

Exploring the Intersection of Film, City, and Tourism: A Systematic Literature Review

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Abstract

Tourism is a social phenomenon that has global economic impact. Similarly, cinema has the ability to influence tourism through its representation of different spaces and cities. This representation shapes the public's perception of these places, making them potential tourist destinations. Cinema can transform unfamiliar spaces into new attractions, whether through romantic narratives or by showcasing locations and scenes that subsequently inspire the audience to recreate them, feeling like protagonists in their own stories. Given its potential impact on tourism, this research poses the following question: What are the key aspects addressed by academic studies that explore the interaction between film, city, and tourism? The objective is to highlight trends in academic research related to the relationship between film, city, and tourism, as well as to explore the various theoretical and methodological perspectives used. This investigation is conducted through a systematic literature review, demonstrating the effects of city representation in cinema on the promotion of prominent tourist destinations. Among the main contributions is the portrayal of the city as a tourist space depicted in film based on the studied scientific literature, along with the opportunity to identify existing knowledge gaps in this field.

Keywords

Cinema; city; tourism; audiovisual; city representation; film.

1. Introduction

The existence of a link between the city, cinema, and tourism has led to various studies examining the impact of these dimensions on each other. In some countries, such as Spain, tourism plays a fundamental role in the economic sector. Specifically, in Spain during 2023, tourism accounted for 12.1% of the GDP (Exceltur, 2024a), surpassing the pre-COVID-19 values of 2019 by 18.6% (Exceltur, 2024b).

Film-induced tourism, also known as Screen Tourism, has gained prominence due to the influence of movies, series, and cinema on audiences. Tourists seek to visit cities and locations that have become famous settings for popular film productions (Contu & Pau, 2022). This type of tourism falls within the category of cultural tourism (Roger Monzó et al., 2022), and its global market size was estimated at \$66.9 million in 2023 (Statista, 2024).

In 2021, the World Tourism Organization (UNWTO) and Netflix collaborated to explore how cinema stimulates

tourism, studying the emotional connection audiences feel toward a country when it is portrayed in films (UNWTO, 2021). Similarly, the British Film Commission and VisitBritain signed an agreement to promote this type of tourism in the United Kingdom (VisitBritain, 2023).

Notable examples of films impacting tourism include "Outlander" in Scotland (Potočnik Topler & Špenko, 2019), "Game of Thrones" in Dubrovnik (Contu & Pau, 2022; Tkalec et al., 2017), "Train to Busan" (Aiyong & Shin, 2017) and "Descendants of the Sun" (Leksmono, 2016) in South Korea, the iconic series "Notting Hill" (Iwashita, 2008) in New York, as well as "The Lord of the Rings" and "The Hobbit" in New Zealand (Bauzá & Vicens, 2020), and the Harry Potter saga in London (Simonetta, 2024).

To better understand the relationship between cinema, the city, and tourism, and to contribute interdisciplinary insights from sociology, communication, and tourism, this study addresses the following questions: What are the

trends in academic research regarding the relationship between film, city, and tourism? What theoretical and methodological perspectives are used in studies exploring the interplay between city, cinema, and tourism? And finally, what are the effects of city representation in cinema on the promotion of prominent tourist destinations?

2. State of the art

Since Durkheim's seminal work in 1968, which explored religious life and the distinction between the sacred and the profane in relation to celebrations, numerous studies have delved into the cultural value and significance of festivals. Prior to the records that constitute our study, Thomson and Schofield (2009) conducted inquiries aimed at identifying tourists' motivations, specifically related to festival attendance. They established profiles of individuals based on their motivational types. Our research journey began by analyzing the Theory of Creativity in the context of urban planning (Durmaz et al., 2010). This theory highlights how creativity influences the economic and spatial development of cities, playing a crucial role in their success.

Subsequently, scholarly interest grew around the correlation between the real image of cities and the projected image portrayed through cinematic productions (Celik, 2016; Gkritzalia et al., 2016; Osácar, 2016). The concept of tourist image emerged, referring to the social construction that individuals create around tourist destinations (Osácar, 2016). Moreover, a new form of tourism emerged—cinematic tourism—where film impacts not only the number of tourists but also cultural aspects, identity, and the creative development of cities (Ferrari, 2016). For instance, investigations have explored the cultural changes in Thailand resulting from the impact of tourism development.

