

FILM TOURISM IN THE OTT PLATFORM ERA: A SYSTEMATIC ANALYSIS OVER THE INTEGRATION OF MEDIA-MOBILITY-POLICY FRAMEWORK

Mr. M. PRABU, Ph.D Research Scholar, Centre for Tourism and Hotel Management, Madurai Kamaraj University, Palkalai Nagar, Madurai – 625021.Tamilnadu, INDIA., Email:mprabu78@gmail.com Mobile: 98405 56060.

Dr. R. KANNAN, Professor and Director (Rtd.), Centre for Tourism and Hotel Management, Madurai Kamaraj University, Palkalai Nagar, Madurai – 625021.Tamilnadu, INDIA., Email:saru.kannan@gmail.com Mobile: 93611 07700.

Abstract:

Film tourism has become a significant research domain over the past three decades, driven by the growing influence of audiovisual media in shaping destination images and tourist mobilities. Early studies focused on the promotional effects of films and television, while the rise of digital streaming and OTT platforms has transformed audience engagement and travel imaginaries. However, the literature remains fragmented across tourism, media, and cultural geography, with limited integrative frameworks linking media, mobility, and governance.

This study addresses the gap through a systematic integrative review of 80 peer-reviewed studies (1995–2025), using bibliometric mapping and thematic synthesis to examine trends, patterns, and themes.

Findings identify three key streams: media representation, tourist mobilities, and governance. The study proposes the Media–Mobility–Policy framework, offering an integrated lens for future research and destination management.

Keywords : Film tourism - Digital platforms - OTT media - Tourist mobilities - Tourism governance - Systematic integrative Analysis - Destination image - Media–Mobility–Policy framework

1. Introduction

Film and television have had a significant impact on tourism over the last thirty years by creating perceptions of destinations and inspiring travel, frequently transforming lesser-known locations into worldwide attractions. In marketing, cultural geography, and media studies, film tourism has become a multidisciplinary field (Beeton, 2005; Riley & Van Doren, 1992; Tooke & Baker, 1996). Content is now distributed worldwide thanks to digital platforms like Netflix and Amazon Prime, which has increased screen-induced travel and complicated connections between media, mobility, and government (Hudson & Ritchie, 2006; Kim & Richardson, 2003; Connell, 2012). Research is still dispersed, nevertheless (Connell, 2012; Kim, 2012). This study offers the Media-Mobility-Policy framework after reviewing 80 papers.

The study seeks to address the following research questions:

RQ1: How has film tourism scholarship evolved in terms of publication trends, thematic focus, and methodological approaches?

RQ2: What major conceptual clusters characterize the existing literature on film-induced tourism?

RQ3: How can insights from media studies, mobilities research, and tourism governance be integrated to develop a comprehensive conceptual framework for film tourism in the OTT platform era?

By responding to these questions, the paper contributes to the growing body of scholarship on media-induced tourism and provides a conceptual foundation for future research and policy development in the rapidly evolving digital media environment.

2. Literature Review and Theoretical Foundations

2.1 Research on film tourism has grown during the last three decades in the fields of marketing, cultural geography, media, and tourist studies. While later research examined fan cultures and societal effects, earlier research concentrated on destination image and travel choices. Nevertheless, the research is still disjointed; this review presents the Media–Mobility–Policy (MMP) paradigm and arranges six clusters.

2.2 Foundational Studies in Film Tourism

Early film tourism research showed that screen representations strongly influence visitor interest and travel decisions, turning lesser-known places into global destinations and highlighting visual storytelling's marketing power. Later studies examined economic benefits, branding, and challenges like infrastructure, community impacts, and sustainability. Together, they shaped the field and guided research (Beeton, 2005; Riley and Van Doren, 1992; Riley, Baker & Van Doren, 1998; Tooke & Baker, 1996; Roesch, 2009).

2.3 Destination Image Formation and Tourism Marketing

Research shows screen media shape destination image and tourist motivation, influencing perceptions and travel interest through symbolic representation. Studies confirm media exposure boosts awareness, emotional connection, and tourism demand, leading destinations to adopt film-based marketing strategies. However, idealized portrayals may differ from reality, raising concerns on authenticity and satisfaction, requiring improved maintenance and facilities (Hudson & Ritchie, 2006; Kim & Richardson, 2003; Macionis, 2004; Connell, 2012).

2.4 Media Tourism, Fan Culture, and Experiential Consumption

Research explores cultural dimensions of film tourism, focusing on fan cultures and media pilgrimage driven by emotional attachments. It highlights experiential engagement through reenactments and immersive participation, extending tourism beyond sightseeing into identity expression.

Studies show popular culture shaping destination identities, with sites like Disney, Ramoji Film City opening to visitors, supporting cultural tourism (Kim et al., 2007; Kim, 2012; Roesch, 2009; Connell, 2012).

2.5 Digital Media Platforms and the Transformation of Film Tourism

Digital platforms like Netflix, Amazon Prime, and Disney+ have globalized audiovisual content, expanding film tourism reach.

Platformization enables audiences to discover diverse destinations, amplified by social media; access to international films (e.g., Korean, French) increases cross-border tourism interest.

However, research on digital platforms' role in film tourism remains limited, with focus still on traditional media (Couldry, 2005; Crouch, 2005; Roesch, 2009).

2.6 Tourist Mobilities and Spatial Experiences

Film tourism fits within tourist mobilities, emphasizing movement of people, images, and meanings shaping destination experiences beyond physical travel.

It represents mediated mobility, where audiovisual content drives travel and engagement with locations.

This perspective highlights interconnected flows of media, tourists, and culture, viewing film tourism as socially mediated, supported by global connectivity turning audience aspirations into travel (Beeton, 2005; Hudson & Ritchie, 2006; Connell, 2012).

