

Narrative analysis of the seven pillars of storytelling in the new experience of InJourney video: An emotional branding approach in Indonesian tourism promotion

Hasna Naila Lathifah¹ and Dwi Susanti^{1*}

¹ Universitas Muhammadiyah Magelang, Magelang, Indonesia

*Corresponding author's email: dwisusanti@unimma.ac.id

Abstract

The tourism sector has emerged as one of the leading global industries in recent years, characterized by the increasing importance of destination branding efforts that emphasize destination uniqueness, cultural richness, and travelers' emotional experiences. Within this context, the present study contributes to scholarly discussions on narrative-based destination branding while providing insights relevant for tourism managers, content creators, and government institutions in formulating communication strategies aligned with Indonesia's evolving tourism landscape. The New Experience of InJourney promotional video represents one of Indonesia's strategic initiatives to strengthen its tourism image through a narrative approach that highlights service integration, natural beauty, and cultural diversity. This study examines how storytelling elements are employed in the promotional video as a strategy for constructing destination identity and emotional branding in Indonesian tourism promotion. Using a descriptive qualitative method grounded in Walter Fisher's Narrative Paradigm and Lindsay's Seven Pillars of Storytelling, this research analyzes the video's narrative structure, visual composition, audio design, and symbolic messages. The findings indicate that the storytelling techniques used in The New Experience of InJourney successfully construct a coherent and emotionally engaging narrative through key elements such as emotion, plot, structure, and voice, thereby strengthening the brand's emotional connection with its audience. Nevertheless, consistency of messaging and the implementation of sustained communication strategies remain crucial to ensuring the optimal functioning of the destination branding process.

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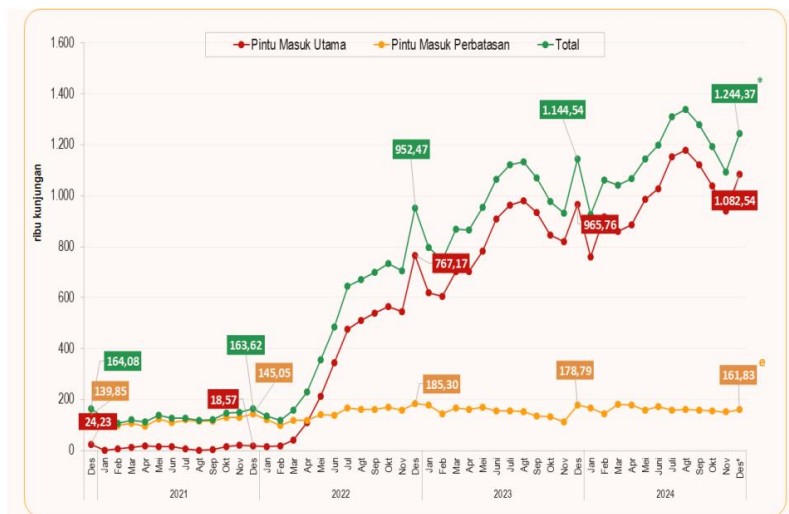
Keywords

Storytelling, Narrative paradigm, Destination branding, InJourney Indonesia

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Introduction

In contemporary tourism studies, the emotional dimension of tourist experiences has increasingly attracted scholarly attention as a key factor influencing the formation of destination perceptions, memories, and overall destination image. Emotional aspects not only contribute to tourists' levels of satisfaction but also play a crucial role in fostering affective attachment and meaning-making processes related to destinations, thereby positioning emotions as a strategic element in tourism communication and destination brand management practices [1]. Alongside the intensification of global competition among destinations, tourism promotion strategies have shifted from an emphasis on visual representation toward communication approaches that prioritize experiential value and emotional resonance with audiences [2], [3]. Previous studies have demonstrated that the use of narrative and storytelling plays a significant role in conveying destination values, identity, and symbolic meanings, which in turn shape tourists' perceptions of places [4].



