by 40% in 2004 compared to the previous year. The popularity of Korean TV dramas has caused other countries to take an interest in Korea in various industries, including music, movies, food, fashion, and other culturally inspired products featured in TV dramas (Kim et al., 2007b). This international effect began to be called the "Korean wave" (Iwabuchi, 2015).

TV series provide an opportunity to learn about new places and experiences, and thereby a TV series' locations may inspire viewers to visit them in real life by making them potential vacation spots (Araújo Vila et al., 2021). For viewers, these visits are more likely to visiting the places of a TV series and entering the "house" of the characters than visit a country or city (Es et al., 2021). Such as the strong effect of the Winter Sonata (2002), people began to travel to Korea to take pictures in the locations where the series was filmed, such as on the island of Namisom in Gangwon province, and to imagine themselves as heroes of the series (Kuralay et al., 2021). According to Jenkins (2006), visits to filming locations may be part of a "transmedia storytelling" strategy, an endeavor for fans to "fully experience any fictional world" (Es et al., 2021). According to research, there is a reciprocal relationship between travel and storytelling that goes back centuries. In the early 19th century, 'literary pilgrims' traveled to Scotland,

England, and France in search of traces of their favorite novels, just as viewers today follow the traces of TV series-film locations. This relationship, which has been going on for centuries, has accelerated this movement with the increasing influence of popular media in our society. Every year, new films and television series are made that show the city or nation from a different, unique perspectives. Trips made under the influence of movies and TV series usually include locations such as streets or squares that can be visited every day and have no special characteristics, but what attracts viewers there is that these everyday places make sense with their favorite stories and that these places form a gateway to the imaginary world. These everyday places become "special" when they are connected with strong stories (Es et al., 2021). A TV series or movie filmed in a popular place might drive people to travel there for years after it has been shown (Kim et al., 2007b). Thus, mobility that lasts for years in that region settles in that region after a while, identifies with that country, and can lead to the formation of a brand.

From a marketing standpoint, research on film/tv tourism has looked at how these mediums may shape and influence viewers' opinions of destinations and has discovered that destination image influences visitors' decision-making (Fu et al., 2016). According to Salamoura et al. (2019), visit intention positively correlates with destination image, familiarity, and emotional and cognitive representations. A positive attitude toward a destination may increase someone's likelihood of visiting there since cognitive image greatly influences visit intention and emotional image (Salamoura et al., 2019).

1.6. Nostalgia Proneness and Media

Emotional and cognitive factors could simultaneously influence individual's intention to purchase a product, use a service or etc. linked to the past. Attitude towards the past is a cognitive factor likely to influence the consumption of products from the past, and in the literature, this emotional factor is known as Nostalgia Proneness (Damien & Marticotte, 2014). Nostalgia is an emotion linked to the past and memories (Damien & Marticotte, 2014; Jain et al., 2019a) and the term "nostalgia proneness" refers to the idea that some people are more prone than others to experience nostalgic emotions (Rosenthal, 2020).

It is crucial to look at personal proneness to nostalgia, which determines how well a message fits a person's thoughts, attitudes, and feelings because nostalgic media can influence a person's selectivity and psychological/emotional alignment (Rosenthal, 2020). It was scientifically proven that nostalgia proneness, as determined by Holbrook's Nostalgia Index (Holbrook 1993, 1994), affects consumer preferences for items from the past (Damien & Marticotte, 2014). Holbrook

(1993) and Holbrook and Schindler (1994, 1996) explain cultural product consumption patterns and how they relate to nostalgia proneness (Natterer, 2014). Given the prevalence of nostalgia media experiences in popular culture are often seen in television series, motion pictures, advertisements, and other entertainment media. The interest in consuming historical nostalgia media content correlates with nostalgia proneness. This finding implies that individuals who are prone to nostalgia will prefer historical nostalgia media over non-nostalgic media content. The finding is consistent with prior research suggesting nostalgia proneness significantly contributes to a higher likelihood of people selecting nostalgic media content over other media types. This is because, nostalgic media may cause a stronger connection and reaction from people prone to nostalgia by associating a significant symbolic value with these media experiences (Rosenthal, 2020).