2.7 Tourism Governance and Policy Dimensions

Governance and policy remain underexplored in film tourism, despite economic benefits and challenges like visitor pressure and community impacts. Studies examine policy responses such as incentives, branding, and visitor management, alongside easing visa processes and improving travel facilities.

They stress stakeholder coordination to ensure sustainable development and minimize negative impacts (Connell, 2012; Kim, 2012; Hudson & Ritchie, 2006).

2.8 Synthesis of Literature and Conceptual Gap

Film tourism research spans fragmented themes like media representation, tourist motivation, and cultural experience, with little integration. It rarely links media production, tourist mobility, and governance, especially amid digital change.

This study proposes the Media–Mobility–Policy (MMP) framework to unify these dimensions.

3. Methodology

3.1 Research Design: This study ensures transparency, rigor, and less bias by synthesizing literature on film tourism in digital environments through a systematic integrative review. It creates insights by fusing qualitative and quantitative synthesis with organized searches (Tranfield, Denyer & Smart, 2003). The Media-Mobility-Policy (MMP) paradigm is supported by the identification of trends and important topics through bibliometric mapping and thematic analysis.

3.2 Database Selection and Search Strategy: Major databases covering tourism, media, geography, and cultural studies—Scopus, Web of Science, and Google Scholar—were employed in the literature search to guarantee thorough coverage. Relevant studies were found using a structured search strategy that combined terms associated with media influence on tourism and film tourism.

- “film tourism”
- “screen tourism”
- “movie-induced tourism”
- “film-induced tourism”
- “media tourism”
- “television tourism”
- “screen-induced tourism”

To capture emerging developments associated with digital media platforms, additional search combinations included terms such as:

- “film tourism AND streaming platforms”
- “film tourism AND digital media”
- “film tourism AND OTT platforms”

The search was conducted for publications appearing between 1995 and 2025, reflecting the period during which film tourism scholarship has developed significantly.

3.3 Screening and Study Selection Process: The identification and selection of relevant studies followed a structured screening process based on the PRISMA (Preferred Reporting Items for Systematic reviews and Meta-Analyses) guidelines, which provide a widely recognized framework for conducting systematic literature reviews.

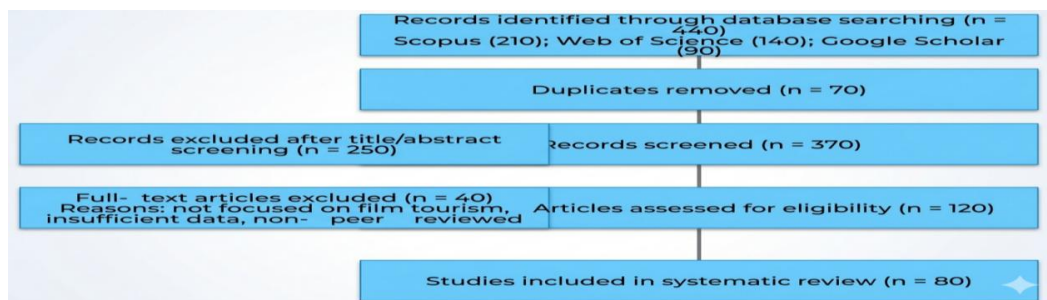
The screening process involved four stages:

- **Identification** – Initial database searches generated a large pool of potentially relevant publications.
- **Screening** – Duplicate records were removed, and titles and abstracts were reviewed to assess relevance.
- **Eligibility assessment** – Full-text articles were examined to determine whether they met the inclusion criteria.
- **Final selection** – Studies that satisfied the inclusion criteria were retained for detailed analysis.

Following this process, a final corpus of approximately 80 peer-reviewed publications was identified for inclusion in the systematic review. (Page et al., 2021)

A PRISMA flow diagram is used in the paper to illustrate the study selection process and the number of articles retained at each stage of screening.

PRISMA Flow Diagram of the Study Selection Process



3.4 The study selection followed PRISMA guidelines. Searches in Scopus, Web of Science, and Google Scholar identified 440 records; 370 remained after removing duplicates. Screening titles and abstracts led to 120 full-text reviews, with 80 studies meeting inclusion criteria for bibliometric and thematic analysis, as shown in the figure.

3.5 Inclusion and Exclusion Criteria

To ensure consistency and relevance in the literature corpus, the following inclusion criteria were applied:

- Publications focusing on **film tourism, screen tourism, or media-induced tourism**
- Peer-reviewed journal articles or scholarly publications
- Studies published between **1995 and 2025**
- Articles written in **English**
- Studies addressing themes related to media representation, tourist motivation, cultural tourism, digital media platforms, or tourism governance

The following categories of publications were excluded:

- a. Non-academic sources such as blog posts or news articles
- b. Studies unrelated to tourism contexts
- c. Publications lacking sufficient methodological or conceptual contribution, and
- d. Duplicate records across databases

These criteria ensured that the final corpus consisted of reliable and academically relevant sources.

3.6 Bibliometric Mapping and Analytical Procedure

Following the selection of the literature corpus, the reviewed studies were analyzed using **bibliometric mapping and thematic synthesis techniques**.

Bibliometric mapping was used to examine:

- publication trends over time
- geographical distribution of research
- disciplinary patterns
- dominant research methods within the field

Subsequently, a thematic analysis of the literature was conducted to identify major conceptual clusters within film tourism scholarship. Through iterative coding and comparative analysis, the reviewed studies were categorized into six thematic clusters, including:

- 1) Foundational film tourism studies
- 2) Destination image and tourism marketing
- 3) Media tourism and fan culture
- 4) Digital platforms and OTT-mediated tourism
- 5) Tourist mobilities and spatial experiences
- 6) Tourism governance and policy dimensions

These clusters provide the analytical basis for synthesizing the literature and developing the **Media–Mobility–Policy (MMP) framework**, which integrates media dynamics, tourist mobilities, and governance mechanisms in understanding film tourism within the contemporary platform era.

