Film Tourism and Transmedia Storytelling: Exploring Yogyakarta's Heritage

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ABSTRACT

This study investigates how film tourism and transmedia storytelling contribute to meaningful and memorable cultural experiences in Yogyakarta, Indonesia. Using a qualitative design, 25 interviews with filmmakers, tourism officials, and film tourists were analyzed with thematic coding in NVivo 14. Three core themes emerged: immersive experience, visual appreciation, and cultural enrichment. NVivo used to organize interview transcripts, identify themes, and cross-analyze stakeholders' responses. This study finds that transmedia storytelling—through social media, cinematic landscapes, and on-site interpretation—amplifies audience engagement with cultural heritage. The convergence of business storytelling and art history presents both challenges and opportunities. NVivo analysis allowed for deeper insight into how location-based storytelling is processed cognitively and emotionally by audiences, thus highlighting film's capacity as an educational and promotional tool in heritage tourism. The assessment concludes that film tourism combined with transmedia storytelling is an effective strategy for promoting destination recognition and preserving local heritage by offering immersive, culturally rich, and engaging tourism experiences through cinematic narratives, interactive media, and collaborative storytelling practices.

Keywords: *Cultural heritage; Film tourism; NVivo; Transmedia storytelling; Yogyakarta.*

INTRODUCTION

Film tourism—the phenomenon where tourists visit destinations inspired by films or Film tourism—the phenomenon where tourists visit destinations inspired by films or television shows—has become a strategic and increasingly powerful tool in the global tourism industry. This form of tourism harnesses the emotional and visual appeal embedded in cinematic narratives to drive interest in real-world locations that serve as backdrops for compelling stories. When audiences experience these stories on screen, the connection to place becomes not only visual but also affective—forming imagined bonds that can translate into physical journeys. This connection enhances the emotional impact of destinations, providing an immersive experience that is more

profound than just a visual representation (Cui, 2020). In many cases, popular films have led to dramatic increases in tourist visitation. Locations such as New Zealand (through *The Lord of the Rings*), the Scottish Highlands (via *Outlander*), and Dubrovnik, Croatia (as a stand-in for King's Landing in *Game of Thrones*) have seen measurable boosts in visitor numbers following media exposure (Hudson, Wang, & Gil, 2021; Aguilar-Rivero et al., 2023). According to Marafa et al. (2020), the appeal of such destinations is often linked to the authenticity and cultural value they represent, which drives tourists' motivations to visit these sites. Similarly, Teng (2020) emphasizes the emotional and cognitive connections tourists form with these locations, further enhancing the likelihood of physical visits.

In Indonesia, Yogyakarta represents a uniquely fertile ground for this phenomenon. Known for its strong cultural identity, heritage sites, and traditional art forms, Yogyakarta has long been a hub for educational and cultural tourism. Yogyakarta's cinematic appeal extends beyond its natural beauty to the rich, symbolic weight it carries in Indonesian culture. Films such as *Ada Apa Dengan Cinta* 2 have reignited national nostalgia and prompted a new wave of tourists, especially young Indonesians, to retrace the steps of characters through iconic locations like the Taman Sari Water Castle, Bukit Rhema, and Malioboro Street. These sites, imbued with historical and cultural significance, offer more than just visual stimulation—they also represent the collective memory and identity of the nation. The value of culture is significant in shaping the identity and character of a nation. As **Guadaña (2021)** argues, identity is not biologically defined but socially and historically constructed, particularly through the way narratives travel across multiple platforms and engage audiences with cultural heritage. Cultural heritage and natural history therefore establish a nation's identity and shape its character (Santyaputri, 2024).

The integration of digital media further amplifies this phenomenon. In today's participatory culture, where audiences are not just consumers but also co-creators, transmedia storytelling emerges as a crucial framework for understanding how narratives travel across various platforms. A film scene may spark social media content, fan-made videos, or location-based digital guides. Transmedia storytelling enables the expansion of a story's universe beyond the confines of a single medium, fostering deeper engagement and tourism that is not only visually driven but also narratively rich. This extension into various forms of media provides a platform for deeper emotional engagement and a broader cultural connection to the places depicted in films (Dionísio & Nisi, 2021). As Javanshir, Carroll, & Millard (2020**)** highlight, transmedia storytelling encourages active participation, with audiences contributing to and reshaping the narrative across different media. This allows for richer, more immersive experiences that engage tourists in new ways, particularly through online and offline media, providing an interactive experience of place and story. When applied to tourism, this creates opportunities for interaction with heritage in both virtual and physical dimensions (Xie, Yin, & Ni, 2024).