CHAPTER II. RESEARCH METHODOLOGY

2.1. Hypotheses Development

2.1.1. Influence of Nation Image on Visiting Intention

There are many conceptual and empirical evidences from the previous research studies that support positive relationship between nation image and visiting intention(Shabbir et al., 2017). First, Hunt (1975) highlighted the significance of a "destination image" in raising the number of tourists visiting locations. After that, since the 1979, The World Tourism Organization (WTO) has emphasized the value of a country's positive image. This image has an impact on people's opinions of the place, which affects their touristic behavior and their choice of destination (Ksouri et al., 2014). For this reason, Hunt (1975) and Gunn (1978) argue that the perception of a location is a crucial element in tourists' decision-making.

Hence, this study suggests that nation image influences people's intention to visit that nation and formalizes them in Hypothesis 1 as follows:

H1: Nation image is positively related to visiting intension.

2.1.2. Influence of Temporal Setting in TV Series on Nation Image

According to Kotler et al. (1993), "the image of a place" is made up of all of the beliefs, ideas, and perceptions that people have about a particular location. According to earlier research, a

person's perception of a location is made up of all their emotional associations with that place, including their experiences, beliefs, ideas, memories, and impressions (Ksouri et al., 2014). These all memories and the feelings they evoke are linked to nostalgia. These memories are persistent and associated with positive and negative emotions (Jain et al., 2019b). Nostalgia usually originates from the media because many memories from the past are transmitted through the media (Menke, 2017). Although it is argued that nostalgia is mostly transmitted by media, researches examining nostalgia through media context are limited (Rosenthal, 2020). Because nostalgia proneness can affect a person's psychological/emotional alignment and selectivity on media tools, it's critical to look at personal traits that can influence how well a message fits with a person's thoughts, attitudes, and emotions (Rosenthal, 2020). So, the approach in this thesis is unique because it combines nation image, emotions&memories, and media management perspectives.

Hence, this study suggests that nostalgia proneness influences nation image with the effect of temporal setting and formalizes them in Hypothesis 2a and 2b as follows:

H2a: The historical (vs. modern) temporal setting will have a more positive effect on nation image for viewers who are more nostalgia prone.

H2b: The modern (vs. historical) temporal setting will have a more positive effect on nation image for viewers who are less nostalgia prone.

H2c: The historical temporal setting will have a positive effect on nation image for viewers whose are more or less nostalgia prone.

2.2. Research Design and Methodology

The study was carried out through two questionnaires/surveys. These surveys begin with TV series scenarios where only the temporal setting differs, and everything else is kept the same. Then, questions measuring visiting intention, nation image and nostalgia proneness are asked to the participants. Finally, regardless of this scenario, questions measuring the general attitude of the survey participants towards the TV series are asked, and the survey ends.

This research explores the effects of historical and modern media on visiting intention through nation image. In other words, this research investigates whether the effect of the series on their country is positive when it comes to an individual's selection of historical nostalgic and non-nostalgic media content.

2.2.1. Participants

A total of 90 individuals participated in the survey. The sample population was 78 female, 42 male, 1 non-binary and 1 prefer not to answer. These participants ranged in age from 18 to 44. The sample was 93 Russian, 6 were Turkish, 3 Colombian, and 20 other participant such as from France, Italy, Greece, Nigeria, Armenia, China and Kazakhstan.

Table 1. Demographics of the Respondents

<i>Number of Respondents</i>	122
<i>Historical</i>	61
<i>Modern</i>	61
<i>Nationality</i>	
<i>Russian</i>	93
<i>Turkish</i>	6
<i>Colombian</i>	3
<i>Other</i>	20
<i>Age</i>	
<i>18-24</i>	75
<i>25-34</i>	38
<i>35-44</i>	9
<i>Gender</i>	
<i>Female</i>	78
<i>Male</i>	42
<i>Non-binary</i>	1
<i>Prefer not to answer</i>	1

2.2.2. Materials

The independent variable that was manipulated in this study is the media content (historical versus contemporary/modern), represented as television series synopsis which differentiating only in terms of the temporal setting.

2.2.3. Measurements

The survey is prepared in online as a two versions. It designed in Google forms and the data collected is transferred into SPSS to make the statistical analysis.

I. Visiting Intention Measurement Questions

Statement
1) After watching this TV series, I would be more likely to visit Rio in Brazil.
2) Watching this TV series would be a sufficient reason to visit Rio in Brazil.
3) After watching this TV series, I would be more satisfied when I visit Rio in Brazil.