4. Results and Bibliometric Analysis

4.1 Overview of the Literature Corpus - The screening process identified about 80 peer-reviewed studies on film tourism (1995–2025), reflecting its emergence as a distinct research field.

Publications span tourism, cultural geography, marketing, and media studies, with key contributions from leading tourism journals and interdisciplinary outlets.

The corpus highlights the field’s multidisciplinary nature and growing interest in links between media, culture, and tourism development.

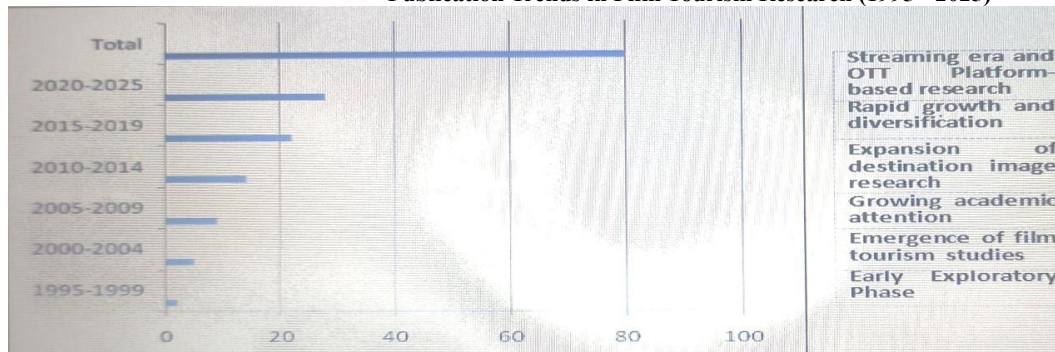
4.2 Publication Trends in Film Tourism Research

Bibliometric analysis shows steady growth in film tourism research since the 1990s, initially focusing on destination image and motivation, later expanding to economic and marketing aspects (Donthu et al., 2021).

Post-2010, research increased significantly, especially after 2015, driven by streaming platforms like Netflix and Amazon Prime.

Film tourism has evolved into an interdisciplinary field. This review analyzes 80 studies (1995–2025).

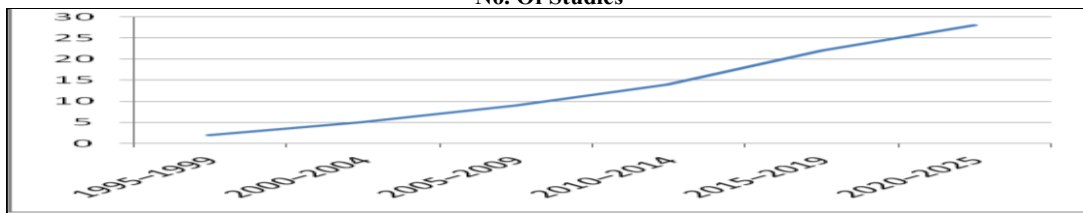
Publication Trends in Film Tourism Research (1995 - 2025)



Streaming era and OTT Platform-based research
 Rapid growth and diversification
 Expansion of destination image research
 Growing academic attention
 Emergence of film tourism studies
 Early Exploratory Phase

Film tourism research (1995–2025) grew gradually from limited early studies to steady expansion in the 2000s, focusing on media influence on destinations. Research surged after 2015 with interest in fan culture and experiential travel, peaking post-2020 due to global streaming platforms and widespread international circulation of audiovisual content.

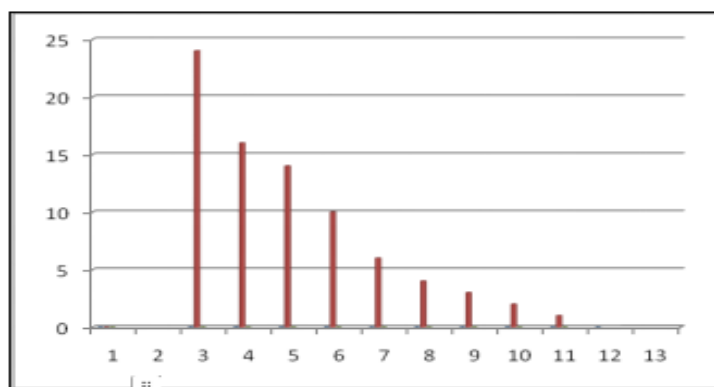
No. Of Studies



4.3 Geographical Distribution of Research

Research on film tourism is primarily focused in North America, Europe, and East Asia, where robust media sectors propel advertising. The United States, South Korea, New Zealand, and the United Kingdom are common examples. Research potential are highlighted by the limited attention paid to new destinations as streaming platforms increase their worldwide prominence.

Geographical Distribution of Film Tourism Studies



Korea - US film tourism, heritage locations
North America: Hollywood production and distribution marketing
Korea - American tourism and Japanese media tourism
Oceania - New Zealand film tourism
South Korea - Korean media and tourism
South Asia - Bollywood related tourism
Middle East - Cultural heritage and media representation
Africa - Limited emerging studies
Latin America - Early exploratory research
TOTAL 80 STUDIES