Catatan: *Angka Sementara
*Angka Estimasi

Figure 1. Development of international tourist arrivals to Indonesia, 2021–2024
(Source: Statistics Indonesia)

Recent international tourism research further highlights storytelling as a strategic mechanism in destination marketing, emphasizing its capacity to foster emotional engagement, construct symbolic meaning, and strengthen destination branding outcomes. This growing relevance of destination communication is also reflected in the recovery and increasing trend of international tourist arrivals to Indonesia from 2021 to 2024, as shown in Figure 1. A systematic review of destination storytelling studies indicates that storytelling contributes not only to short-term promotional effectiveness but also to the long-term formation of destination brand identity and emotional bonds between destinations and audiences [5]. Similarly, studies focusing on tourism communication demonstrate that storytelling functions as a key driver of emotional engagement, which mediates the relationship between promotional narratives and destination branding effectiveness, particularly in digital and audiovisual contexts [6].

Previous studies have examined the application of storytelling in destination branding and tourism promotion, primarily as a communication strategy for building destination identity, conveying cultural values, and presenting symbolic experiences that are relevant to tourists [7]. Qualitative research has analyzed the narratives employed in tourism promotional campaigns by focusing on story structure, narrative flow, characters, and emotional elements, particularly within tourism promotional videos [8]. The findings of these studies indicate that coherent and emotionally engaging narratives play a significant role in strengthening destination image and enhancing audience engagement with destination brands [9]. In the context of Indonesian tourism, the urgency of effective communication strategies has become increasingly pronounced alongside the post-pandemic recovery of the tourism sector [14]. Based on data from the Central Statistics Agency, foreign tourist arrivals to Indonesia increased significantly in the post-pandemic period, rising from approximately 164,080 visits at the end of 2021 to 952,470 in 2022. This upward trend continued in 2023 with 1,144,540 visits and reached around 1,244,370 visits in 2024. This condition suggests that tourism promotion strategies are required not only to be informative but also to foster emotional attachment and positive destination perceptions amid intense global tourism competition. Nevertheless existing studies on storytelling in tourism promotion still tend to position narrative as a general communication strategy, while research that specifically analyzes narrative structures using particular storytelling frameworks as an emotional branding approach in institutional tourism promotional videos remains relatively limited.

Although research on storytelling in tourism promotion has continued to develop, most studies still tend to address promotional narratives in a general manner without providing an in depth elaboration of narrative structures based on specific storytelling frameworks within the context of institutional tourism promotional videos [7]. Consequently understanding of how storytelling elements operate systematically in constructing the emotional dimension of destination brands remains relatively limited. In the context of post-pandemic tourism recovery, the Indonesian government established InJourney Indonesia in 2021 as a state owned enterprise (SOE) holding company in the tourism sector, reflecting efforts to promote more integrated national tourism management and promotion through cross-entity coordination and strategic programs, including audiovisual-based promotional communication [12], [14]. Therefore this study opens a scholarly space to examine the construction of visual narratives in *The New Experience of InJourney* video through the Seven Pillars of Storytelling framework and its role in shaping emotional branding in Indonesian tourism.

This study positions narrative analysis as an approach to understanding how storytelling in *The New Experience of InJourney Indonesia* video functions as an emotional branding strategy in national tourism promotion. By combining Walter Fisher's narrative paradigm particularly the concepts of narrative coherence and narrative fidelity with the Seven Pillars of Storytelling framework, this research seeks to unpack how plot,

emotion, narrative structure, voice, and character representation are constructed in tourism promotional videos [8], [10]. This approach enables a deeper understanding of how visual narratives not only convey destination information but also shape symbolic meanings and construct the brand identity of InJourney within the context of Indonesian tourism communication.