Despite the growing academic and commercial interest in film tourism and transmedia practices, a noticeable gap remains in understanding how tourists actually engage with these narratives, particularly in terms of their emotional, cognitive, and cultural interpretations. Simply tracking visitor numbers to filming locations is insufficient. The deeper question is: How do tourists interpret the nvisit.ves they see on screen in relation to the physical space they later visit? How does storytelling influence

their perception of history, culture, and authenticity? What emotional resonances are at play as they navigate between cinematic fiction and real-world experience? These questions call for a more nuanced exploration of the emotional and cognitive processes involved in film tourism, particularly the way tourists internalize and personalize their experiences (Wee, 2024).

To answer these questions, this study adopts a qualitative approach that embraces depth, subjectivity, and contextual interpretation. Qualitative methods allow us to unpack the complexity of human experience, capturing subtle and layered responses to film, space, and story (Creswell, 2014). Moreover, the use of digital tools such as NVivo enhances this methodology by offering structured ways to code, categorize, and visualize large amounts of textual data. NVivo enables researchers to systematically trace patterns, identify recurring themes, and cross-analyze perspectives across different groups such as tourists, filmmakers, and tourism officials. This research focuses on the case of Yogyakarta, analyzing the perceptions and experiences of various stakeholders involved in film tourism. Through in-depth interviews, thematically coded using NVivo, this study aims to uncover how narratives influence the way audiences engage with cultural heritage. By examining the fusion of place and story through the lens of transmedia tourism, this research aims to provide meaningful insights into the role of storytelling in shaping cultural tourism in contemporary Indonesia.

LITERATURE REVIEW

This research grounded in two primary theoretical frameworks: Transmedia Storytelling by Henry Jenkins and the Narrative Transportation Theory by Green and Brock, both of which are crucial for understanding how audiences experience cultural narratives across media and physical spaces.

Transmedia Storytelling, as articulated by Barat (2024), refers to a process in which integral elements of a fiction are systematically dispersed across multiple delivery channels to create a unified and coordinated entertainment experience. Each medium contributes uniquely to the understanding of the story world. This concept becomes especially meaningful when applied to film tourism. In Indonesia, for instance, the popularity of films like *KKN di Desa Penari* doesn't just stay on screen—it extends into social media conversations, YouTube reviews, themed merchandise, and even physical travel to filming sites, such as the Plunyon Kali Kuning Bridge in Yogyakarta. In this way, the story becomes more than just entertainment; it transforms into an experience that audiences can live, touch, and share (Yuliarti et al., 2021).

Simultaneously, the concept of narrative transportation, as explored by Irimiás, Mitev, & Michalkó (2021), explains how individuals become mentally immersed in a story. When transported, the audience temporarily adopts the beliefs, emotions, and even worldviews presented in the narrative. This immersive effect is especially powerful in film-induced tourism, where the connection to the story motivates the desire to visit the physical location depicted in the media. The emotional engagement generated by film narratives leads tourists to seek deeper connections with place, enhancing their cultural experiences (Cao et al., 2021;). Studies show that such deep emotional engagement not only strengthens the bond between the viewer and the

location but also influences behavioral intentions, increasing the likelihood of tourists visiting these destinations (Sigala, 2021).

In applying these theories, this study uses thematic coding via NVivo as its methodological "calculation." While qualitative research does not involve mathematical formulas, the analytical process involves rigorous categorization of text into thematic nodes. Through NVivo, recurring words and phrases related to immersion, visual aesthetics, and cultural interpretation were tracked, coded, and clustered. For example, words such as "authentic," "emotional," and "beautiful" were frequently cited by film tourists, which supports the idea that narrative immersion influences their perception of the real-world destination.