4.4 Methodological Patterns in Film Tourism Studies

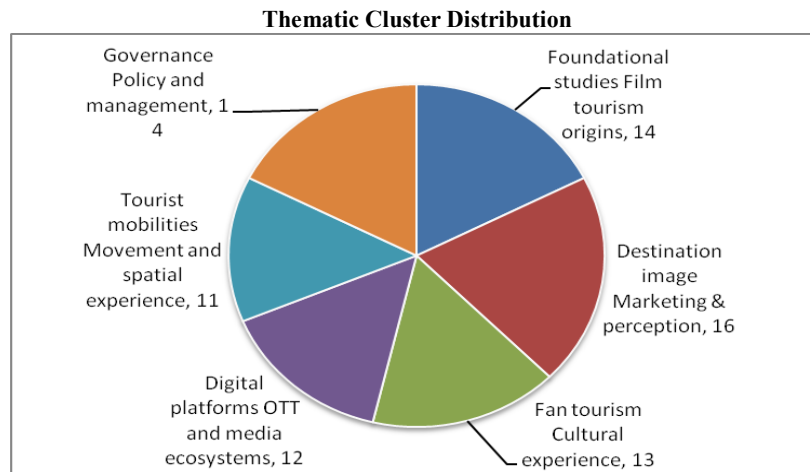
The methodological analysis shows diverse approaches in film tourism research. Quantitative surveys commonly assess media influence on destination image, motivations, and travel intentions.

Qualitative methods, including interviews, ethnography, and case studies, explore visitor experiences, fan practices, and cultural meanings, highlighting experiential dimensions.

Conceptual studies develop broader frameworks on media, consumption, and mobilities, reflecting interdisciplinarity and the need for integrative perspectives.

4.5 Thematic Cluster Distribution

The thematic synthesis of the literature identified six major clusters representing the dominant research streams within film tourism scholarship. These clusters illustrate the intellectual evolution of the field and reveal the various conceptual perspectives through which researchers have approached the phenomenon.



The clusters include:

1. **Foundational film tourism studies** examining the promotional effects of films and television on destination visitation.
2. **Destination image and tourism marketing research** exploring how screen media influence tourist perceptions and travel intentions.
3. **Media tourism and fan culture studies** analysing the experiential and cultural dimensions of visiting film locations.
4. **Digital platform and OTT-related research** examining the role of streaming media and online platforms in shaping tourism interest.
5. **Tourist mobilities research** investigating the movement of people, images, and cultural meanings associated with film tourism.
6. **Tourism governance and policy studies** addressing the management and regulatory implications of media-induced tourism.

The distribution of studies across these clusters highlights the **fragmented yet complementary nature of the literature**. While earlier research focused primarily on marketing and destination image formation, more recent studies have expanded the scope of analysis to include cultural consumption, digital media environments, and tourism governance.

4.6 Implications for Framework Development

The bibliometric and thematic analysis shows film tourism research offers insights into media representation, tourist motivation, and destination marketing, yet remains fragmented with limited integration into a unified framework.

The literature rarely examines interactions among media production, tourist mobilities, and governance, a gap intensified by digital platforms transforming audience engagement with destinations.

These findings underpin the Media–Mobility–Policy (MMP) framework, integrating these dimensions into a comprehensive model for understanding film tourism in the platform era.

5. The Media–Mobility–Policy (MMP) Framework

5.1 Conceptual Foundations of the Framework

Film tourism research spans marketing, media, geography, and mobilities but remains fragmented, isolating image, motivations, or governance (Beeton, 2005; Hudson & Ritchie, 2006; Connell, 2012). In the digital era, streaming expands travel (e.g., Heidi–Switzerland), raising challenges; the MMP framework integrates these dimensions.

5.2 The Media Dimension: The media dimension explains how films and television shape tourism through symbolic representations, storytelling, and emotional connections with destinations (e.g., Heidi and Europe, Sphinx and Egypt). Global streaming has expanded reach, increasing tourism potential worldwide. Within the MMP framework, media production, narratives, distribution, and audience engagement collectively influence destination images and motivate travel experiences.

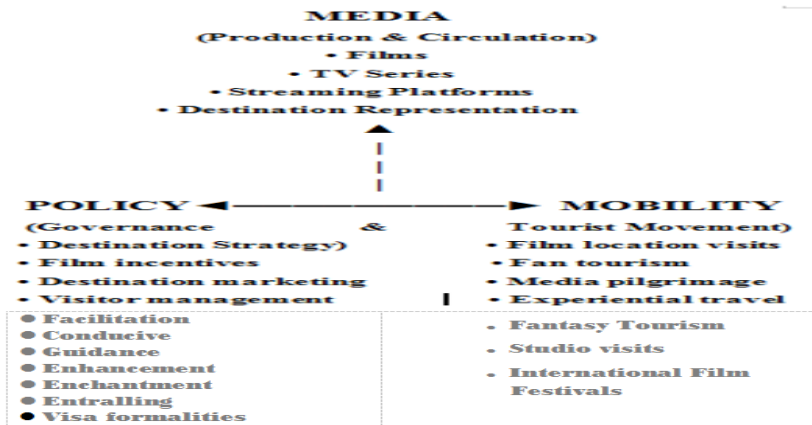
5.3 The Mobility Dimension: The mobility dimension focuses on travel driven by media exposure, where audiences visit filming locations for experiential tourism, fan engagement, and media pilgrimage. Activities include reenactments, photography, and themed tours. It reflects cultural flows linking media, consumption, and movement. Increasing work stress and routine drive people to travel, with streaming content strongly influencing destination choices and tourism patterns.

5.4 The Policy Dimension: The policy dimension highlights governance in managing film tourism growth. Authorities respond through marketing, film routes, visitor management, and collaborations with productions via incentives. Administrative processes like visas, ITR, banking, and insurance should be streamlined into single-window systems. Within the MMP framework, policy includes institutional and regulatory mechanisms ensuring sustainable development while protecting cultural and environmental resources.

5.5 Interaction of the Three Dimensions: The Media–Mobility–Policy framework views film tourism as dynamic interactions among media, mobility, and policy. Media creates interest driving travel, while policy manages impacts. Governance also shapes production, forming a cyclical, interconnected system essential today.