Based on the development of existing studies and the empirical context, the research problem of this study lies in the limited academic attention to how narrative structures and storytelling elements are specifically constructed in institutional tourism promotional videos as an emotional branding strategy. Although storytelling has been widely discussed in tourism promotion, most studies still approach narrative as a general communication strategy without systematically elaborating specific storytelling frameworks and the narrative mechanisms that construct the emotional dimension of destination branding. Therefore, this study aims to analyse the construction of visual narratives in *The New Experience of InJourney Indonesia* video by integrating Walter Fisher's narrative paradigm particularly narrative coherence and narrative fidelity with the Seven Pillars of Storytelling framework, an analytical approach that remains underexplored in studies of institutional tourism promotion and enables a more systematic understanding of emotional branding mechanisms.

Method

This study adopts a descriptive qualitative approach using narrative analysis to examine how storytelling is constructed in *The New Experience of InJourney Indonesia* promotional video and how the narrative functions as an emotional branding strategy in national tourism promotion [11]. This approach is selected because it enables an in-depth understanding of the meanings, symbols, and emotional experiences constructed through narrative elements in audiovisual media, particularly within the context of institutional tourism communication [9][12].

The object of this study is a promotional video entitled *The New Experience of InJourney Indonesia*, produced by InJourney Indonesia as a state owned enterprise (SOE) responsible for national tourism management. The analyzed video has a duration of approximately one minute and was published as an official promotional material for Indonesian tourism. The research data are qualitative in nature and are derived from the visual, audio, and narrative elements contained in the video, including the storyline, destination representations, characters, voice-over narration, music, and symbolic elements representing the Indonesian tourism experience. Data collection was conducted through repeated observations of the video during the analysis period in November 2025 to ensure consistency of interpretation and accuracy in identifying narrative structures and storytelling elements. The video was analyzed as a unified audiovisual narrative text that constructs promotional messages and destination brand identity [3].

Data analysis is conducted by combining Walter Fisher’s narrative paradigm, particularly the concepts of narrative coherence and narrative fidelity, to assess the consistency of the story structure and the alignment of narrative values with audience experiences and expectations [10]. In addition, the Seven Pillars of Storytelling framework is employed to identify key storytelling elements in the video, such as emotion, plot, narrative structure, narrative voice, and character representation, which contribute to the construction of emotional experiences and destination brand image [8]. The analytical process involves iterative viewing of the video to identify recurring narrative patterns, symbols, and storytelling elements. Narrative segments are thematically coded based on the narrative phases (opening, middle, and closing) and key storytelling elements derived from the Seven Pillars of Storytelling framework, while interpretations are guided by Walter Fisher’s concepts of narrative coherence and narrative fidelity to ensure analytical consistency.

To enhance methodological rigour, the analytical process begins with segmenting the video into three narrative phases opening, middle, and closing based on shifts in visual composition, voice-over narration, and thematic emphasis. Each segment is then systematically coded using predefined analytical categories derived from Walter Fisher’s narrative coherence and narrative fidelity, as well as the Seven Pillars of Storytelling framework. The coding process is guided by theoretical definitions to ensure analytical consistency and to minimize subjective interpretation. Repeated observations of the video are conducted throughout the analysis to strengthen the reliability of findings and ensure consistency in identifying narrative patterns and storytelling elements.

Results and discussion

Results

The overall narrative analysis of The New Experience of InJourney Indonesia video is presented in Table 1.

Table 1. Narrative analysis of the new experience of InJourney Indonesia Video

Analytical Dimension	Indicator/ Element	Empirical Findings	Narrative Interpretation
Narrative Structure	Opening – Middle - Closing	The video opens with scenes of arrival and travel preparation, followed by destination exploration and InJourney managed services, and concludes with reflections on the travel experience.	The linear structure constructs a coherent journey narrative that is easy to follow, reinforcing narrative coherence and presenting tourism as a holistic experience.
Narrative Rationality (Fisher)	Structural Coherence	Visual and auditory transitions between scenes are presented consistently without abrupt narrative shifts	Narrative consistency supports logical storytelling, enabling audiences to perceive the journey as a unified