Authors who delve deeper into cinematic tourism have focused on the Theory of Geopolitical Assemblages in Tourism. This theory examines how cinema constructs imaginaries that influence our perception and understanding of geopolitical conflicts (Mostafanezhad & Promburom, 2018, p. 6). These assemblages combine complex interactions among individuals, discourses, and ever-changing experiences, shaping the overall tourist experience (Mostafanezhad & Promburom, 2018, p. 4).

Currently, research continues to explore the dissonance between the real world and its cinematic representation. Individuals are not mere spectators of projected images; both tourists and locals actively contribute to shaping these collective imaginaries (Schiavone & Reijnders, 2022). Studies also persist in examining how cinema portrays cities and countries. For example, research on the Brazilian image projected through film emphasizes positive aspects such as the warmth of the people and their cultural diversity (Costa Perinotto et al., 2021). Recent revisions of studies on film tourism, particularly in spaces like Brazil, describe the state of cinematic tourism (Körössy et al., 2021). Notably, our study differs by not exclusively focusing on the concept of the city; instead, it centers on cinematic tourism. However, it overlooks the challenges faced by urban spaces in their relationship with tourism and the pivotal role of creativity in culturally oriented urban development.

3. Methodology

The overarching objective of this study is to analyze trends in academic research concerning the relationship between cinema, cities, and tourism. Specifically, we aim to identify theoretical and methodological perspectives. To achieve this, we have formulated the following specific objectives: Analyze the evolution of academic interest in this topic; Investigate researchers' specialization; Identify thematic trends and research approaches.

Our study adopts a qualitative methodological approach. We employ two key techniques: systematic literature review (SLR) and bibliometric analysis (Dekkers et al., 2019). These methods allow us to systematize information collection and ensure replicability. The SLR begins with a research question: "What are the trends in academic research related to the intersection of cinema, cities, and tourism?"

We conducted the SLR following the 27 items outlined in the PRISMA statement (Cornejo et al., 2022; Page et al., 2021; Rodríguez-Izquierdo & García Bayón, 2024). We utilized two reputable academic databases: Web of Science (across all databases and collections) and SCOPUS (Römer et al., 2023).

In both databases, we used the following English descriptors: "cinema," "tourism," and "city." We included all relevant articles published up to May 2024. Our search