5.6 Conceptual Model of the MMP Framework:

The review proposes the Media–Mobility–Policy framework as a triangular model explaining film tourism. Media drives destination imagery and engagement, stimulating mobility, while policy manages flows, highlighting reciprocal interactions and its multidimensional cultural, spatial, and institutional nature.



6. Discussion

6.1 Evolution of Film Tourism Research

The bibliometric and thematic analysis indicates that film tourism research has grown significantly over the past three decades. Early studies mainly examined the promotional effects of films on destination image and visitor demand, emerging from tourism marketing and destination branding perspectives. These studies emphasized cinematic representation as an indirect promotional tool influencing tourism flows (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006).

Over time, the field has expanded to include multidisciplinary perspectives, addressing themes such as fan tourism, media pilgrimage, cultural identity, and experiential consumption. This shift reflects a broader understanding of film tourism as a complex cultural and spatial process shaped by interactions between media representation, audience interpretation, and place consumption.

Bibliometric trends show a sharp rise in research output since the mid-2010s, aligned with the growth of digital streaming platforms and global media distribution. As content reaches wider international audiences, the potential for screen-induced tourism has increased, driving further academic interest (Connell, 2012; Kim, 2012).

6.2 Theoretical Contribution of the MMP Framework

Film tourism research offers insights but remains fragmented, lacking a unified framework integrating media representation, tourist motivations, and destination management perspectives.

The **Media–Mobility–Policy (MMP)** framework proposed in this study addresses this gap by conceptualizing film tourism as an interaction among three interrelated dimensions: media dynamics, tourist mobilities, and governance structures. By integrating these elements, the framework moves beyond traditional approaches that treat film tourism primarily as a marketing phenomenon.

The framework highlights how media production and circulation create symbolic representations of places that influence audience perceptions and travel motivations. These representations can stimulate tourist mobilities, leading audiences to visit filming locations in pursuit of experiential engagement with mediated landscapes. At the same time, such tourism flows require institutional responses from destination authorities, who must manage visitor impacts while leveraging the promotional benefits associated with screen exposure.

By linking these processes together, the MMP framework provides a more holistic understanding of film tourism as a dynamic system shaped by cultural, spatial, and institutional interactions.

6.3 Film Tourism in the Platform Era

The review highlights the need to consider contemporary media transformations in understanding film tourism dynamics. The rise of global streaming platforms has reshaped how audiences access audiovisual content, enabling simultaneous worldwide exposure beyond traditional regional distribution limits. This shift has expanded the geographic reach of screen-induced tourism and accelerated the pace at which destinations gain international visibility. Digitally distributed productions can quickly build global fan communities, creating new tourism opportunities while also posing challenges related to visitor management and sustainability.

In this context, the MMP framework serves as a valuable tool to analyze the interplay between media globalization, tourist mobility, and policy responses within modern tourism systems for strategic planning.

6.4 Implications for Tourism Governance and Destination Management

The review highlights the importance of governance in managing film-induced tourism. While media exposure brings economic benefits, it can also cause overcrowding, environmental harm, and cultural commodification. Effective policies are essential, including film-friendly initiatives, tourism route development, and visitor management strategies to ensure sustainable destination development for long-term balanced growth.

The MMP framework emphasizes that governance should be viewed as an integral component of film tourism systems rather than merely a reactive response to tourism growth. Strategic coordination between tourism authorities, media producers, and local communities can help destinations maximize the benefits of screen exposure while preserving cultural and environmental resources.

6.5 Future Research Directions

The integrative review conducted in this study also reveals several promising directions for future research. First, more empirical studies are needed to examine the long-term impacts of streaming-platform productions on tourism patterns across different geographical contexts. Comparative research across destinations could provide valuable insights into how media exposure interacts with local tourism systems.

Second, future studies may explore the role of digital fan communities and social media in shaping film tourism mobilities. Online platforms increasingly function as spaces where audiences share travel experiences, construct destination imaginaries, and coordinate visits to filming locations.

Thirdly organized network is necessary for Fan Tourism with the government/private agencies taking a lead.

Finally, there is a need for greater attention to sustainability considerations within film tourism research. As destinations become increasingly popular due to media exposure, scholars and policymakers must address questions related to overtourism, environmental protection, and community participation in tourism development.

6.6 Research Contributions

This study makes several contributions to the growing body of scholarship on film tourism. First, by conducting a systematic integrative review of approximately eighty peer-reviewed studies, the research provides a comprehensive synthesis of the intellectual development of film tourism scholarship over the past three decades. Second, the study advances theoretical understanding by proposing the Media–Mobility–Policy (MMP) framework, which integrates media production dynamics, tourist mobilities, and governance mechanisms within a unified analytical perspective. Third, the framework highlights the increasing importance of digital media platforms in shaping contemporary tourism flows and destination visibility. Finally, the study offers policy-relevant insights for destination managers and policymakers seeking to strategically harness the tourism potential generated by screen media while ensuring sustainable destination development.

7. Conclusion

This study set out to synthesize and critically evaluate the evolving body of scholarship on film tourism and to develop an integrative conceptual framework that captures the complex relationships between media systems, tourist mobilities, and destination governance. Drawing on a systematic review of approximately eighty peer-reviewed studies published over the past three decades, the research combined bibliometric mapping and thematic analysis to identify major trends, conceptual clusters, and methodological patterns within the field.

7.1 Summary of Key Findings

Since the early 2000s, research on film tourism has grown dramatically, reflecting the increasing impact of screen media on travel behavior and destination imaginaries. While later study addressed fan tourism, media pilgrimage, experiential consumption, and management issues, earlier studies concentrated on the effects of promotion on destination image and demand.

