

Methodologies, Knowledge Areas and Tourist Destinations Addressed in Scientific Research on Tourism Induced by Audiovisual Fiction (1988-2021)

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Abstract

This article analyses the methodological evolution experienced in academic research on the phenomenon of tourism induced first by the cinema and later by the audiovisual media in general during the period 1988-2021. Emphasis is placed on the methodological techniques employed and the tourist destinations considered from the perspective of marketing, communication and tourism studies. By means of a systematised analysis, 354 articles from the Scopus, WOS and Journal Citation Report databases were reviewed. The results suggest the existence of two main lines of analysis: conceptual theory (cultural geography and communication) and empirical analysis (analysis of specific products by marketing experts). Descriptive and quantitative analyses were found to be in the majority as opposed to causal and qualitative analyses. The predominance of researchers from the Anglo-Saxon and Asian spheres, who study the phenomenon of film-induced tourism within their borders, has been discovered.

Keywords

Induced Tourism, Audiovisual Fiction, Systematised Review, Touristic Destinations, Methodologies, Knowledge Areas.

1. Introduction

Hudson and Ritchie (2006) characterise film tourism as "[...] tourist visits to a destination or attraction as a result of the destination's being featured on television, video, or the cinema screen". This tourism induced by audiovisual fiction is nowadays revealed as a form of cultural tourism that "[...] responds to a shift in the interest of new cultural consumers towards the creative industries [...]" (Spain Film Commission, n.d.). It is therefore not surprising that most of the film commissions have emerged within tourism promotion boards or have close collaboration, so that tourism, audiovisual production and marketing circulate through communicating channels, thus determining the potential tourist's decision making process (Middleton; Clarke, 2012; Di Marino, 2008; Juškelytė, 2016; Moisanen, 2010; Moira; Mylonopoulos; Kontoudaki, 2009; Quintal; Phau, 2015; Rosado Cobián, 2022; Osácar, 2020; Croy, 2007). Since, as Davies (2012) notes, cinema, television and streaming platforms make the world available to a multiscreen viewer, much like a tourist



catalogue. By scrolling through this catalogue virtually, cinematic language and seduction techniques work together, so that the product is perceived as more reliable (Gartner, 1994; Araújo, 2013) while accepting audio-visual conventions that have an influence on the universality of its images.

Timón and Cala (2020) remark that much of the literature generated on the phenomenon of tourism induced by audiovisual fiction has been concerned with conceptualising and delimiting its scope. The aforementioned authors consider that this typology represents an additional motivation for the visitor, becoming a possible intensifier of demand (Bolan; Williams, 2008) or perhaps a secondary element (Croy; Heitmann, 2011). At any rate, it now stands as a fashion factor that "[...] redirects tourists to some resources and/or products but does not attract them from the first moment" (Timón; Cala, 2020). Furthermore, its influence is only felt for a short period of time, as indicated by several authors (Busby; Klug, 2001; Di Cesare; D'Angelo; Rech, 2009; Macionis; Sparks, 2009; Oviedo-García *et al.*, 2016; Pires Basáñez; Ingram, 2013; Mitchell; Stewart, 2012), whilst others also suggest the lasting legacy of the cinematic image (Connell, 2012; Beeton, 2008).

In the last three decades, researchers have striven to methodologically adequate themselves to the new formats of tourism promotion and to new forms of audio-visual production that have resulted from the emergence of increasingly demanding audiences. Even the denomination of this phenomenon has evolved as the tourist and the audio-visual media have evolved. It can thus be said that present research goes far beyond movie or film-induced tourism, favouring the term *screen tourism* (*Declaración para el desarrollo de una estrategia española para el fomento del turismo cinematográfico*, 2017). It has now become impossible to dissociate the tourist from the spectator and the spectator from the consumer of digital content, the protagonist of *media pilgrimages* (Tzanelli, 2017; Couldry, 2000; 2003), which reflect "[...] an emotional link between the spectator and the place where the work takes place" (Rosado Cobián, 2022).

As highlighted by Nieto *et al.* (2023), over the last three decades the interest of researchers has fluctuated from the analysis of universal images of tourist destinations on the part of humanistic disciplines and tourism studies (the world cinematic gaze, or spectatorial cinematographic cosmopolitanism, according to (Del Rey Reguillo, 2007; Gámir Orueta; Manuel Valdés, 2007; Ortiz Villeta, 2007; Lukinbeal; Zimmermann, 2008)), to placing the focus on the effects of specific audiovisual products on audiences from the field of communication (Gómez-Morales; Nieto-Ferrando, 2022; Castro-Mariño, 2018), including the marketing conformation of the tourist destinations' consolidated offer (Baloglu; McCleary, 1999; Echtner; Ritchie, 1993) or the language of audiovisual fiction (Nieto-Ferrando; del Rey Reguillo; Afinoguénova, 2015; Hao; Ryan, 2013). The correlation between exposure of attractions and their reception by audiences (Lee; Scott; Kim, 2008; Kim, 2010; Kim; O'Connor, 2011) has been revealed in recent years as a growing trend, linking audio-visual language to the wide range of possibilities offered by Traveller-generated content (Marine-Roig; Ferrer-Rosell; Martín-Fuentes, 2022; Sánchez-Castillo, 2020), together with the configuration of a new spectatorial geography.

2. Objectives and Research Questions

This transdisciplinary study has been designed to provide a global perspective on the methodologies used and the main tourist destinations addressed in the analysis of film-induced tourism. At the same time, it is also aimed at ascertaining whether these methodologies and destinations are associated with specific research areas or whether, on the contrary, they are common to the whole sector.

This approach proves to be relevant since, despite the existence of literature reviews intended to identify the themes of audiovisual-induced tourism research (Nieto-Ferrando; Gómez-Morales; Castro-Mariño, 2023; Nieto-Ferrando; Sánchez-Castillo; Gómez-Morales, 2021; Domínguez-Azcue *et al.*, 2021), no previous article has addressed a methodological review encompassing the period analysed here (1988-2021) without focusing on specific areas or territories. Nakayama (2021), for example, devotes his analysis exclusively to Asian destinations (67 WOS articles), while other reference works such as those of Cardoso *et al.* (2017) or Sánchez-Castillo (2020), target a sample of 39 WOS articles in the case of the former publication and 38 documents in the latter.