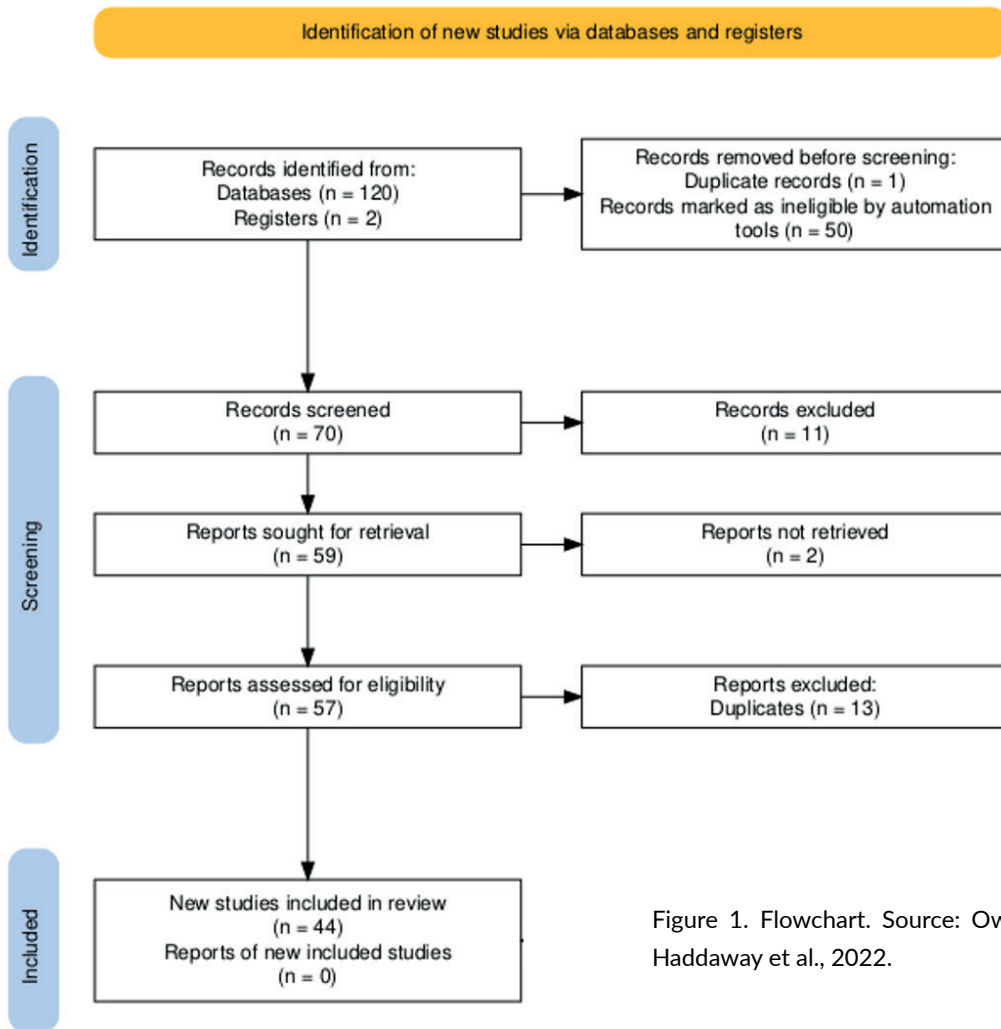


Figure 1. Flowchart. Source: Own elaboration based on Haddaway et al., 2022.

equation was: "Citation Report: cinema (Topic) AND tourism (Topic) AND city (Topic) and Open Access."

Our inclusion criteria for articles were as follows: (a) Written in any language; (b) Empirical studies; (c) Not restricted by temporal boundaries; (d) Available in full-text open-access format; (e) Focused on the relationship between cities, cinema, and tourism.

Exclusion criteria: (a) Non-open-access articles; (b) Articles not addressing the combined theme of cities, cinema, and tourism. (c) Duplicate entries.

In the initial search, out of 120 articles found, 35 met the inclusion criteria in Web of Science, and 36 in SCOPUS.

After excluding non-open-access articles and removing duplicates within each database (1 duplicate), we arrived at a total of 70 peer-reviewed scientific articles.

In a subsequent review, we eliminated 11 duplicated articles that appeared in both databases. This left us with 59 scientific articles. We then conducted a thematic analysis of each article to ensure alignment with the city-tourism-cinema theme. After this review, we excluded 13 articles (9 from Web of Science and 4 from SCOPUS) that did not directly address our research focus. Additionally, two non-open-access articles (from SCOPUS) were removed, resulting in a final sample of 44 scholarly articles.

4. Analysis of the Results

4.1. Bibliometric Analysis

To understand how interest in this topic has evolved, a bibliographic mapping was conducted. The primary axis of Figure 1 represents the number of articles published in journals included in the Web of Science (WoS) or SCOPUS databases from the earliest records to the present day. The secondary axis corresponds to the number of citations received.

The relationship between cities, tourism, and cinema has been a subject of interest for quite some time. As early as 2010, scholarly investigations explored this intersection, resulting in several publications appearing in prestigious indexed journals (as depicted in Figure 2). This figure illustrates the trajectory of interest in this thematic area.

	Publications	Citations
2010	3	57
2011	2	17
2012	2	7
2013	1	5
2014	3	45
2015	2	4
2016	6	31
2017	0	0
2018	3	41
2019	2	25
2020	4	0
2021	4	3
2022	8	20
2023	4	0

Figure 2. Evolution of the number of articles and citations. Source: Own elaboration.

It can be observed that in the year 2016, there is a substantial increase in the number of publications on this topic. This coincides with a period during which global tourism has been increasing for seven consecutive years (UNWTO, 2017). As noted by the World Tourism Organization, "since the 1960s, there had not been a period of solid and uninterrupted growth like this" (UNWTO, 2017, p. 1). These publications focus on cities as tourist destinations, analyzing cases such as Barcelona, Marseille, Paris,

Torremolinos, Jeonju (South Korea), and the Sassi city of Matera, declared a UNESCO World Heritage Site in 1993. These studies revolve around two main axes. On one hand, some aim to discern the relationship between the actual image of cities and the projected image of these spaces, and how that influences collective imagination (Celik, 2016; Gkritzalia et al., 2016; Osácar, 2016). On the other hand, there is a focus on how cinema drives film tourism, its impact on increased tourist arrivals in these spaces, and its influence on the economy (Ferrari, 2016). In the case of the research conducted by Parque Jiyoung, Kim Geon, Kim Chan-young, and Oh Hyo-jeong (2016), they analyze the underutilization of filming locations in Jeonju to attract tourists and propose various strategies to activate the economy and enhance the city's image by utilizing these filming locations as tourist attractions. Alberto García-Moreno, Carlos Rosa-Jiménez, and María José Márquez-Ballesteros (2016) theorize about the concept of heritage, proposing a new conceptualization that considers leisure and its cultural products as heritage objects. Thus, they suggest the possibility of valuing the leisure culture of the Costa del Sol, specifically in the city of Torremolinos, as heritage.

