

Article

Bibliometrics approach to portray the research agenda of film and television tourism

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Abstract: With the rapid development of digital media, film and television tourism has attracted extensive academic attention as a high-profile research field. This study aims to construct knowledge maps of the academic achievements of film and television tourism. Based on the SCI-E and SSCI databases of Web of Science (WoS), this study analyzed 492 publications between 2013 and 2023 using CiteSpace. Kim and Sangkyun are the authors who have the most posts. Beeton ranks second in the number of published papers, followed by Reijnders and Sue in third place. The primary academic contributions came from China, the United Kingdom, the United States, and Spain, with China contributing the most. Hong Kong Polytechnic University published the highest number of papers (21), followed by Edith Cowan University (16) and Erasmus University Rotterdam, along with Excl Erasmus MC (15 each). China excels in this field, with institutions such as Hong Kong Polytechnic University becoming vital in leading research. Keyword analysis reveals the academic focus on the destination image, structural equation modelling, destination loyalty, and heritage conservation. At the same time, social media, tourism motivation, and culture have become the research trends.

Keywords: film and television tourism; academic collaboration; knowledge map; creative industry; sustainable development

1. Introduction

In the wave of globalization and digitalization, film and television tourism has emerged as an emerging field leading to tourism development. The dissemination of movies and television productions has changed how people entertain themselves and profoundly impacted the tourism industry [1].

Film tourism, or movie-induced tourism, involves visiting locations featured in films and television shows [2]. This type of tourism appeals to people who want to experience these settings in real life, driven by the impact of media on travel behaviors and destination branding. Films and TV shows can significantly enhance a destination's visibility and attractiveness, boosting tourism and local economic development [3].

Global film tourism is booming, driven by the growing influence of movies and TV shows on travel choices. This niche sector has become a powerful force in destination branding, with revenue growing at a remarkable 15% annually since 2018 and a projected market value exceeding \$100 billion by 2025, according to the World Tourism Organization (WTO) [4]. According to Credence Research, Europe, with its rich history and iconic filming locations, will generate \$42 billion in revenue in 2022,

thanks to popular destinations like the UK, France, and Italy. However, other regions, including the Middle East, Africa, and Asia-Pacific, are rapidly catching up. Film tourism also significantly contributes to local economies by boosting accommodation, dining, and attractions spending. For example, according to Forward Keys, international tourist arrivals in Colombia have increased by 20% since the release of the popular Netflix series “Narcos.”

Current research on film and television Tourism focuses on several key aspects, including how films and television shape the image and branding of tourist destinations, using structural equation modeling to analyze the impact of various factors on tourist destinations [5], exploring the sustained interest and repeat visits of tourists driven by films [6], assessing the impact of film tourism on cultural heritage and the environment [7], the role of social media in promoting film tourism [8], the tourism motivations generated by watching films, and the influence of the culture depicted in films on tourists’ experiences and behaviors [9].

The innovation of this study lies in the combination of bibliometric analysis and time series analysis, which, for the first time, systematically compiles the research hotspots and evolutionary trends in the field of film and television tourism between 2013 and 2023. Bibliometric analysis reveals the core research hotspots and cutting-edge issues in film tourism and constructs a knowledge map of film tourism research. This study fills the gaps in the current literature and provides new perspectives and directions for future research.

Bibliometric analysis of research outcomes in film tourism offers numerous benefits. It can uncover core research hotspots and frontier issues within film tourism, reveal collaboration networks among scholars and research institutions, predict future research trends and their evolution, and help summarize film tourism’s significant contributions and development trajectories. These findings provide theoretical support and practical guidance for subsequent research efforts.

Constructing a knowledge map for research on film tourism aims to identify the core research themes and unresolved issues in the field, analyze the evolution of academic discussions over time, highlight highly influential research outcomes and highly cited literature, and provide clear directions for further in-depth research. By constructing a knowledge map, research can become more systematic and comprehensive, facilitating future academic exploration and practical application. This study aims to construct a knowledge map about film tourism through bibliometric analysis.

The following involves the literature review, the research methods discussed, and the importance of bibliometric analysis. The fourth part focuses on the research results, and the fifth part expounds on the discussion and conclusions.

2. Literature review

Film and television Tourism, or movie-induced tourism, involves visiting locations featured in films and television shows, driven by the appeal of experiencing these settings in real life [10]. This form of tourism is often analyzed within the broader framework of media influence on travel behaviors and destination branding [11]. Films and TV shows can significantly enhance a destination’s visibility and attractiveness,

boosting tourism and local economic development. Tourists may be motivated to visit these locations to immerse themselves in the world of their favorite characters or to experience the culture and environment portrayed in the media [12].

Academic interest in film and television tourism spans several areas, including the impact of media on destination image and branding, the motivations behind tourists' desires to visit such locations [13], and the economic, social, and environmental impacts of tourism on these areas [14]. Researchers also focus on how destinations can effectively market themselves as film and television tourism sites and manage the resultant tourist influx [15], which involves balancing the positive economic impacts with potential sustainability and cultural integrity challenges, ensuring that tourism growth does not adversely affect local communities.

In the context of the increasing importance of bibliometric analyses in the film industry, literature often draws parallels to methodologies and findings from other fields. The bibliometric studies, ranging from thin film technologies to product placements and gendered communications, provide valuable insights that can be adapted and applied to film industry analysis [16].

Oke and Jen's [17] study on atomic layer deposition thin film techniques demonstrates how researchers can trace and analyze technological advancements through publications and citations within a field. This study offers a model that others can use to examine how technological innovations influence film production techniques.