To conduct this research, and taking into account the above-mentioned scientific background, it has been considered essential to answer the following research questions:

RQ1: Which methodologies, depending on the main areas of knowledge, have been the most relevant for understanding film-induced tourism?

RQ2: Which tourist destinations have proved to be the most frequently covered by scientific research over the last 20 years, in relation to the main visitor markets/host destinations, and audio-visual producers?

3. Materials and Methods

Building on the analyses of cultural tourism typologies conducted from tourism studies, such as literary tourism (Çevik, 2020), this paper seeks to examine the current scenario of tourism induced by audiovisual fiction, identify trends as well as the limitations of previous work and propose new lines of future analysis (Nakayama, 2021). In that sense, our work will focus on "critically evaluate film tourism as a subject of cross-disciplinary academic study [...], critiquing

existing and developing perspectives and addressing critical gaps in knowledge” (Connell, 2012) always considering the replicability of the analysis performed and its transparency (Cardoso *et al.*, 2017).

As indicated, our study covers the period from the early defining beginnings of film-induced tourism in 1988 to 2021. It was thus deemed convenient to include seminal studies, such as those by Riley and Van Doren (1992) and Riley, Baker, and Doren (1998), in order to trace the methodological evolution of the object of study over the last two decades. The present research analyses 354 scientific articles. The databases Scopus, WOS and the Journal Citation Reports have been used for their compilation. Table 1 describes the variables that integrate the codebook used in the research. It should be noted that the codes of the variable 'dissemination media' are not mutually exclusive, given the large number of articles that analyse several categories, thus resulting in multiple combinations, as will be seen in Table 2. However, it should be stressed that each article has been categorised only once, being assigned to a category (the one with the highest presence) without the possibility of being included in another of the same variable. Thus, the total sum of articles should always be a maximum of 354.

Table 1: Codebook and Variables.

Search keywords (Nieto-Ferrando <i>et al.</i> , 2023; Domínguez-Azcue <i>et al.</i> , 2021)	“film-induced tourism”, “film tourism”, “movie-induced tourism”, “movie tourism”, “TV-induced tourism”, “TV tourism”, “Popular media-induced tourism”, “popular media tourism”, “Screen-induced tourism” and “Screen tourism”
Descriptive information (Malhotra, 2015)	“year of publication”, “area or discipline of the main researcher”, “tourist destination covered”, “country/s of the sample analysed”
Dissemination media (Malhotra, 2015)	“Cinema”, “Television”, “Social Media”, “Streaming platforms”, “Other”.
Research approach (Malhotra, 2015; Aaker; Kumar; Day, 2003)	“Exploratory”, “Descriptive”, “Causal”
Type of research (Aaker <i>et al.</i> , 2003; Malhotra, 2015)	“Qualitative”, “Quantitative”, “Mixed”
Data collection method (Malhotra, 2015; Aaker <i>et al.</i> , 2003)	“Survey”, “Experimental design”, “Observation”, “Qualitative”, “Survey-Qualitative”, “Case study”, “Experimental design-Observation”, “Survey-Experimental design”, “Qualitative Observation”
Type of data analysis employed (Malhotra, 2015)	“Anova”, “T-test”, “Structural Equation Modelling”, “Cluster”, “Factorial”, “Hierarchical Segmentation”, “Regression”, “Content Analysis”, “Systematic Review”, “Systematic Review”

In accordance with Nakayama (2021), the first phase involved the search, selection and classification of the articles in the categories indicated, obtaining a total of 444 texts. Subsequently, abstracts were examined and duplicates were discarded, as well as collective works, doctoral theses and books of proceedings, limiting the sample to 354 articles. Finally, an Excel spreadsheet was created, in which the articles were included based on the following items: year of publication, area or discipline of the main researcher, tourism destination covered, country/ies of the sample analysed, dissemination media, research approach (categories used following Malhotra (2015)), type of research, data collection method and type of data analysis used (categories used following Malhotra (2015)). Lastly, descriptive data were obtained for each of the items analysed, making correlations between the most relevant items and checking the association between them using non-parametric tests such as Cramer's V (Aaker *et al.*, 2003) in order to get the most out of the data.

4. Findings

4.1. Methods Employed by the Main Areas of Knowledge

To answer the first research question (RQ1), a descriptive analysis on the data collected from the 354 articles coded was carried out as described above. The coding was undertaken by three researchers who individually catalogued $n=118$ units of analysis or papers. In this process it was not necessary to adopt measures of internal reliability and inter-rater agreement (e.g. Cohen's Kappa or Holsti's index) because the units analysed are objective variables in which no subjective value representation or judgement is possible.

Overall analysis indicates that the interest generated by film-induced tourism among researchers has fluctuated over the last three decades. Thus, different moments of growth can be observed (2003-2004; 2006; 2008-2012; 2014-2016 and 2018-2020), with 2016 and 2020 being the years of greatest production around this subject of study (30 and 37 articles, respectively). Figure 1 shows the annual evolution of the number of papers according to the main areas of knowledge that tackle the phenomenon: tourism studies (185 articles, 53.6%), marketing (102 articles, 29.6%) and, to a much lesser extent, communication (40 articles, 11.6%), art history (5 articles, 1.4%) and environmental sciences (4 articles, 1.2%).

A closer look at the evolution by area also shows that the peak periods correspond to the most significant periods of production in the areas of marketing and tourism studies. It is noticeable that, while during the initial years (1988-1993), studies were scarce and distributed among the three main areas, from the period 2008-2012 onwards, tourism studies lead the production of articles on the object of study to finally converge with the area of marketing, considering the traditional capillarity between both disciplines, which concentrate on examining successful products in the field of consumer/tourist induction. The area of communication also seems to experience an increase around the year 2020,

advancing in its confluence with the other areas.