In subsequent years, the number of publications decreased compared to that of 2016, reaching values similar to those obtained in 2015 and 2014. However, there was a slight increase during the years 2020 and 2021, which were characterized by confinement due to the COVID-19 pandemic in early 2020 and travel restrictions during that period. The year 2022 saw the highest number of scientific articles published in these journals, studying the relationship between the city, cinema, and tourism. It can be affirmed that this topic is of growing interest, as shown in Figure 2.

Regarding the number of citations for these articles, Table 1 displays those that have been particularly cited among researchers. The number of citations received by an article reflects its impact on other members of the scientific community and serves as recognition for their work. In this case, the three articles listed in Table 1 account for 50.20% of the total accumulated citations.

Of the three articles, the oldest is the one by authors Durmaz, Platt, and Yigitcanlar (2010), titled 'Creativity,

Author	Journal Name	Year	Title	No. of Citations	Percentage	Affiliation	Language
Durmaz B.; Platt S.; Yigitcanlar T.	<i>International Journal of Culture, Tourism and Hospitality Research</i>	2010	<i>Creativity, culture tourism and place-making: Istanbul and London film industries</i>	44	17,25%	Department of the Built Environment, University of Nottingham, Nottingham, United Kingdom; School of Urban Development, Queensland University of Technology, Brisbane, Australia	English
Báez A.; Devesa M.	<i>International Journal of Event and Festival Management</i>	2014	<i>Segmenting and profiling attendees of a film festival</i>	44	17,25%	Institute of Statistics, Austral University of Chile, Valdivia, Chile. Departamento de Economía Aplicada, Universidad de Valladolid, Segovia, Spain; Department of Applied Economics, University of Valladolid, Segovia, Spain	English
Mostafanezhad M.; Promburom T.	<i>Social and Cultural Geography</i>	2018	<i>'Lost in Thailand': the popular geopolitics of film-induced tourism in northern Thailand</i>	40	15,69%	Department of Geography, University of Hawai'i at Manoa, Honolulu, HI, United States; Faculty of Business Administration, Tourism, Chiang Mai University, Chiang Mai, Thailand	English

Table 1. Most Cited Articles. Source: Own elaboration.

Culture Tourism, and Place-Making: Istanbul and London Film Industries,' with 44 citations. Its objective is to analyze the role of the film industry in the construction of creative cities and in tourism development, with special attention to creative tourism. It also provides examples of successful practices that align with promoting creative cities linked to tourism (Durmaz et al., 2010). Following with the same number of citations is the article by researchers Andrea Báez and María Devesa (2014). Their study focuses on film festivals, analyzing elements related to audience motivation and profiles. Finally, the article by authors Mary

Mostafanezhad and Tanya Promburom (2018), titled 'Lost in Thailand: The Popular Geopolitics of Film-Induced Tourism in Northern Thailand,' which has 40 citations, connects geopolitics with tourism, examining the impact of film-influenced tourism on Thailand's geopolitical imagination.

The relationship between the city, cinema, and tourism is a topic that attracts diverse profiles. Researchers who have studied it, publishing in high-impact journals, amount to 74. However, there is no clear specialization in this field. Only seven authors have published more than one scientific

Author	Number of Publications	Percentage
Gamir, Agustín (UC3M)	3	6,82%
Aertsen, Víctor (UC3M)	2	4,55%
Dos Santos Paes, Rute Gabriela (UFPE)	2	4,55%
Korossy, Nathalia (UFPE)	2	4,55%
Manuel, Carlos (UC3M)	2	4,55%
Puche-Ruiz, María C. (Universidad de Sevilla)	2	4,55%
Reijnders, Stijn (Erasmus Universiteit Rotterdam)	2	4,55%

Table 2. Authors Specialized in the Joint Analysis of City, Cinema, and Tourism. Source: Own elaboration.

article within these category-indexed journals (in WoS and Scopus). Table 2 highlights the seven authors most specialized in this theme, with researcher Agustín Gamir standing out with three publications. As observed in Table 1, there is gender parity in the specialization of this topic.