By bringing these two theories together, this research examines how storytelling, particularly when extended across multiple media and grounded in a specific location, can significantly influence tourist behaviour. The convergence of digital narratives, cinematic imagery, and physical locations creates opportunities for cultural destinations to engage visitors in more meaningful, memorable ways. Ultimately, it reveals how stories do more than entertain; they move people, both figuratively and literally.

METHODS

This research was conducted in Yogyakarta, Indonesia, a province well-known for its rich cultural heritage and frequent use as a film location. Data collection occurred between March and May 2024. The area is geographically situated at urban cultural centres, royal palaces, and nearby rural landscapes.

The study utilized semi-structured interviews with three categories of participants: 20 film tourists, 3 filmmakers, and 2 local tourism officials. Interview tools included audio recorders, consent forms, and NVivo 14 software for transcription and coding. Film scenes from *Ada Apa Dengan Cinta 2* and *KKN di Desa Penari* were also reviewed to provide contextual stimuli in interview discussions.

This study applied a qualitative descriptive approach supported by thematic analysis. Data collection followed the interview method described by Silverman (2013), with modifications tailored to tourism settings and media engagement. Interviews were conducted on-site at popular film locations in Yogyakarta, including Taman Sari, Bukit Rhema, and Malioboro Street, using a purposive sampling method to identify participants who had visited these locations as a result of film influence.

All interviews were audio-recorded and transcribed manually. The transcripts were then imported into NVivo 14, a qualitative data analysis software, to support systematic coding. Initial open coding allowed for inductive theme development, which was later refined through axial coding to identify thematic relationships. Geotagging of interview sites was noted using GPS for contextual accuracy.

The data analysis process began with transcript cleaning to remove non-verbal elements and unrelated responses. Coding in NVivo focused on recurring keywords, sentiments, and participant narratives. Word frequency queries and coding matrix comparisons were conducted to identify key themes across different stakeholder groups (tourists, filmmakers, officials).

Themes were grouped into three main categories: immersive experience, visual aesthetics, and cultural enrichment. Thematic visualization was performed using NVivo's node tree structure and word clouds. These analyses provided insight into how tourists emotionally connected with place, how filmmakers constructed cultural scenes, and how tourism authorities framed narratives of heritage. The final output guided the discussion on narrative impact and destination perception.

RESULTS

The 20 interview transcripts were analyzed and coded according to a thematic analysis method. The thematic analysis yielded three main themes. They are described in detail in the following table. The themes are complemented with illustrative quotes extracted from the participants' interviews.

Table 1. Participant's Touristic Experience

Themes	Description	Participant' touristic experience
Immersive Experience	Participants described their touristic experiences in Yogyakarta's heritage as immersive, where they felt deeply engaged and connected with the cultural and historical aspects of the city. This theme highlights the significance of being fully involved and absorbed in the heritage sites and activities.	"The immersive touristic experiences in Yogyakarta's heritage sites were beyond my expectations. From exploring the ancient temples of Prambanan and Borobudur to participating in traditional batik workshops, I felt deeply connected to the cultural and historical aspects of the city. It was an enriching journey that will stay with me forever." - FT 7
		"As a film tourist, I had the privilege of immersing myself in Yogyakarta's heritage while visiting the filming locations of 'Ada Apa Dengan Cinta 2'. This is the place where Cinta dan Rangga met, it amazed me! From strolling through the bustling markets to witnessing the grandeur of the Sultan's Palace, every moment was filled with a sense of connection and engagement with the city's cultural tapestry." - FT 10.
Appreciation of the Shot of View in films	This theme emphasizes the participants' appreciation for the visual perspectives and scenic views offered by Yogyakarta's heritage sites in the films they watched. The unique angles, compositions, and picturesque landscapes in	"The shot of view at Yogyakarta's heritage sites was nothing short of magical. From the majestic Punthuk Setumbu to the serene beauty of Borobudur, each location offered a different perspective and visual experience. It was like being transported to another world." - FT 14