II. Nation Image Measurement Questions

Statements
1) After watching this TV series, my interest in Brazil would increase.
2) After watching this TV series, my thoughts about Brazil would change positively.
3) After watching this TV series, I would like to learn more about Brazil.

III. Nostalgia Proneness Measurement Questions

Statements
1) New movies/series are not as interesting as the old ones.
2) I think the years my parents lived when they were young are more interesting than those I lived when I was young.
3) I think popular culture in the past was more interesting than today's.
4) I feel unlucky to live in this decade and envy people who lived in the past.
5) Compared to past's, the music of today is not very interesting.
6) I think innovation and change are unnecessary for our lives.
7) It is meaningful for me to see the places of my childhood again.
8) I am willing to taste old flavors.
9) I am willing to learn what the past was like.
10) I would like to witness important events in the past.
11) I think the "good old days" stories are interesting.
12) I think looking at old photos is interesting.
13) I enjoy buying vintage items.
14) I am more interested with the past.
15) If I could, I would go back in time.

2.3. Data Analysis And Findings

2.3.1. Reliability

Reliability is the measure of internal consistency of the constructs in the study. A construct is reliable if the Alpha value greater than .070 (Hair et al., 2013). Construct reliability was assessed using Cronbach's Alpha. The results revealed that the Visiting Intention scale with three items ($\alpha=.802$) and Nation Image scale with three items ($\alpha=.808$) were found reliable. Similarly, Nostalgia Proneness scale with fifteen items was also found reliable ($\alpha=.909$). Reliability results are summarized in the table 2 below.

Table 2. Reliability Analysis

Constructs	Number of Items	Cronbach's Alpha (α) Value
Visiting Intention	3	.802
Nation Image	3	.808
Nostalgia Proneness	15	.909

2.3.2. One Sample T-Test

A one sample t-test was performed to compare the Historical and Modern temporal settings' attitudes level. In Historical case, the hypothesis mean of the sample is equal to 4.15, which is higher than test value(4). When we look at the significance (alpha) level, the results show that the p-value (.410) is greater than .05. This suggests that the hypothesis(H2a) cannot be rejected. In Modern case, the hypothesis mean of the sample is equal to 4.02, which is greater than test value(4). When we look at the significance (alpha) level, the results show that the p-value equals to .923, which is greater than .05. This suggests that the hypothesis(H2b) also cannot be rejected.

Table 3. One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
HistoricalAttitude	45	4.15	1.388	.178
ModernAttitude	45	4.02	1.320	.169

Note. Test value=4

Table 4. One-Sample T-Test

	Test Value = 4						
	t	df	Significance		Mean Difference	95% Confidence Interval of the Difference	
			One-Sided p	Two-Sided p		Lower	Upper
HistoricalAttitude	.830	60	.205	.410	.148	-.21	.50
ModernAttitude	.097	60	.462	.923	.016	-.32	.35

2.3.3. Full Model Estimation

A moderated mediation analysis was run using the PROCESS macro in SPSS (Hayes, 2013) to estimate the direct and indirect effects of temporal setting on visit intention through nation image as moderated by nostalgia proneness (Hayes, 2013; Model 7). Nostalgia Proneness was put as a moderator of the relationship between temporal setting and nation image, which was put as a mediator of the relationship between temporal setting and the visiting intention to foreign countries. The analyses assessed (1) the effects of temporal setting on the intention to visiting intention (both directly and indirectly, through nation image), (2) the effect of temporal setting on nation image (as moderated by nostalgia proneness) (H2a,H2b,H2c), and (3) the effect of nation image on the visiting intention(H1). In this model, the potential relevance of tourist type, and the importance of the genre and characters in foreign TV series as a control variable was accounted for in the model by treating it as a covariate. The direct and indirect effects' significance was assessed using 5000 bootstrap samples to generate bias-corrected confidence intervals (CIs; 95%).

Index of moderated mediation tests whether we have an indirect effect that is moderated by our moderator. So here to test this index where that's significantly different from zero processed constructs bootstrap confidence interval and if this is significant that is if zero is not part of this confidence interval than we have a significant index of moderated mediation and then we have a moderated mediation.

According to Index of Moderated Mediation (table 5) BootLLCI equals to -1.021 and BootULCI equals to -.346, it means both are negative. As a result, because zero was not contained in different confidence intervals and the result is significant. We do have a moderated mediation.