There is no correlation between the articles with the highest number of citations and the authors who have published the most on this topic in high-impact indexed journals. Although the three most cited articles have been jointly authored by multiple researchers, it has been observed that there is low co-authorship among investigators who have worked on this topic, resulting in very small collaboration networks. Agustín Gamir, the most specialized author in this field with three publications, has a

small co-authorship network with Víctor Aertsen and Carlos Manuel, as depicted in Figure 3 (orange nodes). Notably, researchers Nathalia Korossy and Rute Gabriela Dos Santos Paes also have a small collaborative network, along with Itamar José Días e Cordeiro. It is worth mentioning that these networks primarily form among members with the same affiliation. This pattern highlights specialized areas of research but also indicates endogamy and a lack of diversit

Linked to the generation of networks and connections, we have analyzed the proportion of scientific articles that have been authored by a single person individually and those produced by multiple authors. Out of the 44 analyzed articles, 54.55% have been signed by more than one person.

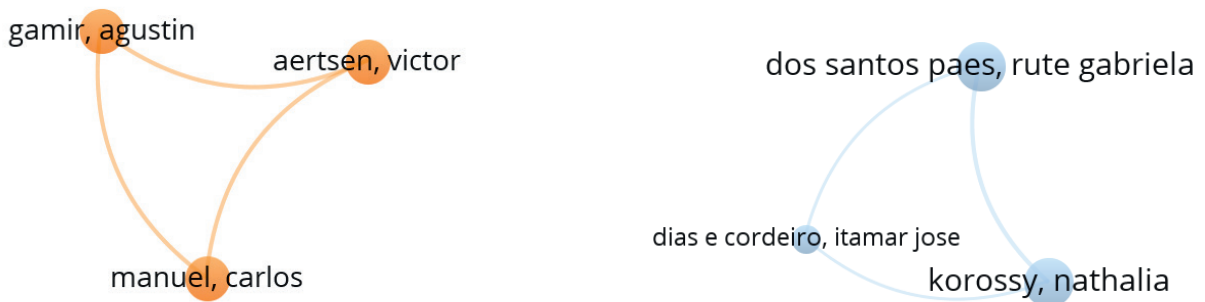


Figure 3. Co-authorship Network. Source: Own elaboration.

<i>Research Technique</i>	<i>Number of Occurrences</i>	<i>%</i>
<i>Análisis de contenido</i>	12	28,57%
<i>Entrevista</i>	11	26,19%
<i>Cuestionario</i>	6	14,29%
<i>Revisión de la literatura</i>	6	14,29%
<i>Observación etnográfica</i>	3	7,14%
<i>Análisis de la imagen</i>	2	4,76%
<i>Análisis iconográfico</i>	1	2,38%
<i>Semiótica</i>	1	2,38%
<i>Total</i>	42	100

Table 4. Main Research Techniques Employed. Source: Own elaboration.

Table 4 allows us to observe the diversity of techniques used and the prevalence of those whose purpose is not to establish generalizations, a characteristic element of quantitative tools. Instead, most authors in this field aim for a deeper exploration of the topic, focusing on the use of qualitative techniques.

4.2. Thematic analysis

In order to verify whether there is a thematic trend guiding academic research on the intersection of city, cinema, and tourism, a thematic analysis has been conducted. This analysis has allowed us to observe the main lines and research approaches from which this topic has been studied.

Next, we will delve into each of these approaches, starting with the one that addresses the characteristics of cinema. Within this focus, we find research conducted by Tonga Uriarte, Antognozzi, and Catoni (2019). In citations such as the following: 'Cultural production has evolved with greater variety and availability of multimedia products, expanding its audience through new consumption patterns; thus giving rise to emerging forms of alternative cultures' (Tonga Uriarte et al., 2019, p.1), we observe their emphasis on the fact that there is currently a wide range of available media, impacting how the public consumes culture. This has led to

new forms of alternative cultures.

Other articles primarily focused on the attributes of cinema explore the cinema-ecology relationship, studying how natural environments are visually represented on screen. Additionally, they examine the cinematic footprint left by outdoor filming and how landscapes are used as scenic locations in cities where filming takes place (Tan, 2023). Furthermore, it is worth noting that within this ecologically linked academic focus, the analysis of Chinese audiovisual productions is gaining relevance (Tan, 2023, p. 4).