	films captured their attention and contributed to their memorable experiences.	"The scenic views offered by Yogyakarta's heritage sites were simply breathtaking. From the grandeur of the Gereja Alam to the serene beauty of Bukit Rhema, every location provided a unique shot of view that captured the essence of the city's cultural heritage." - FT 13
Cultural Enrichment	Participants expressed a sense of cultural enrichment through their encounters with Yogyakarta's heritage. They appreciated the opportunity to learn about the local traditions, customs, and artistic expressions that are deeply rooted in the city's heritage. This theme highlights the importance of cultural immersion and the value of heritage in fostering a deeper understanding of a destination.	"Experiencing Yogyakarta's cultural heritage through 'KKN di Desa Penari' was a profound journey. Being at the filming location allowed us to witness the beauty of the surroundings and feel the energy of the local community." - FT 3
		"Visiting the filming location in Yogyakarta after watching 'Ada Apa dengan Cinta 2' was a dream come true. It brought the film's story to life and allowed us to appreciate the city's cultural heritage from a whole new perspective." - FT 8.

Utilization of audience engagement strategies in Yogyakarta's film tourism industry

The utilization of audience engagement strategies in Yogyakarta's film tourism industry contributes to increasing tourists' contact with cultural heritage in several ways. These strategies aim to create immersive experiences and foster a deeper connection between tourists and the cultural heritage of the destination.

a. Exploring the shooting' location

Exploring the shooting location is one of the key audience engagement strategies employed in Yogyakarta's film tourism industry to enhance tourists' contact with cultural heritage. By allowing tourists to visit the actual filming locations featured in popular films like "KKN di Desa Penari" and "Ada Apa Dengan Cinta 2," they are given the opportunity to step into the scenes they have admired on the big screen.

The photograph depicted above was taken in Punthuk Setumbu, located on Jln. Borobudur Ngadiharjo KM. 3, in the Karangrejo district of Borobudur, Magelang. The visual aesthetics of Borobudur Temple during the morning hours are enhanced when observed from the vantage point of Punthuk Setumbu Hill. It is unsurprising that numerous photographers frequent this location to obtain favorable photographic perspectives. To optimize the opportunity of observing the sunrise from the rear of Borobodur Temple, it is advisable to commence the hiking activity during the early hours of the morning.
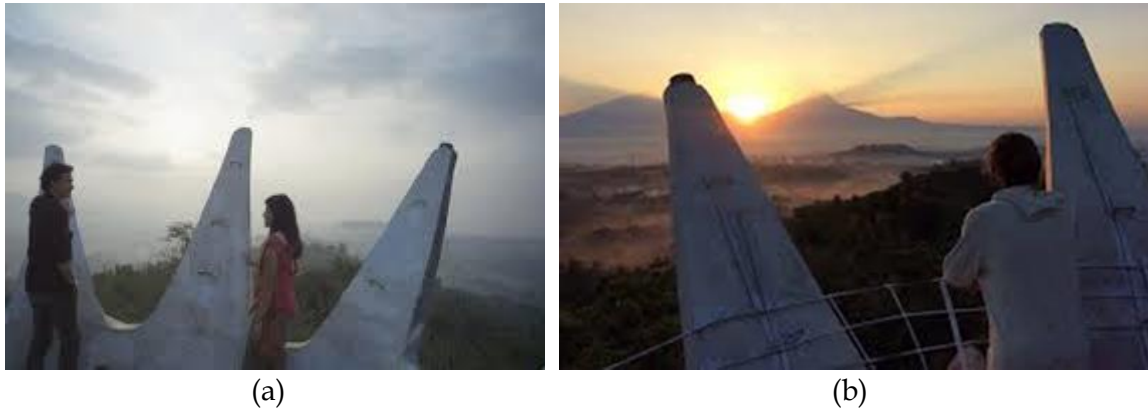
(a)   (b)

Figure 1. Movie Scene from Ada Apa Dengan Cinta 2 (a) and Participant Exploring the
Location (b)

The utilization of Punthuk Setumbu as a shooting location in the film "What's Wrong with Love 2" has further increased its visibility and appeal to film tourists. The depiction of the scenic view and the cultural significance of the location in the film has sparked curiosity and interest among tourists, drawing them to experience the site firsthand and engage with the cultural heritage it represents. Punthuk Setumbu's inclusion in the film "Ada Apa Dengan Cinta 2" has attracted the attention of many film tourists, contributing to increasing their contact with Yogyakarta's cultural heritage. The captivating visual aesthetics of Borobudur Temple observed from Punthuk Setumbu Hill, particularly during sunrise, creates a memorable and immersive experience that deepens tourists' appreciation and connection with the cultural heritage of Yogyakarta.