Similarly, Sharma and Bumb [18] provide a framework for understanding how films integrate with advertising industries, highlighting the trends and impacts within media content, which is highly relevant to studying economic models in cinema. Moreover, while technically focused, Mwema et al. [19] research on fractal theory in thin films underscores the multidisciplinary approach in bibliometric analysis, which can be valuable for studying complex themes such as narrative structures or film visual techniques. Dharmani, Rodríguez-Insuasti et al. [20] suggest that through bibliometric lenses, creative industries, including the film sector, provide insights into evolving trends and future research directions crucial for academics and practitioners in the film industry. Finally, Pijselman and Sükösd [21] focus on gendered communications and media studies through bibliometric analysis, highlighting the importance of understanding demographic and cultural trends within film studies, which can inform content creation, marketing strategies, and audience engagement policies in the cinema industry. These frameworks collectively illustrate how bibliometric analyses can elucidate trends, gaps, and the evolution of thematic elements in film studies, supporting a more strategic approach to research and development in the industry.

Despite Yayla and Çatir [22] conducting a systematic review of 219 studies on film tourism using the VOSviewer 1.6.18 program, their research primarily applied descriptive statistical analysis, citation analysis, co-occurrence analysis, and co-authorship analysis, with an in-depth content analysis of the 18 most-cited studies. However, it still lacks a comprehensive description of the specific development trends in film tourism. Hence, this study aims to expand and develop the literature database further.

The objective is to construct a systematic knowledge map of the literature, which entails using bibliometric and content analysis tools to identify and visualize the core

themes, critical research gaps, and emerging trends within the domain. This approach will not only enhance understanding of the current state of research but also provide a more precise direction for future studies in film tourism. By mapping the interconnections between different research themes and analyzing the evolution of scholarly discussions, this study offers a more nuanced and comprehensive overview of the field, contributing to academic research and practical applications in tourism management and policy-making (see **Figure 1**).

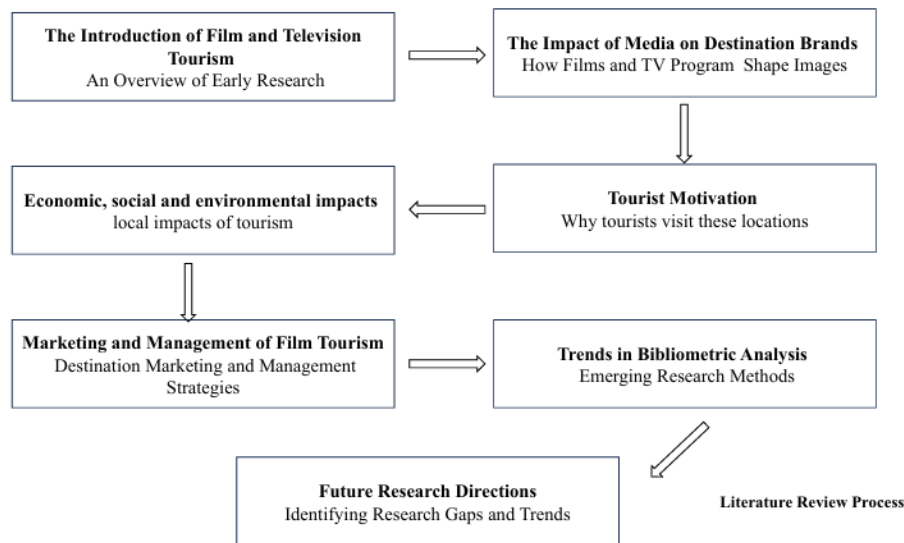


Figure 1. Literature review process.

3. Research method

Data collection

Using the WOS core collection platform, researchers selected the SCI-E and SSCI databases as data sources. They retrieved data from January 2013 to December 2023, obtaining a total of 492 articles by searching for “film tourism” or “television tourism.” This paper extracts information such as the year of publication, title, author’s country, author’s organization, abstract, keywords, and citation frequency to analyze research hotspots and development trends.

The CiteSpace and set data statistical analysis tool used in this paper is mainly the CiteSpace (6.2.R7) application software, which is a multivariate, time-shifted, and dynamic information visualization software developed and designed by Prof. Chao-Mei Chen of Drexel University [23]. Researchers mainly use the software to study research hotspots and frontiers in a particular field by employing high-frequency keywords, emerging terms, and keyword co-occurrence analysis in the literature. This approach allows them to analyze and predict hotspots, evolutionary development history, research frontiers, and trends in the discipline.

This thesis sets the time slice from January 2013 to December 2023 to obtain comprehensive data that identifies trends and changes in research interest in film and television tourism. By using the most recent data available, this study ensures that the analysis accurately reflects the current state of research and emerging trends in the

field.

The researchers imported the selected 492 documents into the CiteSpace application, setting the time slice to “January 2013 to December 2023,” with the number of years per slice set to 1 year and the remaining options configured to default in the software. The graph primarily displays nodes and lines, where N represents the number of network nodes and E represents the number of network lines. The size of the nodes reflects the frequency of references or occurrences of related data. At the same time, the lines indicate the relationships between nodes, with the thickness of the lines representing the strength of the connections between the data [24].

The CiteSpace analysis set time segments from January 2013 to December 2023, each representing one year. Researchers use the modularity (Q -value) to measure the degree of structural organization within the network. Q -values range from 0 to 1, with higher values indicating a more evident modular structure in the network. Specifically, a Q value greater than 0.3 indicates that the delineated clustering structure is fundamental. Additionally, the Silhouette (S) index evaluates the homogeneity of the network, where an S value of 0.5 or higher suggests a reasonable clustering result and a value close to 1 indicates a high level of homogeneity in the network.

Clustering analysis is measured based on modularity and profile. The value of Q indicates the degree of modularity. The value of Q ranges from [0,1] in general. The larger the value, the better the clustering effect. If $Q > 0.3$, the delineated clustering structure is significant. Network homogeneity evaluation index Silhouette (S), $S \geq 0.5$, indicates that the clustering results are reasonable. Since the value of S is closer to 1, it reflects that the homogeneity of the network is higher.