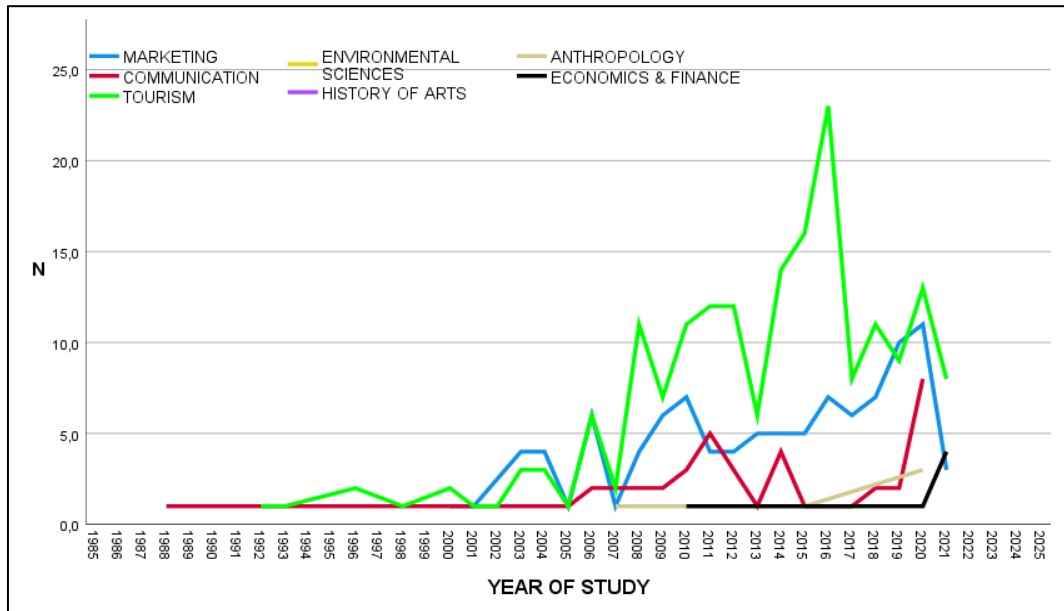


Figure 1: Evolution Over Time of Interest in Film-Induced Tourism According to the Main Researcher's Area.

Regarding the dissemination media considered by the works analysed during the study period, there is a prevalence of works dealing with cinema (143 articles, 40.4%), television (107 articles, 30.2%) and the combination of cinema and streaming platforms (41 articles, 11.6%), with these three options accounting for 82.2% of all the papers. Cinema has been the favourite medium for academic studies, although the world of television has made significant inroads in the last few decades. A notable increase in its presence has been detected since the works of 2008 (studies by Kim (2010; 2012)); an aspect that will increase in the following years, in line with the spectator trend at a global level. It is noteworthy that little attention has been paid to the exclusive analysis of social networks as dissemination media (3 articles, 0.8%). Their use is mainly concentrated in the area of marketing.

Differences can be found between the dissemination media according to the different areas. Marketing distributes its studies between those dedicated to cinema (29 articles) and streaming platforms (14 articles), with television taking the lead (38 articles), while tourism studies prefer to focus on cinema, even when broadcast via streaming platforms (79 and 25 articles), with 61 studies dedicated to television (Table 2). With regard to the evolution by areas, it is from 2015 and 2016 when the analysis of audiovisual products disseminated through streaming platforms appears in both marketing and tourism studies. To verify whether there is an association between the dissemination medium used and the area of study, a non-parametric Cramer's V test was performed for nominal variables, obtaining that both variables are moderately related (V-Cramer: 0.264; p-value < 0.001). Hence, the choice of the media analysed is related to the area of study, being statistically supported by the fact that marketing prefers television studies, while the area of communication prefers film and tourism covers both film and television.

Table 2: Most Popular Dissemination Media in Film-Induced Tourism Analysis According to Knowledge Areas.

Dissemination media	Knowledge areas			Total
	Marketing	Communication	Tourism	
Cinema	29	23	79	131
Television	38	7	61	106
Cinema+Streaming platforms	14	2	25	41
Cinema+Television	4	0	6	10
Cinema+Television+Social media	5	0	2	7
Cine+Television+Streaming platforms	4	0	0	4
Cinema+Television+Social media+Streaming platforms	1	0	1	2
Social media	0	1	1	2
Cinema+Social media	1	0	0	1
Others	6	7	10	23
Total	102	40	185	327

As for the research approach, the three categories widely used in the research literature were considered: **Exploratory approach** ("... provide information and facilitate understanding of the problem...", "... used in situations where a problem needs to be defined more precisely...", "... the research process is flexible and lacks structure"; Malhotra (2015)); **Descriptive approach** ("Conclusive type of research whose main aim is to describe something"; Malhotra (2015)) and **Causal approach** ("Conclusive type of research whose main aim is to obtain evidence concerning causal

relationships [i.e. cause-effect relationships]"; **Malhotra (2015)**). After data analysis, it was found that the research approach of the studies is mainly descriptive (143 articles, 41.1%), followed by 34.7% of exploratory research, and 23.2% of causal type, which in no case, however, connect the features of audio-visual destination representation with viewers' reception. Since 2009, there has been a notable increase in the first two approaches, which is replicated, to a lesser extent, in the case of causal research (Figure 2).

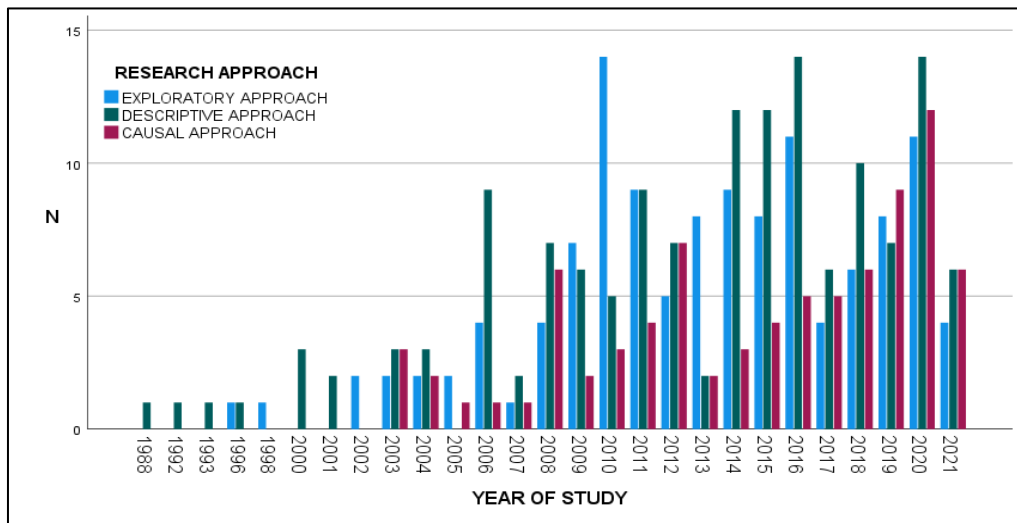


Figure 2: Most Popular Research Approaches and their Evolution.