Table 5. *Index of moderated mediation:*

	Index	BootSE	BootLLCI	BootULCI
Nostalgia Proneness	-.658	.174	-1.021	-.346

Note. LLCI = lower limit confidence interval; ULCI = upper limit confidence interval.

The model summary for the outcome variable Nation Image is presented in Table 6. Within this table is a Model Summary section that provides the output necessary for determining if there are main effects of Nostalgia Proneness and Temporal Setting as well as an interaction of these two variables on Nation Image. This can be determined by reviewing the p-value. According to the model summary, both temporal setting(H2a,H2b,H2c) (B=3.806, t=4.916, p=.000) and nostalgia

prone to nostalgia (B=.516, t=4.503, p=.000) has significant direct impacts on nation image. When we look at the interaction between temporal setting and nostalgia proneness, it also has a significant impact on nation image (B=-.855, t=-4.830, p=.000).

Table 6. Full model: moderated mediation analysis

	coeff	se	t	p	LLCI	ULCI
Constant	1.578	.605	2.610	.010	.380	2.777
Temporal Setting	3.806	.774	4.916	.000	2.272	5.340
Nostalgia Proneness	.516	.115	4.503	.000	.289	.743
Int_1 (TS*NP)	-.855	.177	-4.830	.000	-1.206	-.504

Note. For this model outcome variable is *Nation Image*; LLCI = lower limit confidence interval; ULCI = upper limit confidence interval.

Model summary for the outcome variable Visiting Intention is presented in table 7. According to the model summary, temporal setting has a insignificant direct impact on visiting intention (B=-.005, t=-.031, p=.975) but nation image has a significant direct impact on visiting intention (H1) (B=.770, t=9.591, p=.000)

Table 7. Full model: moderated mediation analysis

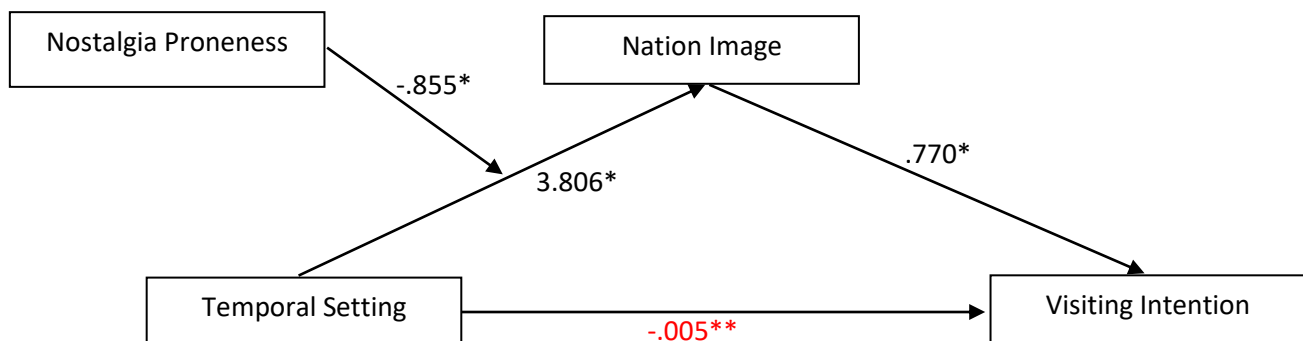
	coeff	se	t	p	LLCI	ULCI
Constant	.264	.521	.507	.613	-.768	1.297
Temporal Setting	-.005	.168	-.031	.975	-.338	.327
Nation Image	.770	.080	9.591	.000	.611	.929

Note. For this model outcome variable is *Visiting Intention*; LLCI = lower limit confidence interval; ULCI = upper limit confidence interval.

2.4. Result

Results of the full model estimation are illustrated in Fig. 1.

Fig. 1. The model with estimates



Note. * $p < 0,05$; ** $p > 0,05$

The analysis combines mediation and moderation to estimate the conditional indirect effect of temporal setting on visiting intention through nation image as moderated by nostalgia proneness. In summary, hypotheses 1 through 2(2a,2b,2c) are supported. Overall, this evidence supports the nation image as a partial mediator of the relationship between temporal setting and visiting intention and supports nostalgia proneness as a moderator of the relationship between temporal setting and nation image.