4. Result

4.1. Author collaboration network analysis

The collaborative knowledge map of authors reveals the main research forces in a given field [25]. **Figure 2** shows the academic collaboration between film and television tourism research authors. As can be seen from the figure, there is a more pronounced tendency for small authors to collaborate and not combine into academic research teams. There are 72 nodes and 120 lines connecting the nodes in the figure, and the graph formed by the nodes and the connecting lines is more scattered. It shows that from 2013 to 2023, fewer authors were studying film and television tourism, and there was more collaboration between authors, but they did not form a research team. It is mainly in the form of 2 authors collaborating to publish papers, with Kim and Sangkyun publishing the highest number of articles (16). The second highest number of published papers is Beeton and Sue, and the third author is Reijnders and Sue. The research field of film and television tourism demonstrates a low level of cooperation among authors (density = 0.0469), with few core authors emerging in this area. The number of published articles indicates that authors show increasing interest in film and television tourism. Ten authors have published more than five articles, and all of them have collaborated in pairs.

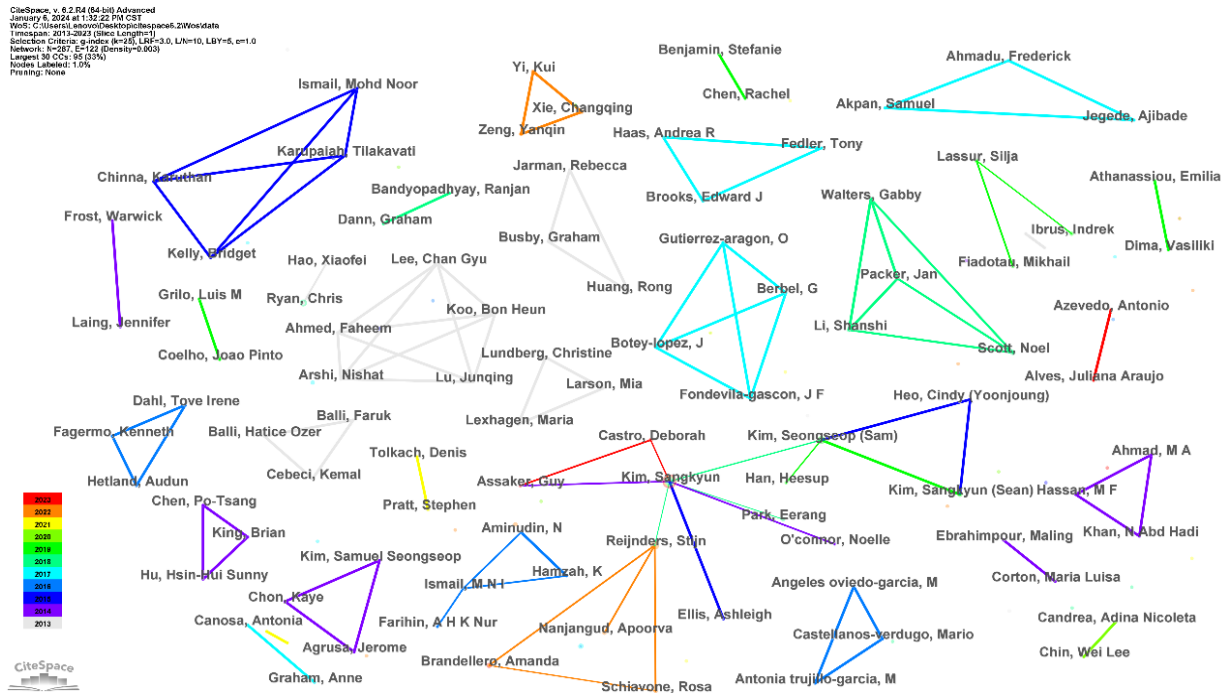


Figure 2. Author collaboration.

4.2. Knowledge map of countries' cooperation

To understand the distribution of countries of origin of film and TV travel articles, we obtained a network mapping based on the author's country/region through CiteSpace (Figure 3). The mapping shows 72 nodes and 120 lines connecting the nodes. A node denotes a country/region, and the size of a node indicates the number of articles published in that country/region. A line represents a cooperative relationship between two countries or regions, with the thickness of the line indicating the strength of their cooperation. The graph shows that the number of nodes and lines reveals relatively weak academic collaborative links between countries and regions in film and television tourism research (density = 0.0469).

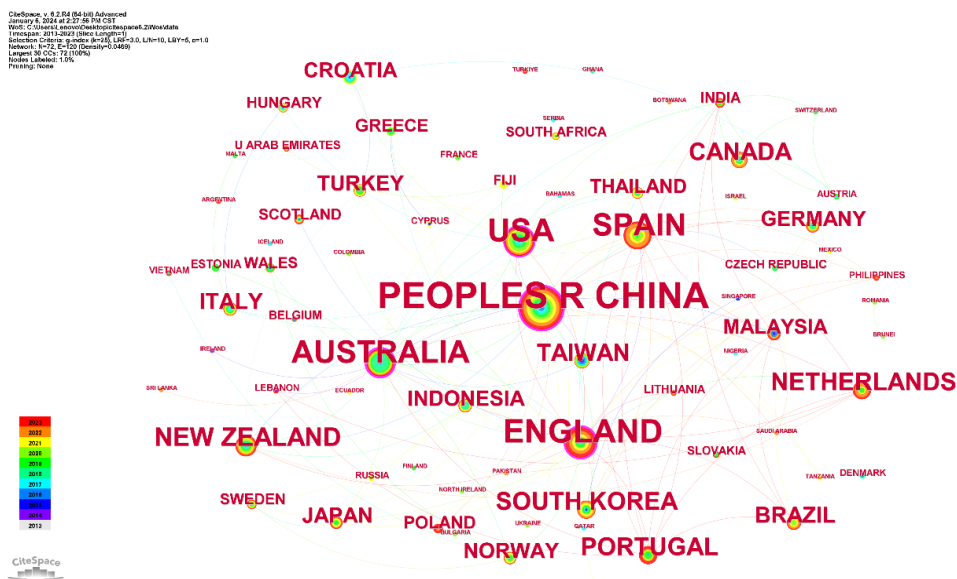


Figure 3. Country/regional cooperation.