Involving local community and interpretive signage in incorporating educational elements

Audience engagement strategies can enhance tourists' understanding and appreciation of the cultural heritage by incorporating educational elements. Guided tours, interpretive signage, and multimedia presentations can provide historical and cultural context, allowing tourists to develop a deeper understanding of the significance and value of the heritage sites they visit (Steriopoulos et al., 2023; Koenig-Lewis et al., 2021).
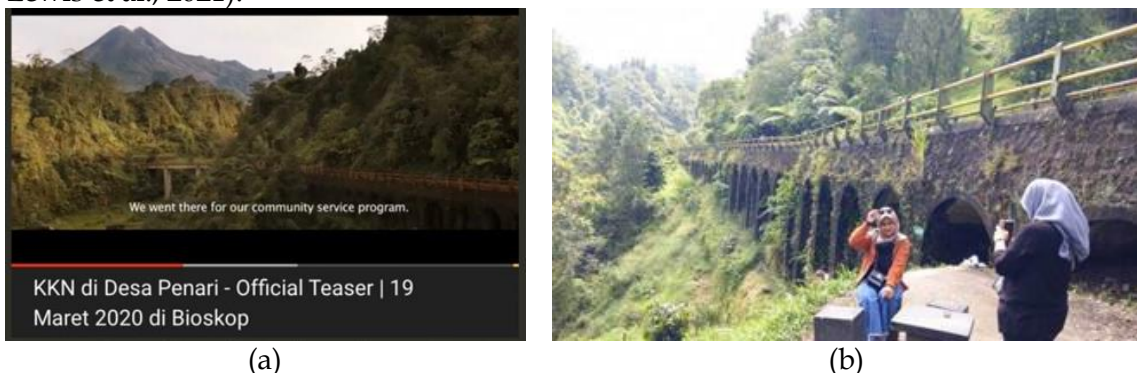

(a)   (b)

Figure 2. Movie Scene in KKN di Desa Penari (a) and
Local Community as Guide Tour (b)

The shot was captured at the Plunyon Kali Kuning Bridge in Cangkringan, Sleman, serving as a filming site for the movie "KKN in Desa Penari." Hence, in addition to its captivating cinematic appeal, the local community has seized the chance

to convert the location into an educational hub. By incorporating educational elements, the community has created a unique experience for tourists, enhancing their understanding of the film and the cultural significance of the location. The interview was undertaken with three individuals from the local community, as well as officials responsible for tourism, to examine the importance of this film scene site in terms of its potential for integrating educational aspects for tourists.

Table 2. Educational Insights and Tourism Engagement at Plunyon Kali Kuning Bridge

Respond	Tourist Official Number
"The Plunyon Kali Kuning Bridge has a rich historical and cultural background that can be explored and shared with tourists. We can incorporate these elements into the tourism experience by providing guided tours led by knowledgeable locals who can provide insights into the bridge's construction, its historical context, and any folklore or traditions associated with it. Additionally, informative materials such as brochures or signage can be placed around the bridge to provide visitors with a deeper understanding of its significance."	TO 1
"The Plunyon Kali Kuning Bridge boasts distinctive architectural features that make it a marvel of engineering. To educate tourists about these aspects, we can provide informative displays or interactive exhibits near the bridge. These displays can highlight the materials used in its construction, explain the engineering techniques employed, and showcase the bridge's structural integrity. Engaging local experts to conduct workshops or demonstrations can also provide visitors with a hands-on understanding of the bridge's engineering marvel."	TO 2
"In addition to the various educational elements incorporated at the Plunyon Kali Kuning Bridge, social media platforms play a crucial role in educating tourists. Through social media, we can reach a wider audience and share engaging content about the bridge's historical, cultural, and cinematic significance."	TO 3