CHAPTER III. CONCLUSION

In this thesis, I argued that TV series could positively impact the development of the nation's brand abroad. This study has emerged from the fact that the nation brand was not studied enough in the media context, especially considering the audience's nostalgic proneness. Studies from the past three decades dealing with nation branding have been reviewed as a starting point for analysing this research field. Later, the accuracy of the hypotheses was tested with the survey method. There have been found promising signs that nostalgic media content positively affects viewers who are prone to nostalgia and also not. For example, the TV series' temporal setting in the past will draw the attention of viewers who are prone to nostalgia, while those who are not prone will also allow them to watch the series' content because the past-today does not matter to them. This study has proven that because the nostalgic series successfully attract and influence the viewers' attention, it causes them to visit the places they see in these series. Thus, the nostalgic content in the TV series will increase interest in the series and the visits to that country. In this regard, nation branding through TV series is an important communication strategy for governments. It has been concluded that the series watched by foreign viewers positively affects the nation's image and increases the intention to visit. Additionally, this paper fills several gaps in the nation branding literature and offers new, beneficial ideas for future research in this field of study.

3.1. Theoretical Contributions

This study contributes by exploring the factors that will help explain the mechanism to strengthen a nation brand based on the nostalgia proneness of foreign TV series viewers. Additionally, the present study integrates three theoretical approaches; nation image, emotions&memories, and media. In doing so, it expands the previous studies by including research based on the impact of these approaches on visit intention.

3.2. Managerial Implications

Digital TV series/movie platforms (such as Netflix, HBO, Disney+, IVI, etc.) whose number and active subscribers have increased in recent years, the pie is getting bigger every day.

Consequently, the impact of this growing influence on tourism is also changing every day.

Although tourism researchers conduct tourism studies caused by the TV series/film sector, the segments considered in this study are unique.

It has been understood from this study that viewers with a proneness to nostalgia prefer content that reminds them of the old time or that takes place in old times more, and these contents positively affect the nation image. This research also proved that viewers who are not prone to nostalgia would not distinguish between old and new content. For this reason, the following managerial implications are also recommended;

- a. Organizations such as tourism companies, hotels or airline companies that will benefit and profit from the tourists coming to the country can use a nostalgic language in their marketing communication languages (such as promotional films).
- b. Many countries (e.g. U.S. Travel Association, China Tourism Association, Uganda Tourism Association and Tourism Industry Association of Canada etc.) and regions (e.g. Pacific Asia Travel Association, European tourism association, Latin American Travel Association and African Travel and Tourism Association etc.) have tourism associations that work for the benefit of that country/region from tourism. These associations can sponsor, support and provide funds for series that they believe will positively affect the nation image.
- c. Due to the significance of the series resulting from this study in the temporal setting, film/series producers can make their productions with nostalgic content. Thus, they can reach more view rates abroad (also domestically).

3.3. Limitations and Future Research Directions

The series summaries used in the testing phase of this study were created by the researcher using historical nostalgia and modern time clues. This may compromise the validity of the results because aspects were not considered when the stimuli were developed, such as whether the participants correctly identified or may have misconstrued the historical cues. Another important

limit of this study's results is the test participants' age range. Age is a very important variable in nostalgia proneness. Although no specific age limit was specified in this study, the age range of the participants reached was limited to 18-44. Here, it may be difficult for participants between the ages of 18-24 (75 respondents) to be able to imagine that period and interpret the period when they read the historical series summaries. But on the other hand, it should be remembered that the rate of watching TV series is higher among the younger generation. It is important to note that the vast majority of the participants in this study were Russian. The reason why Brazil/Rio de Janeiro was chosen as the country in which the series takes place in the study is that it is not a very preferred country to visit, especially by Russians (only one person out of 122 has been to Brazil/Rio de Janeiro before). Using another country during the testing phase may cause the results to differ. The biggest difference that can be made to improve the research would be to watch the series visually, not in the form of a summary of the test phase. Still, it is unable for the researcher to do this since all the factors remain the same in the modern and historical period test; only the changes can be variables that happened because of the different timelines.

The temporal setting of the TV series investigated in this study was whether or not the viewer would visit the country of that series. In future research, the type of this visit intention can be investigated. For example, does this person come for a touristic purpose for a certain period, or do they stay longer and try to become a citizen of that country. Or maybe this person saw an investment opportunity in the country thanks to the TV series, and they came as an investor. Perhaps they get information about the country's education system from the TV series and come as an international student. While this type of future research addressed certain questions and filled some gaps in the literature about nostalgia proneness in media context, it will help management studies look into the type of visit based on the tourist type.