Table 1 shows the top 10 countries with the highest number of publications. Regarding the number of published papers, the leading academic contributions came from China, the United Kingdom, the United States, and Spain. Regarding the distribution of publications from the top 3 most productive countries, 92 are from China, 53 from the UK, and 51 from the USA. The data show that Chinese scholars have published the most articles. China places significant emphasis on film and television tourism research compared to other countries and actively formulates and implements relevant policies. These efforts are crucial for the development of film and television tourism and offer valuable insights for other countries to adopt and learn from.

In **Table 1**, ‘Year’ refers to the number of articles published in each country in that particular year. Specifically:

- 1) China published 92 articles in 2013.
- 2) the United Kingdom (UK) published 53 articles in 2013.
- 3) the United States (USA) published 53 articles in 2013.
- 3) the United States of America (USA) published 51 articles in 2013.
- 4) Spain (SPAIN) published 46 articles in 2014.
- 5) Australia (AUSTRALIA) published 45 articles in 2013.
- 6) New Zealand (NEW ZEALAND) published 22 articles in 2013.
- 7) the Netherlands (NETHERLANDS) published 19 articles in 2016.
- 8) Portugal (PORTUGAL) published 19 articles in 2014.
- 9) South Korea (SOUTH KOREA) published 19 articles in 2013.
- 10) Canada (CANADA) published 17 articles in 2013.

Table 1. Top 10 countries in terms of number of articles published.

Number	Court	Year	Countries
1	92	2013	CHINA
2	53	2013	ENGLAND
3	51	2013	USA
4	46	2014	SPAIN
5	45	2013	AUSTRALIA
6	22	2013	NEW ZEALAND
7	19	2016	NETHERLANDS
8	19	2014	PORTUGAL
9	19	2013	SOUTH KOREA
10	17	2013	CANADA

4.3. Knowledge map of research institutes

Figure 4 The knowledge graph of research institutions uses a hierarchical clustering method to gradually merge or split nodes (research institutions) to form a hierarchical structure. This method can help identify the group structure and cooperation network between research institutions. Analyzing the number of papers and cooperation relationships of institutions, a hierarchical structure from the smallest unit to the larger group is gradually constructed to identify key research centers and marginal institutions. It can help identify which institutions are at the center of the

network, reflecting the research capabilities of a research institution; therefore, the analysis of the number of papers of a research institution helps to understand the influence of each research institution. There are 72 nodes and 120 lines of institutions conducting research, reflecting the academic collaboration among institutions engaged in film and television tourism research. **Table 2** shows the research institutions with publications greater than or equal to 5. Hong Kong Polytechnic University, Edith Cowan University, Erasmus University Rotterdam, and Victoria University Wellington have made significant academic contributions with multiple publications. Hong Kong Polytechnic University leads with 21 papers, followed by Edith Cowan University with 16, and both Erasmus University Rotterdam and Erasmus University Rotterdam—Excl Erasmus MC with 15 each. The importance and influence of Hong Kong Polytechnic University and Edith Cowan University in the field are evident from their intermediate center status.

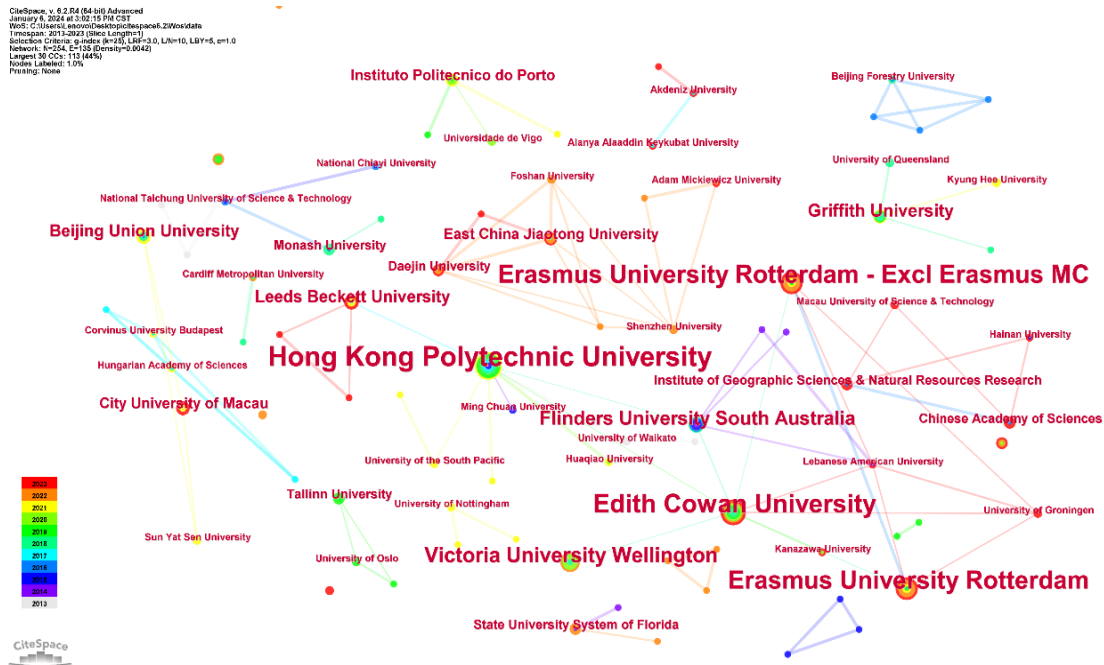


Figure 4. Institutional collaboration.

Table 2. Research institutions with publications ≥ 5 .