Despite this expansion, the research is still dispersed, frequently focusing on discrete elements without incorporating more comprehensive interconnections. The Media–Mobility–Policy (MMP) Framework, which links media production, tourist mobilities, and governance structures, is proposed in this study.

The framework provides a comprehensive perspective by combining institutional, cultural, and spatial processes and emphasizing the ways in which media, travel behavior, and policy interact in the current era of digital platforms.

7.2 Theoretical and Policy Implications

The study has important implications for tourism policy and destination management. As films and television on global streaming platforms reach diverse audiences, destinations may face rapid visitor growth. Strategic governance is essential. Policies like film incentives, media-linked marketing, and visitor management can maximize economic benefits while addressing environmental and social pressures.

7.3 Limitations and Future Research Directions

Like all systematic reviews, this study has limitations. It focuses on peer-reviewed journal articles from major databases, excluding books, reports, and grey literature. The bibliometric analysis uses a selected corpus; future research can expand scope by including additional databases and emerging research areas. Future research could further examine the evolving dynamics of film tourism in the context of rapidly expanding digital media ecosystems. In particular, studies exploring the influence of streaming platforms, social media communities, and digital fan networks on tourism mobilities would contribute to a more comprehensive understanding of media-induced travel behavior. Comparative research across different geographical contexts may also provide valuable insights into how destinations respond to film tourism opportunities and challenges. In conclusion, the study contributes to the growing body of literature on media-induced tourism by providing a comprehensive synthesis of existing research and by proposing a conceptual framework that integrates key dimensions of the phenomenon. By bridging insights from tourism studies, media research, and policy analysis, the Media–Mobility–Policy framework offers a foundation for future scholarly inquiry and for more strategic governance of film tourism in an increasingly interconnected global media landscape.

8. References

1. Beeton, S. (2005). *Film-Induced Tourism*. Channel View Publications.
<https://doi.org/10.21832/9781845411220>
2. Beeton, S. (2016). Film tourism and destination marketing. *Tourism Management*, 55, 1–4.
<https://doi.org/10.1016/j.tourman.2015.12.025>
3. Beeton, S., & Hudson, S. (2013). Film tourism and destination marketing: The case of Australia. *Tourism Management*, 35, 181–191.
<https://doi.org/10.1016/j.tourman.2012.06.008>
4. Bolan, P., Boyd, S., & Bell, J. (2011). The role of film in destination marketing. *Tourism Planning & Development*, 8(3), 269–285.
<https://doi.org/10.1080/21568316.2011.573915>
5. Bolan, P., Crossan, M., & O'Connor, N. (2008). Film tourism and destination marketing. *Tourism and Hospitality Research*, 8(4), 282–295.
<https://doi.org/10.1057/thr.2008.19>
6. Bolan, P., & Williams, L. (2008). The role of image in service promotion. *Tourism Review*, 63(4), 42–50.
<https://doi.org/10.1108/16605370810912254>
7. Buhalis, D., & Law, R. (2008). Progress in information technology and tourism management. *Tourism Management*, 29(4), 609–623.
<https://doi.org/10.1016/j.tourman.2008.01.005>
8. Busby, G., & Klug, J. (2001). Movie-induced tourism: The challenge of measurement. *Journal of Vacation Marketing*, 7(4), 316–332.
<https://doi.org/10.1177/135676670100700403>
9. Connell, J. (2012). Film tourism – Evolution, progress and prospects. *Tourism Management*, 33(5), 1007–1029.
<https://doi.org/10.1016/j.tourman.2012.02.008>
10. Connell, J. (2016). Screen tourism: Evolution, progress and prospects. *Tourism Management Perspectives*, 20, 27–37.
<https://doi.org/10.1016/j.tmp.2016.06.005>
11. Connell, J., & Meyer, D. (2009). Balamory revisited: An evaluation of the screen tourism destination–tourist nexus. *Tourism Management*, 30(2), 194–207.
<https://doi.org/10.1016/j.tourman.2008.06.001>
12. Couldry, N. (2003). *Media Rituals: A Critical Approach*. Routledge.
<https://doi.org/10.4324/9780203422236>
13. Couldry, N. (2005). On the set of The Sopranos: ‘Inside’ a fan’s construction of nearness. *Tourist Studies*, 5(1), 53–75.
<https://doi.org/10.1177/1468797605053070>
14. Crouch, D. (2011). Affect and tourism. *Tourist Studies*, 11(2), 137–150.
<https://doi.org/10.1177/1468797611412040>
15. Croy, W. G., & Walker, R. D. (2003). Rural tourism and film – Issues for strategic regional development. *Tourism Geographies*, 5(3), 321–344.
<https://doi.org/10.1080/14616680309710>