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APPENDIXES

1) Reliability Analysis (with 122 N)

Case Processing Summary

		N	%
Cases	Valid	122	100.0
	Excluded ^a	0	.0
	Total	122	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.876	31

Item Statistics

	Mean	Std. Deviation	N
(VI)1) After watching this TV series, I would be more likely to visit Rio in Brazil.	4.55	1.505	122
(VI) 2) Watching this TV series would be a sufficient reason to visit Rio in Brazil.	3.83	1.509	122
(VI) 3) After watching this TV series, I would be more satisfied when I visit Rio in Brazil.	4.30	1.401	122
(NI) 1) After watching this TV series, my interest in Brazil would increase.	4.96	1.320	122
(NI) 2) After watching this TV series, my thoughts about Brazil would change positively.	4.57	1.028	122
(NI) 3) After watching this TV series, I would like to learn more about Brazil.	5.04	1.411	122

a) How likely are you to watch the TV series described above?	3.98	1.494	122
b) How likely do you think you are going to like the TV series described above?	4.18	1.342	122
2) I have positive thoughts about Brazil.	4.27	1.379	122
3) I believe the genre of the TV series described above is drama.	5.14	1.451	122
(NP) 1) New movies/series are not as interesting as the old ones.	3.71	1.829	122
(NP) 2) I think the years my parents lived when they were young are more interesting than those I lived when I was young.	3.79	1.712	122
(NP) 3) I think popular culture in the past was more interesting than today's.	4.19	1.726	122
(NP) 4) I feel unlucky to live in this decade and envy people who lived in the past.	3.57	1.758	122
(NP) 5) Compared to past's, the music of today is not very interesting.	4.15	1.923	122
(NP) 6) I think innovation and change are unnecessary for our lives.	2.91	1.836	122
(NP) 7) It is meaningful for me to see the places of my childhood again.	4.93	1.461	122
(NP) 8) I am willing to taste old flavors.	4.94	1.479	122
(NP) 9) I am willing to learn what the past was like.	5.07	1.415	122
(NP) 10) I would like to witness important events in the past.	4.96	1.598	122
(NP) 11) I think the "good old days" stories are interesting.	4.73	1.443	122

(NP) 12) I think looking at old photos is interesting.	5.28	1.479	122
(NP) 13) I enjoy buying vintage items.	5.08	1.669	122
(NP) 14) I am more interested with the past.	3.91	1.725	122
(NP) 15) If I could, I would go back in time.	4.65	1.898	122
1) I enjoy watching TV dramas.	5.02	1.582	122
2) Temporal setting of the TV series is important to me.	4.33	1.618	122
3) The genre of the TV series is important to me.	5.07	1.459	122
4) The characters of the TV series are important to me.	5.03	1.414	122
5) The country where the TV series was filmed is important to me.	3.66	1.690	122
TouristType	4.36	1.912	122

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
138.15	506.788	22.512	31

1.1. Visiting Intention Reliability

Case Processing Summary

		N	%
Cases	Valid	122	100.0
	Excluded ^a	0	.0
	Total	122	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.802	3

Item Statistics

	Mean	Std. Deviation	N
(VI)1) After watching this TV series, I would be more likely to visit Rio in Brazil.	4.55	1.505	122
(VI) 2) Watching this TV series would be a sufficient reason to visit Rio in Brazil.	3.83	1.509	122
(VI) 3) After watching this TV series, I would be more satisfied when I visit Rio in Brazil.	4.30	1.401	122

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
(VI)1) After watching this TV series, I would be more likely to visit Rio in Brazil.	8.12	6.572	.666	.710
(VI) 2) Watching this TV series would be a sufficient reason to visit Rio in Brazil.	8.84	6.546	.667	.708
(VI) 3) After watching this TV series, I would be more satisfied when I visit Rio in Brazil.	8.38	7.361	.612	.766

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
12.67	13.974	3.738	3

1.2.Nation Image Reliability

Case Processing Summary

		N	%
Cases	Valid	122	100.0
	Excluded ^a	0	.0
	Total	122	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.808	3

Item Statistics

	Mean	Std. Deviation	N
(NI) 1) After watching this TV series, my interest in Brazil would increase.	4.96	1.320	122
(NI) 2) After watching this TV series, my thoughts about Brazil would change positively.	4.57	1.028	122
(NI) 3) After watching this TV series, I would like to learn more about Brazil.	5.04	1.411	122