Number	Count	Year	Institution
1	21	2013	Hong Kong Polytechnic University
2	16	2018	Edith Cowan University
3	15	2016	Erasmus University Rotterdam
4	15	2016	Erasmus University Rotterdam - Excl Erasmus MC
5	9	2018	Victoria University Wellington
6	7	2013	Flinders University South Australia
7	6	2015	Griffith University
8	5	2016	Beijing Union University
9	5	2017	Leeds Beckett University

Among the top 9 research institutions are all universities, indicating that higher education institutions are essential pillars of film and television tourism research. Among the top 9 research institutions, two are in China, and China ranks first in the number of papers published. The three are in Australia, which ranks second in the number of papers published. In summary, China’s research capacity in film and television tourism is far superior to other countries because of the outstanding research capacity of these universities, sufficient funding, and state support for research, which are policies that are worthwhile for countries to learn from.

4.4. Keywords knowledge map analysis

Keywords can provide information about the core content of an article, and a knowledge graph of keyword co-occurrences can reflect hot topics. In contrast, emergent keywords (frequently cited over time) can indicate cutting-edge topics [26]. **Figure 5** employs a K-means clustering method to group keywords into different topics. By analyzing the frequency and co-occurrence relationships of keywords, the K-means method categorizes similar keywords into the same group to identify the main research topics. **Figure 5** presents a keyword co-occurrence network with 340 nodes and 1536 edges, where each node represents a keyword. The font size of the keywords reflects their frequency of co-occurrence. The keyword co-occurrence analysis reveals that the five most frequent keywords (with more than 35 occurrences) are “film tourism,” “destination image,” “film-induced tourism,” “television,” and “tourism,” with 82, 62, 38, 38, and 37 occurrences, respectively (**Table 3**). These keywords represent the main areas and essential content to explore in tourism research.

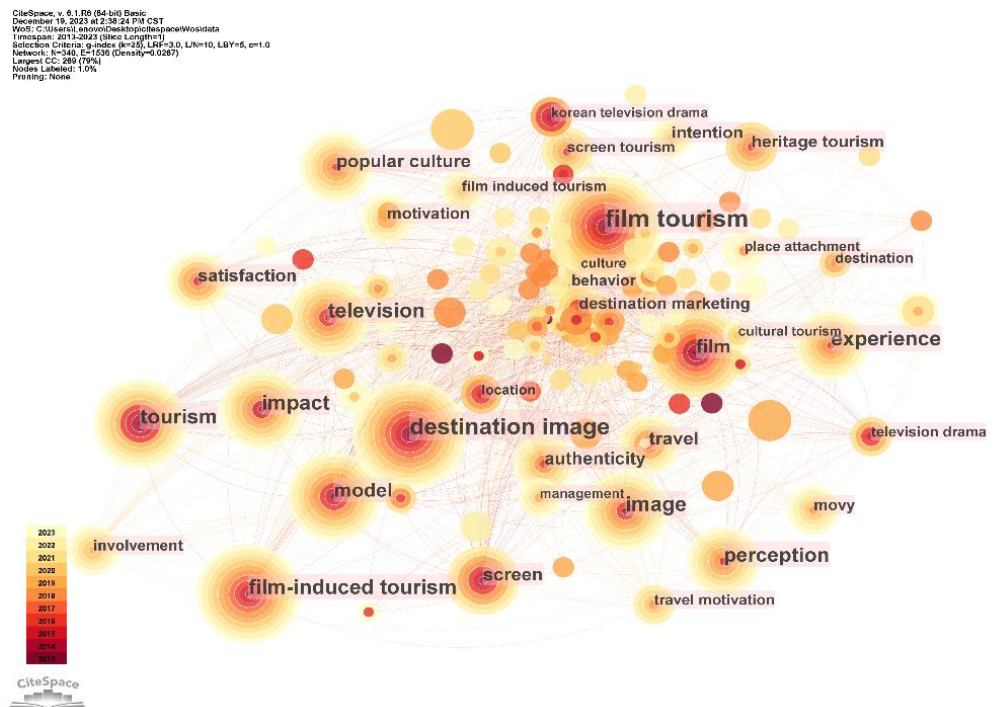


Figure 5. Keyword Co-Line.

Table 3. Top 10 high-frequency keywords.

Number	Count	Centrality	Year	Keywords
1	82	0.14	2013	film tourism
2	62	0.15	2013	destination image
3	38	0.07	2014	film-induced tourism
4	38	0.06	2015	television
5	37	0.18	2013	tourism
6	34	0.06	2013	image
7	30	0.05	2015	perceptions
8	29	0.08	2014	impact
9	27	0.15	2013	model
10	27	0.1	2013	film

According to the keyword time zone map (**Figure 5**), centrality is a crucial indicator for analyzing the importance of keywords. Among the top 10 high-frequency keywords, the five high-frequency keywords of destination image, film-induced tourism, television, and tourism have high intermediary centrality. After removing the search term film tourism, they are more influential in film and television tourism research.

In addition, the 9th-ranked keyword “tourism” and the high-frequency keywords “destination image” and “model” have the highest mediational centrality scores of 0.18, 0.15, and 0.15, respectively, reflecting the importance of tourists’ and destinations’ impressions in film and television tourism research.

The number of occurrences of the first ten high-frequency keywords and their mediational centrality values indicate that destination image, model, tourists, and film tourism are the hotspots in film and television tourism research. These ten high-frequency keywords fall into two categories: the impact of destination image in film and television tourism and the effect of film and television tourism on tourists’ affective experiences (such as attitude, self-efficacy, and tourism motivation).

The keyword time zone mapping in **Figure 6** reflects the research hotspots and their evolving trends from 2013 to 2023 in the field of film and television tourism. Since 2013, researchers have divided the evolution of research hotspots in this area into three phases.

From 2013 to 2017, film and television tourism focused on destination image, and the choice of film and television tourism destinations largely depended on-screen presentations and marketing tools.

From 2017 to 2023, the film and television tourism sector will focus on cultural tourism, travel motivation, and social media.

In summary, the hot topics in film and television tourism research will continue to be closely related to destination image, cultural tourism, tourism motivation, and social media in the coming years. In addition, movies and TV series may become new film and TV tourism research trends.