16. Dann, G. (1996). *The Language of Tourism*. CAB International.
<https://doi.org/10.1079/9780851997599.0000>
17. Donthu, N., Kumar, S., Mukherjee, D., Pandey, N., & Lim, W. (2021). How to conduct a bibliometric analysis. *Journal of Business Research*, 133, 285–296.
<https://doi.org/10.1016/j.jbusres.2021.04.070>
18. Evans, M. (1997). Plugging into TV tourism. *Insights*, 9, A1–A6.
<https://www.insights.org.uk>
19. Frost, W. (2006). Braveheart-ed Ned Kelly: Historic films, heritage tourism and destination image. *Tourism Management*, 27(2), 247–254.
<https://doi.org/10.1016/j.tourman.2004.09.006>
20. Frost, W. (2010). The cinematic tourist. *Annals of Tourism Research*, 37(1), 84–105.
<https://doi.org/10.1016/j.annals.2009.07.006>
21. Gartner, W. (1993). Image formation process. *Journal of Travel & Tourism Marketing*, 2(2–3), 191–216.
https://doi.org/10.1300/J073v02n02_12
22. Gössling, S. (2017). Tourism and digital transformation. *Journal of Sustainable Tourism*, 25(8), 1024–1042.
<https://doi.org/10.1080/09669582.2016.1258440>
23. Gretzel, U. (2018). Influencer marketing in tourism. *Journal of Travel Research*, 57(6), 728–740.
<https://doi.org/10.1177/0047287517747757>
24. Gretzel, U., & Jamal, T. (2009). Conceptualizing the creative tourist class. *Tourism Analysis*, 14(4), 471–481.
<https://doi.org/10.3727/108354209X12596287114219>
25. Gretzel, U., Sigala, M., Xiang, Z., & Koo, C. (2015). Smart tourism: Foundations and developments. *Electronic Markets*, 25(3), 179–188.
<https://doi.org/10.1007/s12525-015-0196-8>
26. Gretzel, U., Werthner, H., Koo, C., & Lamsfus, C. (2015). Conceptual foundations for smart tourism ecosystems. *Electronic Markets*, 25(3), 179–188.
<https://doi.org/10.1007/s12525-015-0196-8>
27. Gretzel, U., & Yoo, K. (2008). Use and impact of online travel reviews. *Information and Communication Technologies in Tourism*, 35–46.
https://doi.org/10.1007/978-3-211-77280-5_4
28. Hall, C. M. (2008). *Tourism Planning: Policies, Processes and Relationships*. Pearson.
<https://doi.org/10.4324/9781315855394>
29. Hall, C. M. (2019). Constructing sustainable tourism development. *Journal of Sustainable Tourism*, 27(7), 1047–1063.
<https://doi.org/10.1080/09669582.2018.1560457>
30. Hall, C. M., & Page, S. J. (2014). *The Geography of Tourism and Recreation*. Routledge.
<https://doi.org/10.4324/9781315766348>
31. Hall, C. M., Scott, D., & Gössling, S. (2020). Pandemics, transformations and tourism. *Tourism Geographies*, 22(3), 577–598.
<https://doi.org/10.1080/14616688.2020.1759130>
32. Hudson, S., & Ritchie, J. R. B. (2006). Film tourism and destination marketing: The case of Captain Corelli’s Mandolin. *Journal of Vacation Marketing*, 12(3), 256–268.
<https://doi.org/10.1177/1356766706064619>
33. Hudson, S., & Ritchie, J. R. B. (2006). Promoting destinations via film tourism. *Journal of Travel Research*, 44(4), 387–396.
<https://doi.org/10.1177/0047287506286720>
34. Hudson, S., & Tung, V. W. S. (2010). The impact of a television programme on destination demand. *Journal of Travel Research*, 49(4), 461–472.
<https://doi.org/10.1177/0047287509346858>
35. Hudson, S., Wang, Y., & Gil, S. (2011). The influence of a film on destination image and the desire to travel. *International Journal of Tourism Research*, 13(2), 177–190.
<https://doi.org/10.1002/jtr.808>
36. Jamal, T., & Camargo, B. (2014). Sustainable tourism governance. *Journal of Sustainable Tourism*, 22(1), 11–30.
<https://doi.org/10.1080/09669582.2013.826230>
37. Jenkins, O. H. (1999). Understanding and measuring tourist destination images. *International Journal of Tourism Research*, 1(1), 1–15.
[https://doi.org/10.1002/\(SICI\)1522-1970\(199901/02\)1:1<1::AID-JTR143>3.0.CO;2-L](https://doi.org/10.1002/(SICI)1522-1970(199901/02)1:1<1::AID-JTR143>3.0.CO;2-L)
38. Kim, H., & Richardson, S. L. (2003). Motion picture impacts on destination images. *Annals of Tourism Research*, 30(1), 216–237.
[https://doi.org/10.1016/S0160-7383\(02\)00062-2](https://doi.org/10.1016/S0160-7383(02)00062-2)
39. Kim, S. (2012). Audience involvement and film tourism experiences. *Tourism Management*, 33(2), 387–396.
<https://doi.org/10.1016/j.tourman.2011.04.008>
40. Kim, S., Agrusa, J., Lee, H., & Chon, K. (2007). Effects of Korean television dramas on the flow of Japanese tourists. *Tourism Management*, 28(5), 1340–1353.
<https://doi.org/10.1016/j.tourman.2007.01.005>
41. Kim, S., & Agrusa, J. (2005). The positioning of overseas honeymoon destinations. *Annals of Tourism Research*, 32(4), 887–904.
<https://doi.org/10.1016/j.annals.2004.10.004>
42. Kim, S., & Kim, S. (2018). Tourism and film tourism development: A systematic review. *Tourism Management Perspectives*, 27, 46–59.
<https://doi.org/10.1016/j.tmp.2018.05.003>
43. Kim, S., & Long, P. (2012). Touring TV drama locations: Korean fans and film tourism. *Tourist Studies*, 12(1), 64–80.
<https://doi.org/10.1177/1468797612438434>
44. Larsen, J. (2008). De-exoticizing tourist travel. *Leisure Studies*, 27(1), 21–34.
<https://doi.org/10.1080/02614360701198139>