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
(NI) 1) After watching this TV series, my interest in Brazil would increase.	9.61	4.505	.738	.647
(NI) 2) After watching this TV series, my thoughts about Brazil would change positively.	10.00	6.198	.610	.796
(NI) 3) After watching this TV series, I would like to learn more about Brazil.	9.52	4.466	.658	.746

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
14.57	10.380	3.222	3

1.3.Nostalgia Proneness Reliability

Case Processing Summary

		N	%
Cases	Valid	122	100.0
	Excluded ^a	0	.0
	Total	122	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.909	15

Item Statistics

	Mean	Std. Deviation	N
(NP) 1) New movies/series are not as interesting as the old ones.	3.71	1.829	122
(NP) 2) I think the years my parents lived when they were young are more interesting than those I lived when I was young.	3.79	1.712	122
(NP) 3) I think popular culture in the past was more interesting than today's.	4.19	1.726	122
(NP) 4) I feel unlucky to live in this decade and envy people who lived in the past.	3.57	1.758	122

(NP) 5) Compared to past's, the music of today is not very interesting.	4.15	1.923	122
(NP) 6) I think innovation and change are unnecessary for our lives.	2.91	1.836	122
(NP) 7) It is meaningful for me to see the places of my childhood again.	4.93	1.461	122
(NP) 8) I am willing to taste old flavors.	4.94	1.479	122
(NP) 9) I am willing to learn what the past was like.	5.07	1.415	122
(NP) 10) I would like to witness important events in the past.	4.96	1.598	122
(NP) 11) I think the "good old days" stories are interesting.	4.73	1.443	122
(NP) 12) I think looking at old photos is interesting.	5.28	1.479	122
(NP) 13) I enjoy buying vintage items.	5.08	1.669	122
(NP) 14) I am more interested with the past.	3.91	1.725	122
(NP) 15) If I could, I would go back in time.	4.65	1.898	122

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
(NP) 1) New movies/series are not as interesting as the old ones.	62.16	237.372	.621	.902
(NP) 2) I think the years my parents lived when they were young are more interesting than those I lived when I was young.	62.08	235.646	.707	.899

(NP) 3) I think popular culture in the past was more interesting than today's.	61.68	236.583	.681	.900
(NP) 4) I feel unlucky to live in this decade and envy people who lived in the past.	62.30	239.053	.618	.902
(NP) 5) Compared to past's, the music of today is not very interesting.	61.72	232.500	.674	.900
(NP) 6) I think innovation and change are unnecessary for our lives.	62.96	249.957	.386	.911
(NP) 7) It is meaningful for me to see the places of my childhood again.	60.94	251.972	.466	.907
(NP) 8) I am willing to taste old flavors.	60.93	249.490	.515	.905
(NP) 9) I am willing to learn what the past was like.	60.80	248.297	.570	.904
(NP) 10) I would like to witness important events in the past.	60.91	241.471	.638	.901
(NP) 11) I think the "good old days" stories are interesting.	61.14	245.807	.615	.902
(NP) 12) I think looking at old photos is interesting.	60.59	249.103	.523	.905
(NP) 13) I enjoy buying vintage items.	60.79	243.260	.570	.904
(NP) 14) I am more interested with the past.	61.96	231.659	.782	.896
(NP) 15) If I could, I would go back in time.	61.22	234.091	.655	.901

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
65.87	275.718	16.605	15

2. One Sample T-Tests

2.1. Historical One Sample T-Test

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
Historical Attitude	61	4.15	1.388	.178

One-Sample Test

Test Value = 4

	t	df	Significance		Mean Difference	95% Confidence Interval of the Difference	
			One-Sided p	Two-Sided p		Lower	Upper
Historical Attitude	.830	60	.205	.410	.148	-.21	.50

One-Sample Effect Sizes

		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
Attitude	Cohen's d	1.388	.106	-.146	.357
	Hedges' correction	1.406	.105	-.144	.353

a. The denominator used in estimating the effect sizes.

Cohen's d uses the sample standard deviation.

Hedges' correction uses the sample standard deviation, plus a correction factor.