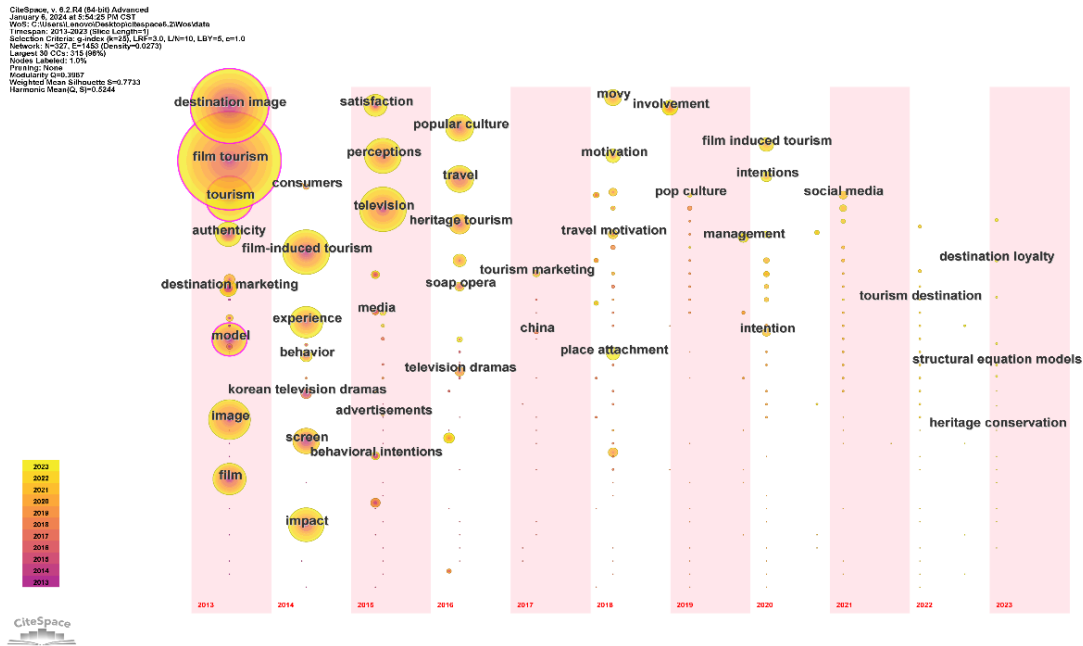


Figure 6. Keyword time-zone map.

4.5. Research frontier analysis of film and television tourism: keywords cluster analysis

Researchers generate the co-citation clustering view of film and television tourism using cited references as nodes [27]. **Figure 7** demonstrates that the clustering is both compelling and persuasive, with a Q value of 0.7012 and an S value of 0.9138. The figure identifies 14 clusters with high citation counts and homogeneity. The analysis selects the top 5 clusters based on academic impact, and researchers summarize the highly relevant terms from these clusters in **Table 4**. They examine frequently cited references within these clusters to gather information about the current research frontiers. By analyzing the time zone map of keyword co-occurrence, they interpret film and television tourism research from 2013 to 2023, revealing four critical research frontiers.

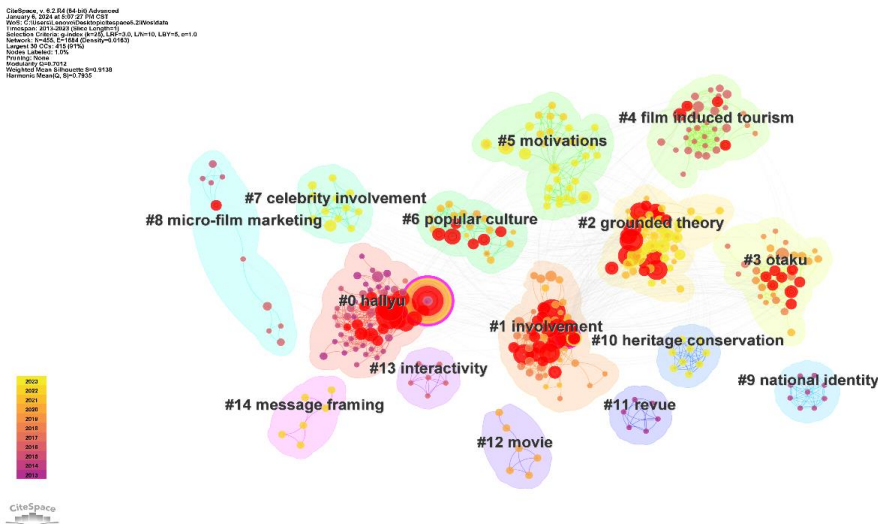


Figure 7. Co-citation clusters.

Table 4. High-frequency co-words used for co-reference clustering.

Cluster-ID	Size	Silhouette	Mean(year)	Top Term (LSI)
0	62	0.966	2010	film tourism; hibiscus town; film language; destination image;
1	56	0.863	2015	film tourism; Korean wave; affective image; celebrity involvement; place attachment
2	51	0.825	2019	film-induced tourism; destination image; tv crime series; destination safety;
4	33	0.889	2012	enduring involvement; film-induced tourism; tv drama series; cultural proximity; tv-induced tourism
3	33	0.907	2015	destination marketing; film-induced tourism; Dracula tourism; southeast Asia; sustainable tourism

Table 4 illustrates the rise of digital media and highlights how destinations can actively embrace emerging digital platforms like Virtual Reality (VR) and Augmented Reality (AR), which the travel industry already uses. Virtual technology provides potential tourists with an immersive film and television tourism experience, and virtual tours offer an advanced preview of a destination before a movie's release, stimulating interest. Destinations can also leverage social media platforms to drive visitor engagement and sharing. Unique activities, challenges, and hashtags related to the film or TV series can engage a wider audience and create a distinct impression of the destination.

Destinations can enhance the film and TV tourism experience by developing adventure tourism activities, such as real adventures that simulate scenes from films and themed outdoor sports, to satisfy tourists' desire for unique experiences. Additionally, tapping into emerging, lesser-known destinations and promoting them through film and television productions can attract tourists and help distribute the influx of visitors, reducing the pressure on popular locations.