A look at the approach used by each of the three main areas indicates that it is variable (Figure 3). Thus, marketing favours causal studies (50 articles), while tourism studies and communication studies prefer descriptive studies (91 and 23 articles, respectively). As before, a non-parametric Cramer's V test was performed for nominal variables to test for an association between the area of study and the research focus, and it was found that both variables are moderately related (V-Cramer: 0.269; p-value < 0.001). Therefore, the choice of research approach is related to the area of study, being statistically supported by the fact that marketing tends to favour causal studies, i.e. analysing the causes of a specific effect, while the areas of communication and tourism have a preference for descriptive studies, i.e. those that analyse the situation of specific variables at that moment in time. The results suggest the existence of two main lines of analysis: the theoretical conceptual (cultural geography and communication) and the empirical (analysis of specific products by marketing experts).

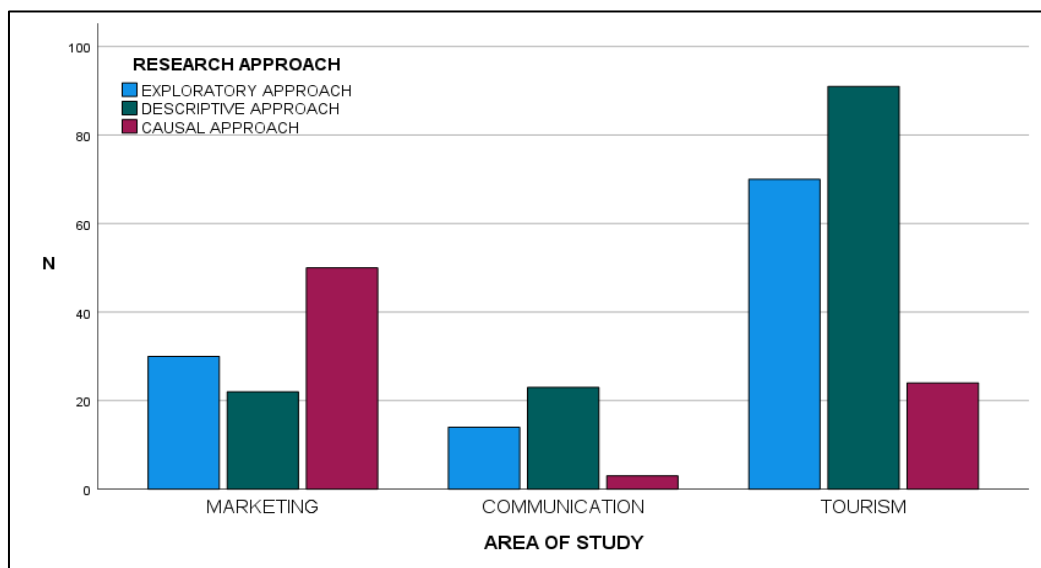


Figure 3: Research Approach According to Knowledge Areas.

Furthermore, it can be seen how, even though in the area of marketing causal studies have had a continuity over time (see Figure 4), in tourism they evolve from an initial period of exploration towards more relevant approaches in decision-making, with the introduction of causal studies (especially from 2011 until 2016), denoting maturity in the analysis of the subject of study. From that year onwards, and during the period 2017-2019, researchers focus again on exploratory and descriptive analysis, and in 2020 they return to give relevance to causal studies (see Figure 5). In the area of communication (see Figure 6), exploratory and descriptive approaches predominate, with the occasional

emergence of causal studies in 2008 and 2020.

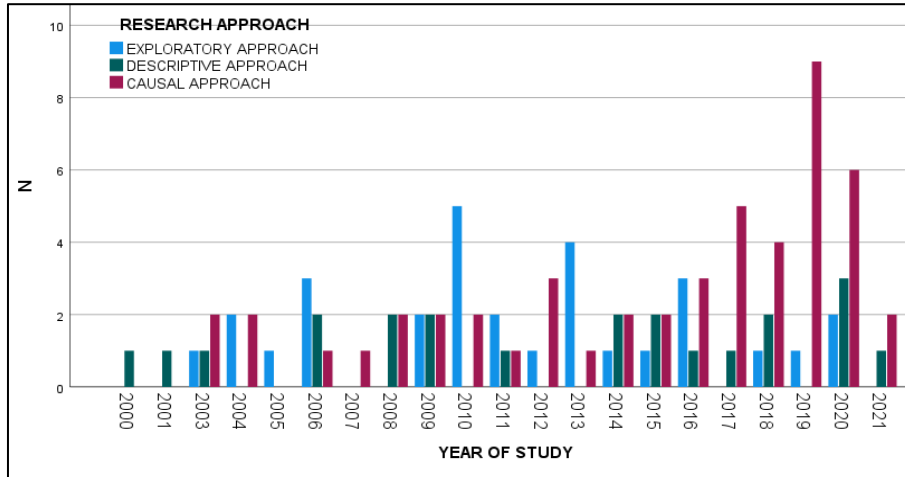


Figure 4: Evolution of Marketing Studies Research Approach.

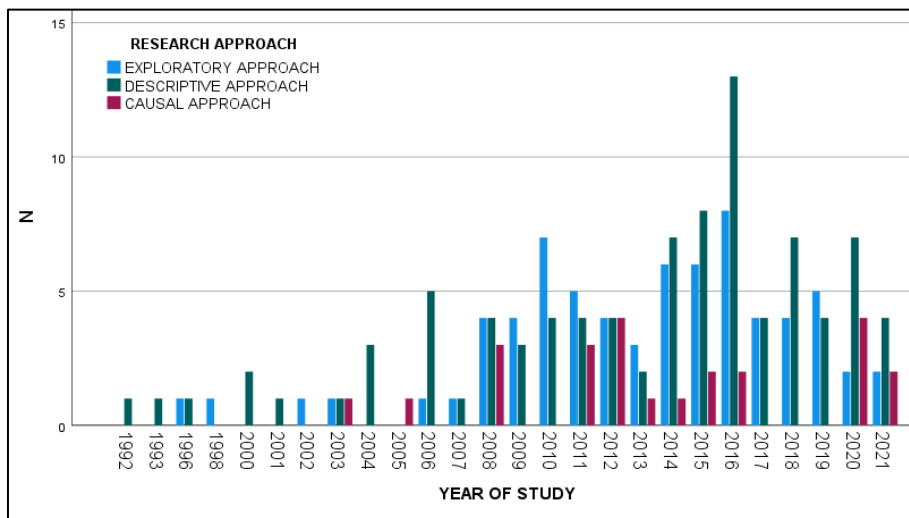


Figure 5: Evolution of Tourism Studies Research Approach.