Analytical Dimension	Indicator/ Element	Empirical Findings	Narrative Interpretation
Narrative Rationality (Fisher)	Narrative Fidelity	Representations of tourism activities, cultural interactions, and tourism services align with commonly shared values and experiences of contemporary travel.	and continuous experience. The narrative appears credible and relatable, strengthening audience trust and enhancing the persuasive power of the promotional message.
Seven Pillars of Storytelling	Plot	The storyline progresses sequentially from the beginning of the journey to its conclusion.	The plot functions as an experiential framework that guides audiences through an immersive emotional journey.
Seven Pillars of Storytelling	Hero	Tourists are portrayed as the central characters experiencing the journey.	Positioning tourists as heroes enables audience identification and increases emotional engagement with the narrative.
Seven Pillars of Storytelling	Emotion	Background music, visual tone, and scene pacing evoke a warm, inspirational, and aspirational atmosphere.	Emotional elements form the foundation of emotional branding by connecting personal feelings with destination identity.
Seven Pillars of Storytelling	Message	The narrative emphasizes the integration of destinations, travel experiences, and InJourney managed tourism services.	The message reinforces InJourney's positioning as an integrated national tourism ecosystem facilitating seamless travel experiences.
Seven Pillars of Storytelling	Conflict / Villain	No explicit conflict or antagonist is presented in the narrative.	The absence of conflict highlights a positive and aspirational portrayal of tourism, aligning with the objectives of destination branding and promotional communication.

Source: Author's analysis (2025)

Discussion

The findings reveal that the video adopts a linear travel narrative structure consisting of opening, middle, and closing segments, forming a coherent and interconnected tourism journey. Visuals, voice-over narration, and audio elements are consistently arranged, allowing each segment to support the overall narrative flow. This structure reflects *narrative coherence*, as the storyline progresses logically from departure to exploration and return without semantic contradictions. In terms of character representation,

tourists are portrayed as the main protagonists (*heroes*) who experience and observe the travel journey. Rather than being depicted as individuals with specific personal backgrounds, these characters function as representations of the audience. This approach demonstrates *characterological coherence*, as the role of the tourist remains stable throughout the narrative and serves as a vehicle for conveying cultural values, local wisdom, and the inclusive identity of Indonesian tourism. From an emotional perspective, the video emphasizes the construction of feelings of safety, comfort, and trust as the foundation of the tourism experience. Emotional appeal is not generated through dramatic tension or conflict, but through a stable narrative flow, orderly representations of tourism services, and voice-over messages that highlight professionalism and hospitality. Within the framework of *narrative fidelity*, the alignment between verbal messages and visual representations functions as a *logic of good reasons*, enhancing the credibility of the promotional narrative.

1. The travel narrative structure

a. Opening

The video *The New Experience of InJourney Indonesia* opens with a visual of an airplane taking off from an airport. This opening scene marks the beginning of the journey that serves as the starting point of the narrative flow in the video. A voice over accompanies the visual, inviting the audience to follow the journey toward various tourism destinations across Indonesia. The narrative unit analysis of the opening section is summarized in [Table 2](#)

[Table 2.](#) Research unit analysis

Narrative rationality analysis in <i>The New Experience of InJourney Indonesia</i> video			
Narrative Structure	Minutes	Symbol	Description
Opening	0.00 – 0.15	Airplane, Airport	A visual of an airplane taking off marks the beginning of the journey. The voice over states, “Fly and raise your hope with us to see the beautiful tourism destinations in Indonesia.” The words fly and raise not only represent the act of flying by airplane but also function as symbols of embarking on a journey of exploration.

The opening scene, as shown in [Figure 2](#), visually presents an airplane taking off at sunset, accompanied by a travel-oriented voice-over that invites the audience to begin a journey across Indonesian tourism destinations.

In the opening section, the visual of an airplane taking off accompanied by a travel invitation voice over functions as a narrative orientation that introduces the direction and purpose of the video’s narrative from the outset. This opening helps the audience understand that the storyline will focus on a series of tourism journeys across various destinations in Indonesia, allowing the narrative to be followed logically and consistently from the beginning to the subsequent sections.