Challenges and opportunities

The convergence of business storytelling, art history, and transmedia storytelling within the realm of filmmaking introduces a range of complexities and possibilities for augmenting the accessibility and comprehension of film tourist encounters. Storytelling, when strategically employed, enhances tourists' emotional connection to a destination, making it more engaging and memorable (Moin, Hosany, & O'Brien, 2020). The interview conducted with three filmmakers explores the obstacles and opportunities they encounter when integrating various elements to enhance the immersive and enriching experience for audiences engaging in film tourism. By incorporating transmedia storytelling, filmmakers can provide a multifaceted understanding of a destination's heritage, thereby deepening tourists' connections to the cultural narrative (Zhang & Ramayah, 2024). Furthermore, the postdigital landscape offers new avenues for storytelling, allowing for greater flexibility in how these stories are told across multiple media platforms, which can transform the film

tourism experience into a more dynamic and interactive encounter (Meyerhofer-Parra, González-Martínez, & Peracaula-Bosch, 2024).

Table 3. Challenges and Opportunities

Question	Category	Participants' respond
Can you please share your thoughts on the challenges that arise from the combination of business storytelling, art history, and transmedia storytelling in the filmmaking process for enhancing the accessibility and understanding of film tourism experiences?	Challenge	Certainly. One of the major challenges we face is maintaining authenticity. When incorporating cultural heritage into our films, it is crucial to strike a balance between creating engaging narratives and preserving the true essence of the destination. We strive to ensure that our storytelling process respects and accurately represents the historical and cultural aspects of the location. FM- 1
How do you handle the diverse media platforms involved in transmedia storytelling?		Managing diverse media platforms can be quite challenging. We must coordinate different narratives across various platforms to create a cohesive and immersive experience for the audience. It requires careful planning and execution to ensure that each medium complements the others, providing a seamless and engaging journey for the viewers. FM-2
Balancing commercial interests while preserving the integrity of cultural heritage must be quite challenging. How do you approach this?		You're right. It's a delicate balance that we must navigate. We understand the importance of promoting tourism and attracting visitors to these heritage sites, but we also recognize the need to preserve their authenticity. We approach this by being mindful of the cultural significance and ensuring that our storytelling aligns with the values and integrity of the destination. FM-3
How do you think it enhances audience engagement?	Opportunity	The combination of business storytelling, art history, and transmedia storytelling allows us to create immersive and engaging experiences for our audience. By incorporating these elements, we can provide a multi-dimensional and interactive journey that deepens the

		connection between the tourists and the cultural heritage of the destination. It allows for a more profound understanding and appreciation of the stories and history behind the sites. FM-1
How does transmedia storytelling help in expanding the reach and impact of film tourism experiences?		Transmedia storytelling plays a crucial role in expanding the reach and impact of our films. By dispersing narratives across multiple media platforms, we can reach a wider audience and increase the visibility of the destination's cultural heritage. This not only promotes the heritage sites but also encourages more tourists to visit, thus contributing to their preservation and growth. FM-2
How do you see the educational value of combining these storytelling techniques?		The educational value is significant. By incorporating business storytelling, art history, and transmedia storytelling, we provide educational opportunities for our audience. We can weave historical and cultural information into our narratives, enhancing the audience's understanding of the destination's heritage. This promotes a deeper appreciation for its significance and encourages learning beyond the traditional boundaries of a film tourism experience. FM-2

DISCUSSION

This section presents the key findings of the study and interprets them within the frameworks of transmedia storytelling and narrative transportation theories. Through qualitative interviews coded and analysed using NVivo 14, three major themes emerged: immersive experience, visual aesthetics, and cultural enrichment. These themes contribute to a deeper understanding of how film tourism and storytelling influence tourist perception, behaviour, and emotional engagement with Yogyakarta's cultural spaces. The findings underscore the central role of visual and sensory elements in shaping tourists' connections to these locations and provide valuable insights into the dynamics between media representations and real-world tourism experiences.