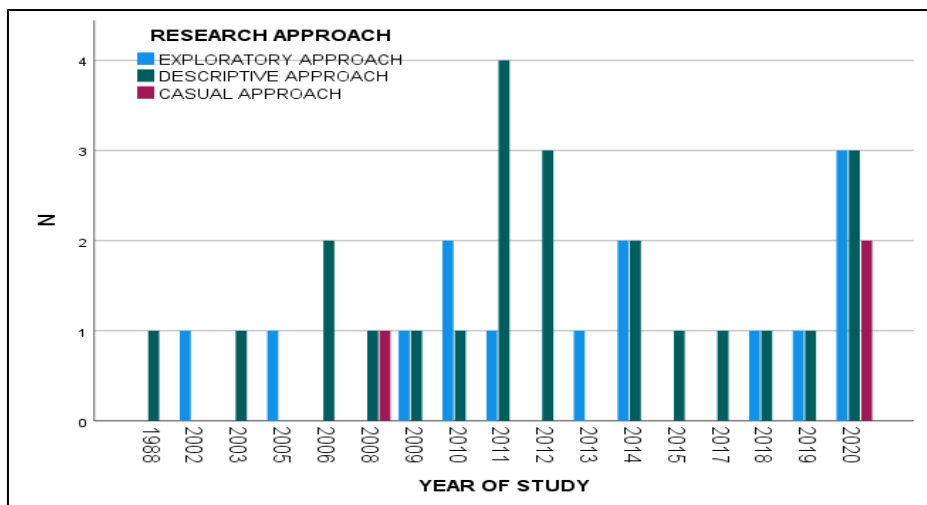


Figure 6: Evolution of Communication Studies Research Approach.

Considering the type of research, we find a predominance of articles of a qualitative nature (178 articles, 51.1%), while quantitative studies account for 37.6% (131 articles) and mixed analysis, 11.2% (39 articles). After 2008, there has been a notable increase in the first two types, which coincides with the general growth in the volume of studies (see Figure 7). It should be noted, however, that until 2017, qualitative studies predominated. From that year onwards, they tend to equalise with the quantitative ones. In terms of the most popular type of research by area, it should be emphasised that marketing is dominated by quantitative analyses (64 articles), while tourism studies lean towards qualitative

analyses (105 articles).

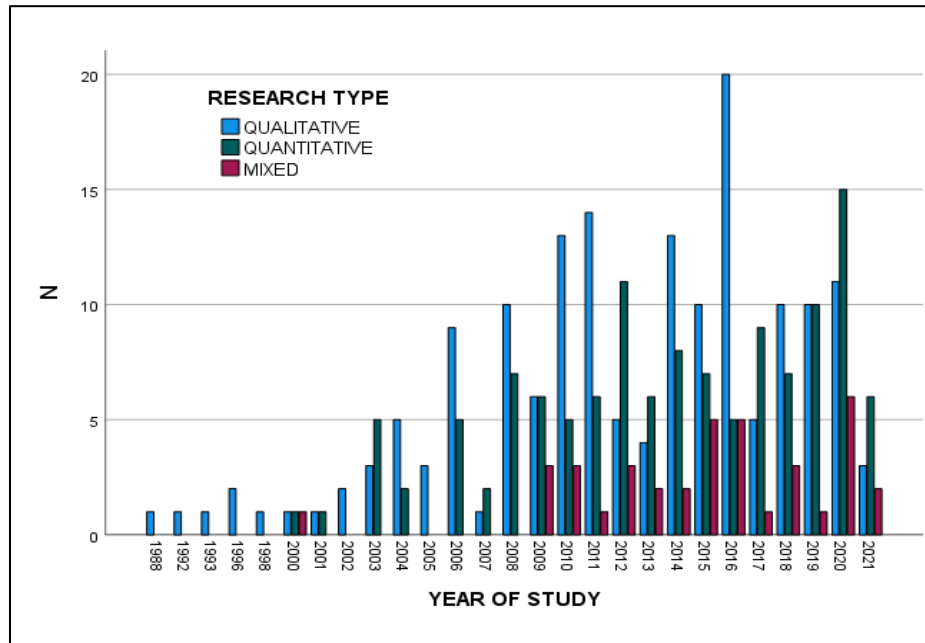


Figure 7: Evolution of the Types of Research Over the Period Under Study.

As for the method of data collection (see Figure 8), the survey method is the most common (123 articles, 36.1%), followed by qualitative data collection (95 articles, 27.9%) and observation (71 articles, 20.8%; see Figure 8). It is striking that only 6.5% (22 articles) employ experimental design, and 4.1% of the studies opt for the case study (14 articles). While 2016 is the year with the highest number of qualitative data collection studies (14 articles), 2020 will be the year with the highest number of survey studies (16 articles). In that line, marketing leans towards survey as the preferred data collection method (56 articles; see Figure 8), while tourism studies distribute their methods between survey (58 articles), observation (55 articles) and qualitative data collection (47 articles). Again, a non-parametric Cramer's V test was performed between the knowledge area and the data collection method, and both variables were found to be moderately related ($V\text{-Cramer} = 0.347$; $p\text{-value} < 0.001$). Therefore, the choice of data collection method used is related to the area of study, being statistically supported by the fact that marketing usually chooses the survey, while the area of communication prefers qualitative data collection (such as in-depth interviews, focus groups, etc.) and tourism prefers observation and surveys.