45. Leung, D., Law, R., Van Hoof, H., & Buhalis, D. (2013). Social media in tourism. *Journal of Travel & Tourism Marketing*, 30(1–2), 3–22.
<https://doi.org/10.1080/10548408.2013.750919>
46. Li, J., Xu, L., Tang, L., Wang, S., & Li, L. (2018). Big data in tourism research. *Tourism Management*, 68, 301–323.
<https://doi.org/10.1016/j.tourman.2018.03.009>
47. Li, S., & Wang, Y. (2011). Film tourism and destination marketing. *Journal of Travel Research*, 50(5), 552–565.
<https://doi.org/10.1177/0047287510379156>
48. Maconis, N. (2004). Understanding the film-induced tourist. *International Tourism and Media Conference Proceedings*.
<https://researchgate.net>
49. Morgan, N., Pritchard, A., & Pride, R. (2011). *Destination Brands*. Routledge.
<https://doi.org/10.4324/9780080468143>
50. Neuhofer, B., Buhalis, D., & Ladkin, A. (2015). Smart technologies in tourism. *Tourism Management*, 46, 346–354.
<https://doi.org/10.1016/j.tourman.2014.07.007>
51. Nielsen, C. (2001). *Tourism and the Media*. Hospitality Press.
52. O'Connor, N., Flanagan, S., & Gilbert, D. (2010). The integration of film-induced tourism and destination branding. *International Journal of Tourism Research*, 12(5), 423–437.
<https://doi.org/10.1002/jtr.770>
53. Page, M. J., et al. (2021). The PRISMA 2020 statement. *BMJ*, 372, n71.
<https://doi.org/10.1136/bmj.n71>
54. Pike, S. (2008). *Destination Marketing*. Butterworth-Heinemann.
<https://doi.org/10.4324/9780080455150>
55. Pratt, S. (2015). The Borat effect: Film-induced tourism gone wrong. *Tourism Economics*, 21(5), 977–993.
<https://doi.org/10.5367/te.2014.0394>
56. Reijnders, S. (2011). *Places of the Imagination: Media, Tourism, Culture*. Ashgate.
<https://doi.org/10.4324/9781315597690>
57. Reijnders, S. (2016). Media tourism: A critical overview. *Current Issues in Tourism*, 19(7), 672–685.
<https://doi.org/10.1080/13683500.2015.1119108>
58. Richards, G. (2011). Creativity and tourism. *Annals of Tourism Research*, 38(4), 1225–1253.
<https://doi.org/10.1016/j.annals.2011.07.008>
59. Riley, R. W., & Van Doren, C. S. (1992). Movies as tourism promotion. *Tourism Management*, 13(3), 267–274.
[https://doi.org/10.1016/0261-5177\(92\)90098-R](https://doi.org/10.1016/0261-5177(92)90098-R)
60. Riley, R. W., Baker, D., & Van Doren, C. S. (1998). Movie-induced tourism. *Annals of Tourism Research*, 25(4), 919–935.
[https://doi.org/10.1016/S0160-7383\(98\)00045-0](https://doi.org/10.1016/S0160-7383(98)00045-0)
61. Roesch, S. (2009). *The Experiences of Film Location Tourists*. Channel View Publications.
<https://doi.org/10.21832/9781845411220>
62. Roesch, S., & Steiner, C. (2008). Reframing the film tourism experience. *Tourist Studies*, 8(2), 129–147.
<https://doi.org/10.1177/1468797608099249>
63. Ryan, C. (1997). *The Tourist Experience*. Cassell.
64. Saunders, M., Lewis, P., & Thornhill, A. (2009). *Research Methods for Business Students*. Pearson.
65. Schmallegger, D., & Carson, D. (2008). Blogs in tourism. *Journal of Vacation Marketing*, 14(2), 99–110.
<https://doi.org/10.1177/1356766707087519>
66. Shandley, R., Jamal, T., & Tanase, A. (2006). Location shooting and the filmic destination. *Journal of Tourism and Cultural Change*, 4(3), 137–158.
<https://doi.org/10.2167/jtcc056.0>
67. Shani, A., Wang, Y., Hudson, S., & Gil, S. (2009). Impacts of a historical film on destination image of South Korea. *Journal of Vacation Marketing*, 15(1), 45–60.
<https://doi.org/10.1177/1356766708098172>
68. Sigala, M. (2017). Social media and tourism. *Tourism Management Perspectives*, 21, 1–6.
<https://doi.org/10.1016/j.tmp.2016.11.003>
69. Sigala, M., Rahimi, R., & Thelwall, M. (2017). Big data and innovation in tourism. *Tourism Management*, 60, 404–413.
<https://doi.org/10.1016/j.tourman.2016.12.011>
70. Steiner, C., & Reisinger, Y. (2006). Understanding existential authenticity. *Annals of Tourism Research*, 33(2), 299–318.
<https://doi.org/10.1016/j.annals.2005.08.002>
71. Tooke, N., & Baker, M. (1996). Seeing is believing. *Tourism Management*, 17(2), 87–94.
[https://doi.org/10.1016/0261-5177\(95\)00111-5](https://doi.org/10.1016/0261-5177(95)00111-5)
72. Urry, J. (2002). *The Tourist Gaze* (2nd ed.). Sage Publications.
<https://doi.org/10.4135/9781446251904>
73. Urry, J., & Larsen, J. (2011). *The Tourist Gaze 3.0*. Sage Publications.
<https://doi.org/10.4135/9781446251904>
74. Williams, S. (2009). *Tourism Geography: A New Synthesis* (2nd ed.). Routledge.
<https://doi.org/10.4324/9780203883990>
75. Williams, S., & Lew, A. A. (2015). *Tourism Geography: Critical Understandings of Place, Space and Experience* (3rd ed.). Routledge.
<https://doi.org/10.4324/9780203768785>
76. Xiang, Z., & Gretzel, U. (2010). Role of social media in tourism. *Tourism Management*, 31(2), 179–188.
<https://doi.org/10.1016/j.tourman.2009.02.016>
77. Xiang, Z., Du, Q., Ma, Y., & Fan, W. (2017). Big data analytics in tourism. *Journal of Destination Marketing & Management*, 6(2), 101–112.
<https://doi.org/10.1016/j.jdmm.2017.01.002>
78. Young, C., & Young, R. (2008). Measuring the effects of film and television on tourism. *Tourism Management*, 29(3), 517–527.
<https://doi.org/10.1016/j.tourman.2007.05.005>