Thus, the opening of the video contributes to the construction of narrative coherence by presenting a clear and structured storyline [9].

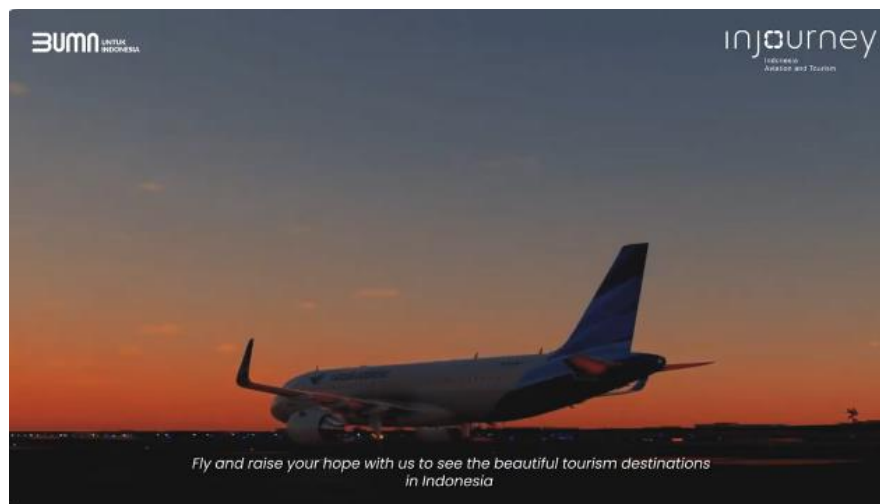


Figure 2. Opening visual airplane taking off

In addition, the travel narrative presented in the opening also supports narrative fidelity. The invitation to explore Indonesian tourism destinations aligns with values, experiences, and aspirations commonly associated with tourism activities, such as the desire for adventure, exploration of natural beauty, and engagement with local culture. This alignment between the conveyed story and these shared values allows the narrative to appear reasonable and acceptable, thereby strengthening the persuasive power of the message delivered [9].

b. Middle

The middle section of The New Experience of InJourney Indonesia video presents a series of diverse tourism experiences. The sequence begins with visuals of a MotoGP race at the Mandalika Circuit combined with the use of traditional attire, followed by nature-based tourism activities such as snorkeling in the sea. The video then features cultural attractions in the form of the Pendet Dance as a representation of Balinese traditional arts, followed by visuals of Indonesian local products presented as part of the tourism journey. This section also showcases cultural heritage destinations in the form of historic temples, such as Borobudur Temple, Prambanan Temple, and Ratu Boko Temple, as well as visuals of tourism accommodations including professionally managed homestays and resorts. All of these scenes are accompanied by a voice over that invites the audience to experience tourism in a comprehensive manner. The narrative unit analysis of the middle section is presented in Table 3.

The visual representation of Indonesian heritage and tourism experiences in the middle section is shown in Figure 3. In the middle section, the sequence of scenes is arranged sequentially, beginning with an international event, followed by nature-based tourism, cultural attractions, local products, historical heritage, and accommodation facilities. This sequence of visuals and voice-over forms a

coherent travel narrative that is consistent and interconnected. Each scene does not stand alone but functions as part of a broader narrative depicting Indonesia's tourism experience in a comprehensive manner. This demonstrates narrative coherence, as the story structure is logically organized and shows clear interconnections between its components [9].