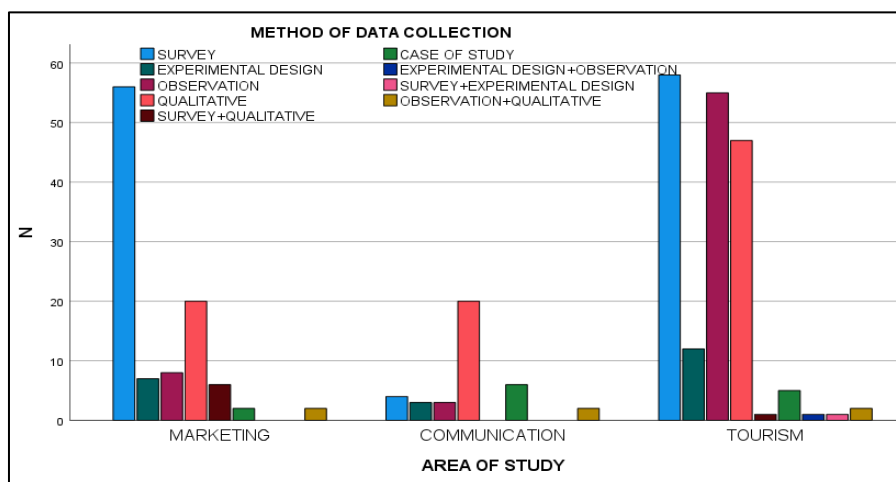


Figure 8: Data Collection Method by Knowledge Area.

In terms of data analysis, 35% of the studies opt for descriptive analysis, i.e. the authors use measures of descriptive statistics such as measures of central tendency (mean, mode, median, etc.), dispersion (variance, standard deviation, etc.) among others. While 21.5% use content analysis (i.e. word occurrence counts, word maps, sentiment analysis, etc.) and 7.6% combine both.

4.2. The Most Popular Tourist Destinations among Researchers

According to the results associated with RQ2, there is a preeminence of studies dedicated to South Korean locations

(39 articles, 11.6%), followed by those focusing on the United Kingdom (35 articles, 10.4%), Spain (27 articles, 8%), China (23 articles, 6.8%) and Italy (20 articles, 5.9%). Similarly, there is an important number of articles devoted to the phenomenon of film-induced tourism at a general level (33 articles, 9.8%).

According to knowledge areas, research in the area of marketing has focused on South Korea (17 articles), global analysis (14 articles) and Spain and China (9 articles each). The tourism area has mainly concentrated on South Korea (36 articles), global analysis (31 articles), the United Kingdom (35 articles) and Spain and China (26 and 22 articles, respectively). Finally, the communication area covered global analysis (10 articles) and the UK (5 articles). Once again, the non-parametric Cramer's V test was performed between the knowledge area and the destination analysed, obtaining that both variables are strongly related (V-Cramer: 0.482; p-value < 0.001). Therefore, the choice of the destination to be analysed is strongly associated with the knowledge area, receiving statistical support from the fact that marketing, so far, has mainly chosen South Korea and studies at a global level, while tourism centres its interest on these two together with the United Kingdom, and communication in the study of the phenomenon at a global level.

This transdisciplinary study has been designed to provide a global perspective on the methodologies used and the main tourist destinations addressed in the analysis of film-induced tourism

Concerning the researchers' interest for the different destinations, scholars working on China prefer to focus their studies on their own territory (12 articles), although they have also produced studies on South Korea (14 articles) and the USA (2 articles). Not surprisingly, **Kim** (2012) notes that the main markets for K-dramas are China, Japan and Thailand. This aspect is repeated on the part of US researchers (12 articles), who focus on their territory and the territories of some of their researchers (7 articles dedicated to South Korea). Spain, the United Kingdom and Italy are dominated by articles devoted to this phenomenon in their national territory (25, 22 and 16 articles, respectively). Researchers working in the first two countries also produce some studies dealing with the phenomenon at a general level (7 and 4 articles, respectively). India, Japan and Indonesia are also inclined to study the phenomenon within their borders. There is thus a shift from the analysis of universal cinematographic images by the Tourism-Geography area (United Kingdom and *heritage films*, for example), to the concentration and repetition of destinations and productions (South Korea, *Game of Thrones* locations, etc.), phenomena linked to specific products that cannot be generalised and which contribute little to an overall theoretical advance in the field, as indicated by Sánchez-Castillo in 2020 and already perceived by Connell in 2012.

Overall analysis indicates that the interest generated by film-induced tourism among researchers has fluctuated over the last three decades under study

Nonetheless, if we consider the evolution of academic interest in the different tourist destinations, we can see the emergence of certain attractive phenomena for main researchers during the periods mentioned in the previous section (2006; 2008-2012; 2014-2020). Thus, for example, some studies from 2006 analyse Greece (**Busby; O'Neill**, 2006) and New Zealand (**Jones; Smith**, 2005) from Anglo-Saxon outbound markets after the filming of productions such as *Captain Corelli's Mandolin* (2001) or *Lord of the Rings* (2001-2003). Authors such as **Iwashita** (2006) and **Frost** (2006) concentrate their attention on Anglo-Saxon countries such as the United Kingdom and Australia, exploring the cinematic idiosyncrasies of the former (the so-called *heritage films*) and the Hollywood spectacularity of the latter (*Ned Kelly*, 2003). In this sense, **Gibson** (2006) observes that "[t]he heritage film genre was [...] a key part of the commodification (*commodification?*) of England's past [...], representing abroad the epitome of British national cinema (**Street**, 1997). Meanwhile, South Korea rises in the analyses thanks to the boom of soap operas or K-dramas and their export to neighbouring markets.

It is noticeable that, while during the initial years (1988-1993), studies were scarce and distributed among the three main areas, from the period 2008-2012 onwards, tourism studies lead the production of articles on the object of study to finally converge with the area of marketing

During the period 2008-2012, global analyses are abundant and the tendency of Anglo-Saxon countries to focus on specific phenomena continues, such as the aforementioned UK *heritage films* and studies about New Zealand and *Lord of the Rings*. Some studies look at specific phenomena that have configured the image of a country in the past, such as *The Sound of Music* (1965) and Austria (**Im; Chon**, 2008), while other works reflect the incipient researchers' concern towards the consequences of supplanted locations in films (as in the case of Budapest, in **Irimiás** (2012)). Two converging trends appear at this point, the first in the Netherlands and led by Stijn Reijnders' research group, which will be oriented first towards dark locations (**Reijnders**, 2010) and later towards Asia and the global South (**Kim; Reijnders**, 2018); while the second will be directed to South Korea and will be led by Sangkyun Kim and his studies of South Korean soap operas (**Kim; Wang**, 2012).