2.2. Modern One Sample T-Test

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
ModernAttitude	61	4.02	1.320	.169

One-Sample Test

Test Value = 4

	t	df	Significance		Mean Difference	95% Confidence Interval of the Difference	
			One-Sided p	Two-Sided p		Lower	Upper
ModernAttitude	.097	60	.462	.923	.016	-.32	.35

One-Sample Effect Sizes

		Standardizer ^a	Point Estimate	95% Confidence Interval	
				Lower	Upper
ModernAttitude	Cohen's d	1.320	.012	-.239	.263
	Hedges' correction	1.336	.012	-.236	.260

a. The denominator used in estimating the effect sizes.

Cohen's d uses the sample standard deviation.

Hedges' correction uses the sample standard deviation, plus a correction factor.

3. Process

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
Documentation available in Hayes (2022). www.guilford.com/p/hayes3

Model : 7
Y : Visiting
X : Temporal
M : NationIm
W : Nostalgi

Covariates:
@Tourist @1Ienjoy @2Tempor @3Thegen @4Thecha

Sample
Size: 122

OUTCOME VARIABLE:
NationIm

Model Summary							
	R	R-sq	MSE	F	df1	df2	p
	.533	.284	.884	5.604	8.000	113.000	.000

Model							
	coeff	se	t	p	LLCI	ULCI	
constant	1.578	.605	2.610	.010	.380	2.777	
Temporal	3.806	.774	4.916	.000	2.272	5.340	
Nostalgi	.516	.115	4.503	.000	.289	.743	
Int_1	-.855	.177	-4.830	.000	-1.206	-.504	
@Tourist	.047	.053	.890	.375	-.058	.153	
@1Ienjoy	.090	.057	1.580	.117	-.023	.203	
@2Tempor	-.038	.062	-.619	.537	-.160	.084	
@3Thegen	.081	.082	.990	.324	-.081	.242	
@4Thecha	.004	.086	.051	.960	-.166	.174	

Product terms key:
Int_1 : Temporal x Nostalgi

Test(s) of highest order unconditional interaction(s):					
	R2-chng	F	df1	df2	p
X*W	.148	23.325	1.000	113.000	.000

Focal predict: Temporal (X)
Mod var: Nostalgi (W)

Conditional effects of the focal predictor at values of the moderator(s):

Nostalgi	Effect	se	t	p	LLCI	ULCI
3.157	1.106	.264	4.197	.000	.584	1.628
4.267	.158	.178	.887	.377	-.195	.510
5.755	-1.115	.319	-3.491	.001	-1.748	-.482

OUTCOME VARIABLE:

Visiting

Model Summary

R	R-sq	MSE	F	df1	df2	p
.721	.520	.791	17.665	7.000	114.000	.000

Model

	coeff	se	t	p	LLCI	ULCI
constant	.264	.521	.507	.613	-.768	1.297
Temporal	-.005	.168	-.031	.975	-.338	.327
NationIm	.770	.080	9.591	.000	.611	.929
@Tourist	.083	.047	1.762	.081	-.010	.177
@1Ienjoy	.017	.054	.312	.755	-.090	.124
@2Tempor	.033	.058	.566	.572	-.082	.148
@3Thegen	-.158	.077	-2.066	.041	-.310	-.007
@4Thecha	.087	.080	1.079	.283	-.072	.246

Test(s) of X by M interaction:

F	df1	df2	p
.066	1.000	113.000	.798

***** DIRECT AND INDIRECT EFFECTS OF X ON Y *****

Direct effect of X on Y

Effect	se	t	p	LLCI	ULCI
-.005	.168	-.031	.975	-.338	.327

Conditional indirect effects of X on Y:

INDIRECT EFFECT:

Temporal -> NationIm -> Visiting

Nostalgi	Effect	BootSE	BootLLCI	BootULCI
3.157	.852	.207	.464	1.272
4.267	.121	.144	-.180	.388
5.755	-.858	.329	-1.538	-.270

Index of moderated mediation:

	Index	BootSE	BootLLCI	BootULCI
Nostalgi	-.658	.174	-1.021	-.346

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:

95.0000

Number of bootstrap samples for percentile bootstrap confidence intervals:

5000

W values in conditional tables are the 16th, 50th, and 84th percentiles.

NOTE: Standardized coefficients are not available for models with moderators.

WARNING: Variables names longer than eight characters can produce incorrect output when some variables in the data file have the same first eight characters. Shorter variable names are recommended. By using this output, you are accepting all risk and consequences of interpreting or reporting results that may be incorrect.

----- END MATRIX -----