After that, the field began deeply integrating film and television tourism with local culture to provide a more culturally interactive experience. For example, tourists can participate in activities such as traditional crafts and cultural festivals to further immerse themselves in the cultural context shown in the movie or TV series. On the other hand, it is helpful to create professional historical and cultural guided tours to provide tourists with an in-depth understanding of the historical and cultural elements in the film or TV production, which aims to enhance visitors' knowledge and provide a more comprehensive understanding of the destination.

Then, green film and television tourism emphasizes the sustainability of film and television tourism and adopts environmentally friendly measures, such as promoting the use of renewable energy and reducing the use of single-use items, to reduce the negative impact on the environment of the destination [28]. It is a trend to combine film and television tourism with community participation to ensure residents' benefit. These efforts include providing employment opportunities, training residents in the service sector, and other initiatives that enable the community to share the economic benefits of film and television tourism better.

4.6. Research trends in film and video tourism in the last decade

The research field of film and television tourism indicates a significant development trend in recent years, and by adopting the burst keyword analysis method, we can peek at the evolutionary trajectory of its research. **Figure 8** lists the top 20 breaking keywords in film and television tourism research, which generally have an intensity of 2.0 or higher, with a maximum of 3.43, illustrating the prominence of the field in the research community. Observed on the timeline, between 2013 and 2023, film and television tourism research is emerging as a popular topic in tourism research. Earlier studies, especially before 2017, focused on destination image, indicating that scholars first focused on the impact of film and television productions on the construction of destination image.

Future research trends are likely to show multiple developments. First, due to advances in digital technology, there is a growing interest in virtual tourism and digital experiences, which will become a focus of future research. Second, with the development of artificial intelligence, research on intelligent guides and personalized experiences will see more attention. Research on cultural and community impacts will emphasize the role of local communities in film and television tourism and the impact of tourists' cultural acceptance. In addition, the development of sustainable film and television tourism will also be a hot spot for future research, focusing on topics such as environmental protection and social responsibility. Finally, with the advancement of globalization, the study of film and television tourism and globalization will become an important direction, prompting the cooperation and development of countries in this field.

Top 20 Keywords with the Strongest Citation Bursts

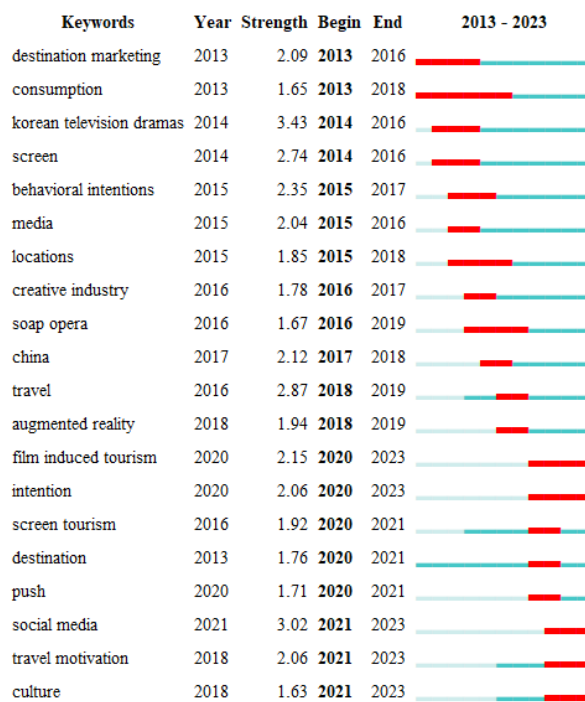


Figure 8. Top 20 high-frequency keywords.

5. Discussion and conclusion

5.1. Discussion of results

Through a comprehensive field analysis, this study reveals the development trend, research hotspots, and cutting-edge directions in film and television tourism in the past decade. Through the data collection of the WOS core collection platform, SCI-E and SSCI databases, we obtained 492 relevant articles. We used CiteSpace to analyze the data, which deeply mined the critical information in film and television tourism. The following is a discussion and summary of the results of this study.

Analyzing author collaboration networks reveals that relatively few authors engaged in film and television tourism research from 2013 to 2023, and they exhibit a low degree of collaboration. Although collaboration between authors exists, it does not result in forming a distinct academic team. Collaboration between a small number of authors dominates, with authors such as Kim and Sangkyun publishing many articles, reflecting the field's relative novelty, which requires in-depth input and collaboration from more scholars to form a closer academic community.

By analyzing national and regional collaborative networks, we find that China, the United Kingdom, the United States, and Spain actively contribute to research in film and television tourism. China stands out for its high academic output in this field, reflecting significant investment and focus. This high output likely relates to the country's rapid development in both the film and television industry and tourism, as well as strong policy support.

The analysis of the number of institutional publications shows that some institutions, such as Hong Kong Polytechnic University and Edith Cowan University, have made significant academic contributions. These institutions have a central position in film and television tourism research, and their output of papers is high in quantity and quality. Among them, Chinese research institutions have relatively strong research capabilities in film and television tourism, which may be related to the country's policy support in developing cultural industry and tourism.

Through keyword analysis, we identified "film tourism," "destination image," and "film-induced tourism" as the hotspots of current film and television tourism research, showing that scholars are deeply concerned about the impact of film and television works on the image of the destination and the tourism industry, as well as the phenomenon and impact of film tourism itself. Keyword time zone mapping reveals the development of the film and television tourism research field. From 2013 to 2017, the focus was mainly on the construction of destination image, while after 2017, attention gradually shifted to cultural tourism, tourism motivation, and social media. In the future, researchers are likely to focus on destination image, cultural tourism, travel motivation, and social media. The co-citation clustering view identifies five of the 14 clusters as having a high academic impact. Examining these clusters suggests that future film and television tourism research may concentrate on destination marketing and image construction, exploring emerging destinations, examining the connections between film and culture, and promoting sustainable film and television tourism.