Table 3. Research unit analysis

Narrative rationality analysis in The New Experience of InJourney Indonesia video			
Narrative Structure	Minutes	Symbol	Description
Middle	0.15 – 0.21	MotoGP, Mandalika Circuit, Traditional Attire	Visuals of a MotoGP race at the Mandalika Circuit are presented alongside the use of traditional attire. The scene depicts an international sporting event framed by local values and wisdom. The voice over states, "Feel the experience of the international circuit with local wisdom." The MotoGP race combined with traditional clothing represents the convergence of an international event and local cultural values.
	0.21 – 0.26	Snorkeling and Sea	Visuals of snorkeling activities depict tourists interacting directly with Indonesia's marine environment. The voice over, "Recharge your body and soul by uniting with nature" represents tourism experiences as efforts to rejuvenate the body and mind through closeness to nature.
	0.27 – 0.31	Balinese Traditional Dance (Pendet Dance)	The scene featuring a Balinese traditional dance, namely the Pendet Dance, displays graceful movements as a representation of local cultural richness. The voice over, "Embrace the cultural attractions and witness the graceful movement" emphasizes cultural attractions as an integral part of Indonesia's tourism experience.
	0.32 – 0.36	Indonesian Local Products	Visuals of Indonesian local products are presented as part of the tourism journey. The voice over, "Bring Indonesia's authentic local products to your home" represents the continuation of the tourism experience through appreciation of authentic local products.
	0.38 – 0.45	Borobudur Temple, Prambanan Temple, Ratu Boko Temple	Visuals of cultural heritage destinations in the form of historic temples display Indonesia's historical richness and civilizational values. The voice over, "Preserve legacies by visiting and learning heritage destinations" emphasizes tourism as a means of preserving and learning about cultural heritage.
	0.46 – 0.52	Professional Homestay and Resort	Visuals of tourism accommodations, including professionally managed homestays and resorts, present organized and modern tourism facilities. The voice over, "We will provide safety and convenience by serving excellent hospitality" represents a commitment to safe, comfortable, and high-quality tourism services.

Furthermore, the middle section also reflects narrative fidelity through the alignment between the voice over narration and the displayed visuals. Messages concerning the integration of modernity and local wisdom, closeness to nature, cultural richness, preservation of historical heritage, and the quality of tourism services are consistently conveyed through concrete visual symbols. This alignment between verbal and nonverbal messages strengthens the meaning of the travel narrative constructed in the video [9].

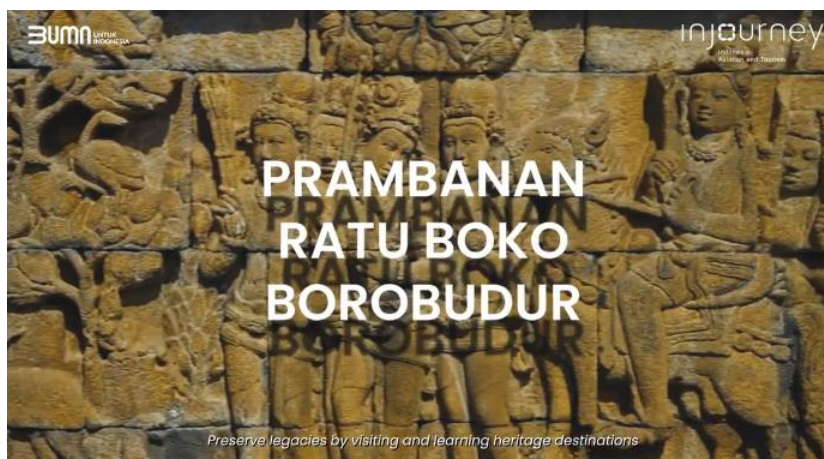


Figure 3. Visual middle Indonesian heritage

c. Closing

The closing section presents visuals of an airport staff member in a guiding position, which symbolically marks the end of the tourism journey previously depicted. This scene represents the process of return while simultaneously reinforcing the role of tourism institutions in professionally managing travel experiences. The voice over “InJourney, bringing Indonesia’s hospitality to the world” functions as a narrative closure by emphasizing InJourney’s identity as a national tourism operator that brings the value of Indonesian hospitality to the global level. The narrative unit analysis of the closing section is summarized in Table 4.