There is a prevalence of works dealing with cinema (143 articles, 40.4%), television (107 articles, 30.2%) and the combination of cinema and streaming platforms (41 articles, 11.6%)

During the 2014-2020 period, the number of analyses of the phenomenon at a global level decreased, but the analysis

of specific phenomena boomed, opening up a wide range of studies and destinations induced by audiovisual fiction. The rise of this period began with studies dedicated to Anglo-Saxon countries (Australia, New Zealand, USA), with the first audience analyses dedicated to series such as *Breaking Bad* (Tzanelli; Yar, 2016). Global media productions and their impact in the UK, such as *The Da Vinci Code* (Martin-Jones, 2014), are analysed, although the highly profitable *heritage films* are not overlooked in terms of the destination's universal image. The importance of Asian countries (South Korea) is emphasised, and studies on audiovisual successes from China, Taiwan and Thailand, such as *Lost in Thailand* (Mostafanezhad; Promburom, 2018), are included in the literature. In this way, the analysis is opening up to new destinations, particularly India (Josiam *et al.*, 2014) and Turkey (Kantarci; Başaran; Özyurt, 2016). Specific cases in South America (Brazil in *City of God*) are also gaining interest among researchers (Araújo, 2013), and there is a growing trend among southern European countries, such as Italy (Leotta, 2020; Ponton; Asero, 2015), Croatia (Tkalec; Zilic; Recher, 2017) and Spain (López; Mosquera; González, 2015; Osácar, 2016; Oviedo-García *et al.*, 2016).

As can be observed, the most analysed countries include traditional tourist destinations in southern Europe (Spain, Italy), major outbound-inbound destinations (traditional and emerging: United Kingdom and China), as well as important regional outbound markets (South Korea in the case of the UNWTO Asia-Pacific region).

This reinforces the tourism importance of the main countries under study. Notwithstanding, the major countries studied do not fully coincide with the main film producers (2019), as shown in Table 3, although the case of South Korea stands out as the first destination addressed by the researchers and the fifth largest film producer in the world.

The results suggest the existence of two main lines of analysis: the theoretical conceptual (cultural geography and communication) and the empirical (analysis of specific products by marketing experts)

Table 3: Comparison between the Main Worldwide Tourist Destinations, the Main Film Producers and the Main Destinations Covered by the Film-Induced Tourism Research.

Main Tourist Destinations by International Arrivals (2019)	Main Film Producing Countries (Volume of Films, 2017)	Main Film Producing Countries (Value Creation, 2019)	Main Tourist Destinations Covered by Academic Research (N/%) = Number and Percentage of Papers
France	India	United States	South Korea (N= 39; 11,6%)
Spain	China	China	United Kingdom (N= 35; 10,4%)
United States	United States	Japan	Spain (N= 27; 8%)
China	Japan	South Korea	China (N= 23; 6,8%)
Italy	South Korea	United Kingdom	Italy (N= 20; 5,9%)
Turkey	France	France	United States (N=19; 5,6%)
Mexico	United Kingdom	India	New Zealand (N=13; 3,9%)
Thailand	Spain	Germany	Brazil (N=11; 3,3%)
United Kingdom	Germany	Mexico	Australia/India/Thailand (N=10; 3%; N=10;3%; N=10; 3%)
Germany	Argentina	Russia	Japan (N=9; 2,7%)
Denmark			Turkey (N=7; 2,1%)
Japan			Indonesia/Ireland/The Netherlands (N=6;1,8%; N=6;1,8%; N=6;1,8%)
Greece			Hungary (N=4; 1,2%)

Source: UNWTO Tourism Data Dashboard (n.d.); Blanco (2020) based on UNESCO data; Motion Picture Association (2020)

Remarkably, France, first in the world ranking for international arrivals and sixth in the ranking of main film producers, is not in the top ten countries analysed by film-induced tourism. Although this finding is very relevant, it could be due to various reasons, such as the academic tradition of these countries, the limited originality of some highly recognised destinations or the difficulty of finding different destination patterns in stereotypical contexts. In this sense, the United Kingdom (in ninth place in terms of arrivals), has achieved a noteworthy prominence among researchers, perhaps due to its status as the fifth country in terms of film value generation. Spain, however, as the world's second most popular tourist destination, is the third most popular destination among researchers. It should be noted that in the pre-pandemic ranking (2017), Spain was eighth in terms of volume of films shot, but had no presence in the 2019 ranking for the value generated from those films. The cinematographic and touristic significance of China and the United States placed these countries in fourth and sixth place, respectively, in terms of academic attention during the study period. It is interesting, on the other hand, the specific interest given by researchers to destinations such as Turkey and Thailand (sixth and eighth in the ranking of international arrivals).

The choice of data collection method used is related to the area of study, being statistically supported by the fact that marketing usually chooses the survey, while the area of communication prefers qualitative data collection (such as in-depth interviews, focus groups, etc.) and tourism prefers observation and surveys

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5. Discussion and Conclusion

This paper has traced the methodological evolution in the analysis of film-induced tourism, with special emphasis on the techniques employed by the main knowledge areas that have dealt with this subject and the tourist destinations most favoured by researchers during the period 1988-2021. In terms of the main areas, two major lines of analysis are observed:

empirical (analysis of specific products by marketing experts) and theoretical conceptual (cultural geography, communication). Connell expressed the opinion in 2012 that cultural geography was developing (and could develop in the future) the greatest conceptual advances, going from descriptive approaches (which have proved to be predominant in our analysis) to causal ones, and from eminently qualitative studies to quantitative ones. Notwithstanding, the continuous evolution experienced by the media of audiovisual fiction requires researchers of the new screen tourism to return cyclically to exploratory and descriptive analyses (period 2017-2019), in order to understand the effects of the irruption of successful productions via the new streaming platforms and social networks.