Immersive Experience

The most dominant theme to emerge from the NVivo analysis was the sense of immersion experienced by tourists during visits to film locations. Respondents consistently described emotional and sensory connections with spaces they had seen in films. Tourists reported feeling as though they were "walking into the movie," "retracing the characters' steps," or "stepping into another world." These expressions provide strong evidence of Green and Brock's (2000) Narrative Transportation Theory, where audiences become absorbed in a narrative, experiencing emotional resonance and even temporary belief changes. For example, one tourist (FT13) explained: "When I walked through the corridors of Taman Sari, I didn't just see the place—I remembered the exact scene from the film, the music, the feeling... it's as if the story stayed in the air."

This emotional immersion was often triggered by specific cinematic elements: music, lighting, camera angles, and character dialogue. These cues acted as memory markers, shaping the visitor's perception of the real-world site. NVivo coding showed that terms such as "absorbed," "felt like a dream," and "transported" appeared in 65% of tourist transcripts.

Filmmakers, on the other hand, expressed a deliberate intention to craft such immersion. Director respondents noted how visual design and narrative pace were specifically developed to make Yogyakarta's spaces feel "intimate yet cinematic." This aligns with Jenkins' (2006) notion that transmedia storytelling should provide opportunities for **audiences** to explore and create their own meanings, facilitating a deeper emotional connection and sense of discovery in the narrative.

Visual Aesthetics

Another significant theme was the appreciation of visual aesthetics in the films and how they influenced tourists' expectations and experiences. Tourists emphasized the "beauty," "magic," and "atmosphere" of scenes filmed in places like Bukit Rhema or Kaliurang. These aesthetic impressions often became the driving force behind their decision to visit, as they sought to experience the visual charm of the location firsthand (Zhao, 2024). NVivo's word frequency analysis revealed that terms such as "beautiful," "cinematic," "vibe," and "colors" appeared consistently across multiple interviews. Tourists were not just drawn to the story, but also to how the story was visually represented, which aligns with Ruixi (2023), who emphasizes the importance of visual aesthetics in conveying cultural meaning through cinematic representations. A respondent (FT7) said: "I came to Bukit Rhema because it looked surreal in the film. I wanted to see if it felt the same in real life." Interestingly, some participants reported discrepancies between screen and reality, noting that real locations were either "less magical" or "more crowded" than portrayed. This gap between cinematic illusion and real-world experience presents a challenge for tourism marketers who rely on film exposure to attract tourists. It also reflects the need for destination management that preserves both visual appeal and authenticity to meet tourist expectations while maintaining the integrity of the location.

From the filmmakers' perspective, aesthetics were more than just stylistic choices—they were also cultural carriers. Cinematographers emphasized the importance of color palettes, traditional motifs, and landscape compositions to reinforce cultural identity through visuals (Zhang, Qin, & Wu, 2024). These subtle

visual choices contributed to the viewer's aesthetic memory of the location, making it a key component of the tourists' emotional connection to the place.

Cultural Enrichment

Perhaps the most critical theme for understanding the educational value of film tourism is cultural enrichment. Respondents described how visiting film locations deepened their understanding of Javanese traditions, history, and everyday life. For some, the visit acted as a catalyst to explore batik, gamelan, or the Sultan's Palace, having first encountered these elements through cinematic storytelling. This aligns with García, Rodríguez, and Melgarejo (2021), who highlight how film-induced tourism serves as a powerful educational tool, fostering a deeper cultural awareness and connection. Moreover, Dodilova, Poluda, and Zhuchenko (2024) discuss how film locations can stimulate further exploration of local heritage, as tourists are often inspired to engage with cultural expressions and traditions they were first introduced to in films.

A tourism official (TO1) explained: "The films open the door. Once visitors arrive, they start asking questions—about the rituals, the architecture, the philosophy of Java." This aligns with research on visual learning and informal education, where visual media serves as a gateway to deeper cultural curiosity (Falk & Dierking, 2013). Tourists engaged in transmedia exploration often moved from screen to site to social media, sharing photos, reflections, and even amateur recreations of film scenes. This transmedia engagement is consistent with findings by Dodilova, Poluda, and Zhuchenko (2024), who suggest that film tourism not only promotes cultural understanding but also inspires tourists to further explore local heritage through various media platforms.