Table 4. Research unit analysis

Narrative rationality analysis in The New Experience of InJourney Indonesia video			
Narrative Structure	Minutes	Symbol	Description
Closing	0.53 – 1.00	Airport Staff in a Guiding Position	Visuals of airport staff positioned as guides mark the conclusion of the tourism journey. The voice over “InJourney, bringing Indonesia’s hospitality to the world” represents InJourney’s role in delivering Indonesian hospitality to a global audience and reinforces its identity as a national tourism brand.



Figure 4. Closing visual airport staff guiding the Journey

The closing visual, as shown in Figure 4, presents airport staff in a guiding position as a symbolic representation of the completion of the tourism journey. In the closing section, the narrative is concluded in a manner consistent with the story structure established since the beginning of the video. The visual of airport staff as a symbol of travel management functions as a logical endpoint of the tourism narrative, thereby demonstrating narrative coherence. This closure connects the entire travel sequence from departure and destination exploration to return into a unified and coherent storyline [10]. Furthermore, narrative fidelity is reflected through the alignment between verbal and visual messages. The voice over emphasizing InJourney's role in bringing Indonesian hospitality to the world is reinforced by symbols of professionalism in airport services. This alignment indicates that the communicated values are grounded in tangible representations of tourism practices, ensuring that the closing message does not contradict the preceding narrative sequence [9].

2. Characters in the Travel Narrative

Characters in The New Experience of InJourney Indonesia video are represented implicitly through the figure of tourists who undergo a series of journeys across various tourism destinations in Indonesia. These tourists function as heroes within the storytelling structure, not as individuals with specific personal backgrounds, but as representations of the audience invited to experience the depicted journey. This approach allows the narrative to remain inclusive, enabling viewers to easily project themselves into the tourism experience constructed in the video. Within Walter Fisher's narrative paradigm, the representation of tourist characters demonstrates characterological coherence [9]. Throughout the video, the tourist characters are consistently portrayed as subjects who experience and observe the tourism journey, from arrival and exploration of natural and cultural destinations to interaction with tourism services. There are no shifts in attitudes or roles that contradict the narrative flow, allowing the characters to remain logically and consistently understood by the

audience. This consistency supports the interpretation of the characters as representations of a cohesive and continuous tourism journey.

In addition to character coherence, the video narrative also fulfills the principle of narrative fidelity, namely the alignment of the story with values and experiences commonly associated with Indonesian tourism [9]. Tourist characters are depicted interacting with elements of local wisdom, such as cultural heritage destinations temples, traditional art performances, local products, and Indonesia's natural landscapes. These representations reflect values of respect for culture, history, and local identity that have long been embedded in the image of Indonesian tourism. Thus, the constructed narrative is not only structurally consistent but also aligned with values that are widely recognized and expected by audiences. The absence of antagonistic characters or narrative conflict can be understood as a characteristic of institutional tourism promotional videos. In this context, tourist characters are not constructed to confront narrative conflict, but rather to present idealized and aspirational tourism experiences. This approach aligns with the objectives of tourism promotion, which emphasize positive destination imagery and pleasurable emotional experiences rather than dramatic tension commonly found in fictional narratives.

Overall, the characters in *The New Experience of InJourney Indonesia* function as narrative elements that support an emotional branding strategy. Through character coherence and narrative value alignment as articulated in Fisher's paradigm, tourist characters help build emotional connections between audiences and destinations [9]. In this way, storytelling not only conveys information about Indonesian tourism but also constructs symbolic experiences that reinforce the identity of the national tourism brand..

3. Emotion in the Travel Narrative

In *The New Experience of InJourney Indonesia* video, emotional appeal is constructed not through dramatic sensation or narrative tension, but through the consistent portrayal of safety, comfort, and trust as the foundation of the tourism experience. This emotional orientation reflects the characteristics of institutional tourism promotion, which aims to reassure audiences that traveling in Indonesia is not only visually appealing but also professionally managed and reliable. Such an approach is consistent with emotional branding literature, which emphasizes the importance of positive affect such as comfort and trust in shaping long-term destination perceptions rather than momentary emotional excitement [1].