In addition, some important limitations can be identified that constrain both our analysis and the evolution of the object of study. On the one hand, **Connell** (2012) points out that an important part of the published articles have worked on the same literature, hence more than 30 articles are dedicated to the phenomenon of film-induced tourism at a general level. On the other hand, it is apparent that the three main areas (marketing, communication, tourism studies) have traditionally approached the phenomenon from very different perspectives, to which contributes the fact that the margins of disciplines are blurred for the journals; a feature aggravated by the lack of a solid theoretical basis for analysing the destination image (**Nakayama**, 2021). This situation leads to a great disparity in the collection and analysis of data (which does not relate destination display to spectator reception) and heterogeneity between the qualitative and quantitative methodologies employed, while highlighting the real lack of interdisciplinary work on the subject (the promotion of interdisciplinarity advocated by **Connell** (2012)). Each area adopts the traditional methods of its own discipline and even tends to analyse specific media, using approaches and tools according to their nature.

There is a shift from the analysis of universal cinematographic images by the Tourism-Geography area (United Kingdom and heritage films, for example), to the concentration and repetition of destinations and productions (South Korea, *Game of Thrones* locations, etc.), phenomena linked to specific products

The results conclude that descriptive analysis (35%) prevails over any other analytical approach, including content analysis (21.5%). Since 2013, the need to analyse the film language used in order to know how to improve the destination image is alluded to (**Hao; Ryan**, 2013; **Nieto-Ferrando et al.**, 2015). To this end, designing a qualitative study that reveals the impact of film-induced tourism beyond questionnaires or exploratory and descriptive studies, which are too limited, is essential (**Nakayama**, 2021), as well as focusing on social networks as valuable sources of information (**Sánchez-Castillo**, 2020). Because, as the aforementioned author states, it is imperative to evolve towards more ambitious multidisciplinary methodologies, based on data mining and Big Data (**Sánchez-Castillo**, 2020). Also the content analysis of audiovisual products, together with the correlation between a particular audiovisual display and the fan phenomenon. One of the methodological trends that can lead to the crucial innovative inflection for the future.

The preference is gradually shifting from Anglo-Saxon countries (traditional outbound tourists and audiovisual producers) towards emerging countries with regard to outbound tourism (Asia and the global South), as well as towards Mediterranean and South American destinations (traditionally inbound)

In terms of the evolution of interest in the main destinations, the first decade of the twenty-first century was still dominated by the Anglo-Saxon world (mainly the United Kingdom). Nevertheless, between 2008 and 2014, a boom in the analysis of the phenomenon in South Korea becomes noticeable. In 2015-2016, Italy took centre stage, while in 2016 there was an explosion of studies dedicated to Spain. In the first case, the boom coincides with Sangkyun Kim's studies, which examine the tourist induction of K-dramas at the beginning of the 21st century (2010; 2012), while in the second case it may be due to the enactment of the Italian Cinema Law and the filming of *Game of Thrones* in Spain. Thus, we see how the preference is gradually shifting from Anglo-Saxon countries (traditional outbound tourists and audiovisual producers) towards emerging countries with regard to outbound tourism (Asia and the global South), as well as towards Mediterranean and South American destinations (traditionally inbound).

But The main obstacle in the research arises from the obvious difficulty in detecting film-induced tourism as the main motivation for tourism demand

However, significant gaps can be detected in the analysis of the main film-induced tourism destinations, some stemming from the fact that almost all researchers choose to analyse the phenomenon within their own borders. There is a marked absence of studies that analyse the impacts of film-induced tourism according to cultural differences (**Kim; Reijnders**, 2018) or the host community (**Nakayama**, 2021), as well as the cultural construction of film-induced tourism (appropriation and sale of places and culture), from cultural studies

Content analysis of audiovisual products, together with the correlation between a particular audiovisual display and the fan phenomenon could be some methodological trends leading to the crucial innovative inflection for the future

and geography (Nakayama, 2021; Connell, 2012). Furthermore, although there is an incipient willingness to analyse the negative impacts of film-induced tourism (Nakayama, 2021), studies on this topic are still scarce.

But the main obstacle in the research arises from the obvious difficulty in detecting film-induced tourism as the main motivation for tourism demand (Nakayama, 2021); a particularity that is supported by the fact that the main destinations analysed are major tourism destinations per se. Moreover, as Sánchez-Castillo argues, the validity of induction is not proven over time (2020). Given that the real impact of audiovisuals as a tourism inducer seems to be limited (Di Cesare et al., 2009) and that some of its effects will only be perceptible in the short term, could tourism managers really base a sustainable development strategy focused on this typology of cultural tourism? In coordination with film commissions, Destination Management Organisations (DMOs) should direct their policies towards the promotion and maintenance of a decent and attractive image, without relying on trends that are linked to specific products that cannot be generalised and that contribute little to the overall theoretical advancement on the subject (Sánchez-Castillo, 2020; Connell, 2012).

In this vein, it should be noted that the main destinations covered do differ in terms of their importance in the world of audiovisual production. Thus, we can assume that their images (with the exception of South Korea and China) have not been proposed by the film industries of origin (France, Spain, Italy), with the United States playing an overwhelming role. The evidence that the most studied countries do not coincide with the main producing countries may be due, among other reasons, to the reasons mentioned in the section on results, and should be analysed in future research under the perspective of cultural industries.

The emergence of streaming platforms, however, may contribute to compensate for the shortcomings in terms of the cinematographic image produced by the main European tourist countries. This aspect is particularly interesting considering that it would allow the main tourist destinations (and audiovisual fiction-induced tourism hosts) to create an upgraded and globally distributed image in line with current consumption models. The shift of national production towards a more modern image in line with reality via streaming platforms for content distribution suggests an opportunity for empowerment for host countries, whose audiovisual image has traditionally been out of their control.

6. Limitations and future research lines

For this analysis, due to the high number of publications, it was considered appropriate not to include monographs, doctoral theses and conference proceedings. Future research should obtain data from these types of publications and carry out a comparative study in order to detect whether the publication format is relevant as a dependent variable. The authors are also interested in continuing to analyse trends in the different areas from 2022 onwards to confirm the findings of the present research. They also intend to choose a significant sample of articles from those already analysed and focus on the variables studied. In addition, they seek to identify which possible external phenomena occurred during the period may have influenced the choice of destinations by the different knowledge areas. This aspect may be studied by means of a systematic analysis of the most relevant phenomena of "movie tourism".

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