The previous study emphasizes the role of storytelling in enhancing tourist

satisfaction and experiences; motivation, expectations, and on-site experiences are positively related to tourist satisfaction [9]. On the other hand, film tourism can promote sustainability by diversifying and de-seasonalizing tourism offerings, but it also cautions against potential negative impacts [29]. Film tourism also refers to cultural promotion and changes brought about by film-induced tourism. Visual representations in films, even if negative or distorted, can be effective in promoting the strategic implementation of film-induced tourism across different stages of destination development [30].

By analyzing high-frequency keywords, we can predict future research hotspots and suggest that tourism practitioners pay more attention to the application of virtual reality technology and how to enhance the image of destinations through social media. For example, integrating virtual reality experiences into movie tourism can provide tourists with immersive opportunities, while leveraging social media platforms can help build a more substantial brand influence for tourist destinations. Compared with other academic studies, this study provides a comprehensive understanding of the current research status and development trends in the field. China's academic contribution in this field is remarkable. At the same time, some high-yield institutions, such as Hong Kong Polytechnic University and Edith Cowan University, have an essential position in terms of academic influence. The keyword co-occurrence network and the analysis of keyword trends over time reveal the research hotspots and dynamic evolution, offering essential references for future research directions.

Future research on film and television tourism will likely expand deeply in multiple directions, including destination marketing and image construction, exploring emerging destinations, examining the connection between film and culture, and promoting sustainable film and television tourism. Researchers increasingly focus on applying digital technology, including virtual tours and social media interactions, in this field. They also explore adventure-based tourism and emerging destinations to meet travellers' needs for unique experiences. Additionally, the deep integration of film and television tourism with local culture to promote sustainable practices presents a promising area for research. Ultimately, introducing a globalization perspective will enhance international academic cooperation and foster sustainable development in film and television tourism.

5.2. Limitations and future study

The limitations of this research are primarily linked to its exclusive use of SCI-E and SSCI databases, potentially overlooking significant contributions from non-indexed journals and conferences. Additionally, the analysis might not capture evolving research themes due to the reliance on a limited time frame and the observed decentralization in author collaborations, which could obscure emerging clusters of expertise and interdisciplinary efforts. Additionally, this study is confined to bibliometric analysis, limiting its scope to quantifiable scientific outputs and possibly overlooking qualitative insights that could offer a more profound understanding of film tourism dynamics. The methodological approach primarily quantifies publication and citation data, potentially neglecting the nuanced discussions and theoretical

developments that are crucial for comprehensively understanding the evolution and impact of film and television tourism. Furthermore, the focus on scientific literature may not fully represent practical applications and real-world impacts, which are vital for a holistic view of this field's development.

Researchers should explore several key areas that address technological advancements and cultural dynamics to build on the current understanding and emerging trends in film and television tourism. First, the rise of digital technology signaled a pivotal shift towards virtual tourism. It augmented reality experiences, making it essential to conduct comprehensive studies on how these technologies can enhance or redefine tourist experiences at film and television locations. Additionally, integrating artificial intelligence to create intelligent guides and provide personalized tourist experiences presents a promising opportunity for innovation in technology and customer service. Second, film tourism's social and cultural dimensions require deeper exploration, particularly the role of local communities in shaping and sharing the benefits of film tourism. Researchers should also examine the impacts of tourism on local cultures and investigate how tourists' cultural acceptance and sensitivity influence their experiences and interactions. Moreover, the sustainability of film and television tourism demands more rigorous attention.

Future studies should investigate sustainable practices, focusing on environmental protection and social responsibility to ensure that film tourism development does not adversely affect destinations' ecological or social fabric. Finally, researchers should examine the interplay between film and television tourism and global dynamics as globalization expands. They should study how global media representations affect international tourism flows and explore ways to foster cross-cultural and international collaborations that promote sustainable and mutually beneficial outcomes. These research areas will not only extend the academic discourse but also offer practical insights for stakeholders in navigating the complexities of this evolving field. This study provides a foundation for further deepening the study of film and television tourism and provides scholars with important directional guidelines for future research.

5.3. Conclusion

This study analyzes film and television tourism research from 2013 to 2023, revealing some key findings and contributions. The study highlights the critical role of China and institutions such as Hong Kong Polytechnic University and Edith Cowan University in promoting academic discussions on film and television tourism. These contributions highlight the growing prominence of film and television tourism as an essential field of academic research and practical application.

This study provides some insights into the evolution of research trends, highlighting the shift from a focus on destination image building to a broader exploration of cultural tourism, tourism motivations, and the role of social media. Identifying crucial research hotspots and emerging trends provides clear directions for future research. The growing importance of digital technologies such as virtual and augmented reality requires further research on "how innovation can enhance tourist experiences and redefine interactions with film and television locations.

The study emphasizes integrating film and television tourism with local cultural contexts. Researchers explore effective methods to merge film and television tourism with local culture, investigate how destinations leverage their unique cultural assets to attract tourists while preserving cultural integrity, and examine how local communities shape tourism experiences and ensure the equitable distribution of tourism benefits.

Sustainable tourism practices are another critical area for future research. The study highlights the need to balance the economic benefits of film and television tourism with environmental and social responsibilities. Research should focus on developing and implementing sustainable practices that minimize some negative impacts—for example, reducing the carbon footprint of tourism activities and promoting social responsibility among tourism stakeholders.

The global perspective on film and television tourism also provides essential opportunities for future research. As globalization continues to influence international tourism flows, it is critical to understand how global media images influence tourist behavior and destination choice. Future research should examine the dynamics of cross-cultural and international collaborations in film tourism and explore how these collaborations can promote sustainable development and create mutually beneficial outcomes for all parties involved.

By addressing the research gaps identified and exploring outstanding future directions, scholars and practitioners can contribute to developing more nuanced and sustainable approaches to film and television tourism. The conclusions drawn from this study enhance our understanding of the field and hope to maximize the benefits to tourists and the film and television tourism community.

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