From a theoretical standpoint, this finding indicates that emotional engagement in tourism storytelling does not necessarily rely on dramatic intensity, but can instead be developed through narrative stability and reassurance. In this context, emotional appeal functions as a mechanism for reducing perceived risk and uncertainty, which is particularly relevant in contemporary tourism environments shaped by post-pandemic concerns. By prioritizing feelings of security and reliability, the video positions emotional

experience as an extension of institutional credibility rather than as an outcome of narrative conflict.

Within Walter Fisher's narrative paradigm, these feelings of safety and comfort are developed through narrative coherence, defined as the internal consistency between storyline, visual representation, and voice-over narration throughout the travel journey [9]. The video presents a smooth and uninterrupted narrative flow, supported by visuals of organized airports, guiding staff, professional accommodations, and a clearly structured sequence of travel experiences. The absence of contradictory scenes or ambiguous meanings allows audiences to follow the narrative without cognitive disruption, enabling a gradual formation of emotional reassurance as part of the storytelling process.

Theoretically, this suggests that narrative coherence operates not only as a structural requirement of storytelling but also as an emotional mechanism that shapes audience perceptions of institutional reliability. In the context of tourism promotion, a coherent narrative contributes to emotional branding by associating the destination with organizational competence and trustworthiness, rather than relying solely on aesthetic appeal or spectacle.

In addition to coherence, the principle of narrative fidelity plays a crucial role in constructing trust. Fisher argues that a narrative is accepted when it aligns with the values, experiences, and expectations of its audience [9]. In this video, verbal claims conveyed through voice-over narration such as assurances of safety, convenience, and excellent hospitality are consistently supported by concrete visual representations of tourism services. This alignment exemplifies what Fisher describes as a "logic of good reasons," whereby audiences accept a narrative not merely because of factual accuracy, but because the story resonates with their lived experiences and value systems.

Emotional engagement is further reinforced through the use of the tourist's perspective as the dominant narrative viewpoint. By positioning tourists as the central narrative agents, the video enables viewers to symbolically identify themselves with the journey being depicted. This strategy enhances emotional closeness and identification, which previous studies have shown to increase emotional engagement and positive destination perceptions [8]. Rather than presenting individualized characters, the generalized portrayal of tourists allows the narrative to remain inclusive and broadly relatable.

Although the absence of antagonistic characters or narrative conflict could be interpreted as a limitation in terms of narrative dynamism, within the context of institutional tourism promotion this absence functions as a deliberate emotional strategy. By avoiding conflict, the video emphasizes stability, predictability, and comfort values that are particularly salient in post-pandemic tourism contexts where safety and reliability are prioritized by travelers. Consequently, the emotional elements in *The New Experience of InJourney Indonesia* operate not as dramatic devices, but as strategic tools

for building audience trust. Through the integration of narrative coherence and narrative fidelity as articulated by Fisher [9], the video demonstrates how storytelling can function as an effective emotional branding strategy in national tourism promotion.

Conclusion

This study investigates the use of narrative structure and storytelling elements in The New Experience of InJourney Indonesia video as a strategy for emotional branding in Indonesian tourism promotion. Grounded in Walter Fisher's narrative paradigm and the seven pillars of storytelling framework, the video is interpreted as an audiovisual narrative through which meaning is shaped by narrative coherence and alignment with shared values. The findings indicate that storytelling in The New Experience of InJourney Indonesia functions not only to communicate destination related information but also as a strategic narrative mechanism that fosters emotional attachment to the national tourism brand. This study contributes theoretically by integrating Fisher's narrative paradigm with the seven pillars of storytelling within the context of institutional tourism promotion. However, given its focus on a single promotional text and a narrative-based analytical approach, future research is recommended to adopt comparative designs or mixed methodologies to deepen insights into storytelling practices in tourism communication.

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