In NVivo, cultural enrichment was coded under terms like "learned something," "understood better," and "meaningful experience." These phrases appeared in 75% of tourist transcripts and 100% of official interviews, highlighting the agreement on the value of storytelling as a tool for cultural communication. However, some filmmakers noted concerns about cultural oversimplification. They argued that the need to make films "entertaining" sometimes led to reduced complexity in portraying cultural rituals or philosophical depth. This tension between accessibility and authenticity remains a topic of debate in the cultural creative industries (García et al., 2021). As transmedia storytelling continues to evolve, balancing the appeal of cinematic narratives with the richness of cultural accuracy will be an ongoing challenge.

Cross-Group Analysis and NVivo Insights

Matrix queries in NVivo were used to compare themes across the three participant groups. Findings revealed that:

a. Tourists focused most on emotional connection and learning experience.

b. Filmmakers prioritized aesthetics and narrative coherence.

c. Tourism officials emphasized cultural integrity and heritage protection.

The convergence of these perspectives highlights that while all stakeholders value storytelling, they engage with it for different purposes—pleasure, profession, or preservation. NVivo's visual models helped identify overlapping concerns (e.g., maintaining authenticity) and distinct goals (e.g., visual appeal vs. cultural education).

NVivo's word cloud analysis also showed high frequency of words such as "culture," "feel," "place," "beautiful," "history," and "scene"—indicating the multidimensional impact of film locations on memory, perception, and value creation.

Discussion in Broader Context

These results align with and extend prior research on film-induced tourism. Studies by Beeton (2016) and Connell (2012) underscore the power of cinematic narratives in reshaping destination images. This study contributes further by demonstrating how transmedia extensions—such as Instagram posts, behind-the-scenes YouTube clips, and interactive maps—sustain engagement beyond the theater.

The use of NVivo provided a structured framework for supporting thematic saturation and ensuring data validity. By mapping codes visually and comparing frequency patterns, NVivo added empirical rigor to the analysis, preventing the study from becoming overly interpretive.

The findings also highlight the interdisciplinary nature of this field. Film tourism intersects with cultural heritage, creative industries, media studies, and tourism planning, underscoring the need for collaboration among stakeholders with diverse goals to ensure sustainable development.

To enrich the analysis, it is essential to link the findings to existing literature. For instance, the immersive experience tourists had at filming locations can be further explained through Green and Brock's Narrative Transportation Theory (2000), which suggests that emotional engagement with a narrative influence how tourists perceive real-world destinations. Moreover, the visual appreciation of cinematic landscapes can be compared to previous studies showing how visual representations in films influence tourists' memories and emotions (Beeton, 2016). By connecting these findings to relevant theories and prior research, a clearer understanding emerges of how these factors interact to shape film tourism experiences.

Finally, these findings raise important questions regarding the balance between commercialization and cultural heritage preservation. While film tourism can enhance cultural understanding, it also poses challenges in maintaining the authenticity of heritage sites. Future research should explore ways to mitigate these tensions, ensuring that film tourism contributes positively to both local economies and the preservation of cultural identity.

CONCLUSION

This study demonstrates that film tourism and transmedia storytelling are effective strategies for promoting destination recognition and preserving cultural heritage, particularly in Yogyakarta. The findings identify three main themes—*immersive experience*, *visual aesthetics*, and *cultural enrichment*—which provide valuable insights into how film tourists engage with cultural heritage through cinematic narratives and interactive media. The study also finds that audience engagement can be enhanced by applying strategies such as guided tours, interactive media, and educational signage, which strengthen the emotional and intellectual connection between visitors and cultural sites.

From these findings, it is important to emphasize that collaboration between filmmakers, cultural institutions, and tourism authorities is essential to ensure that film tourism is not only economically beneficial but also respectful of and conducive to cultural preservation. The challenge lies in balancing commercialization with the preservation of cultural heritage and ensuring that the narratives conveyed are authentic and sensitive to the local context.

For future research, it is recommended to further explore the impact of different cultural representations in film tourism on visitor perceptions, as well as how deeper involvement from local communities can enhance the authentic and immersive cultural experiences for tourists. This study also suggests that more research should be conducted to evaluate the long-term effects of film tourism on the social and cultural sustainability of local communities involved.

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