Focusing on the effects of cinema, a noteworthy aspect is the reference to the impact of the film industry on the transformation of urban spaces. Among other things, the case study of Beyoglu (Istanbul) is addressed (Durmaz et al., 2010). Cities face challenges, including the dilemma we could call the clustering (center) versus decentralization (periphery) of creative activities. There is a conflict between the positive effects of clustering creative activities in urban centers and the process of decentralization toward the periphery. Researchers like Durmaz et al. (2010) have focused on this aspect, encouraging cities to find a balance between fostering creativity and adapting to the demands of new economies. An approach favoring centrality is observed, where film companies have quick and close access to artists, thus promoting the emergence of creative cities as spaces that foster and encourage creativity. Durmaz et al. (2010) argue that being a creative city becomes an advantage that provides competitiveness over other cities.

However, cities face other challenges, as reflected in the analyzed articles. Among these challenges is meeting tourists' expectations by offering unique experiences (Durmaz et al., 2010; Ruíz Fernández, 2018). This can lead cities to risk becoming products designed solely to attract tourists (Bernad Monferrer et al., 2013, p. 8). Additionally, Bernad Monferrer et al. (2013, p. 9) point out that to compete with other cities in attracting tourists, they must use marketing strategies that make them stand out and differentiate themselves from the rest, while ensuring satisfaction for both citizens and visitors, thus building a territorial identity.

However, cities are not the only ones implementing

communication strategies and campaigns. The film industry also employs them. Including city names in movie titles is a strategy to express the intention behind a production and its representational function. Researchers Carlos Manuel, Agustín Gámir, and Víctor Aertsen (2022) highlight this in their analysis of the use of urban toponyms in audiovisual productions.

Related to the focus on the effects produced by cinema, it's worth noting the trend of studying the existing distortion between reality and consumer expectations due to the impact of cultural products like cinema, which contributes to the mythification of cities (Gkritzali et al., 2016;

However, from another perspective, audiovisual productions can serve as historical records rather than creating imagined spaces. They help us remember how places and cities used to be and observe the urban transformations over time. Additionally, audiovisual fiction qualifies filming locations, establishing connections between the stories and the places depicted in the scenes (Manuel et al., 2022).

Whether real or imagined, cinema is also a tool for promoting tourist destinations. Through movies and documentaries, different ideas have been created about what these places are like and how they relate to a nation (Costa Perinotto et al., 2021). Authors such as Durmaz et al., (2010) and Mostafanezhad and Promburom (2018) detail how cinema has impacted an increase in tourism, giving rise to a specific type of tourism: film tourism. In northern Thailand, people recreate scenes from famous movies in locations like universities, temples, and areas around Chiang Mai (Mostafanezhad and Promburom, 2018, p. 2). However, related to the earlier discussion about the difference between reality and fiction, this has captured media attention because it creates a dissonance between real culture and collective imagination (Mostafanezhad and Promburom, 2018, p. 2). Although cinema is having an impact on increased tourist arrivals worldwide, there is a lack of studies in Brazil verifying this cinema-tourism impact (Körössy et al., 2021).

Another element related to tourism is culture. Mass tourism, in particular, exemplifies the democratization of the world by making tourism accessible to a wide population (García-Moreno, 2016). Another aspect of tourism is heritage, which

is linked not only to physical objects but also to intangible elements related to popular culture forms (García-Moreno, 2016, p. 4).

To conclude this analysis, attention should also be drawn to another tourism-related element: festivals and their impact on attracting tourists (Tonga Uriarte et al., 2019). These authors—Tonga Uriarte, Antognozzi, and Catoni (2019)—caution that while festivals are not created specifically as tourist attractions, their close association with tourism and significant economic benefits may lead them to lose their essence and be perceived primarily for their material value.

5. Conclusions

In a globalized world where communication connections allow images and information to have the gift of ubiquity and appear almost instantly in different parts of the world, combined with an era in which mass tourism is no longer limited to sun-and-beach tourism but is making room for other types of tourism, it is relevant to understand the trends in analyses focused on urban development, the impact of tourism on cities, and their relationship with cinema.

This study achieves its objectives and provides an analysis of existing patterns in academic research on the relationship between film, cities, and tourism, identifying the theoretical and methodological perspectives employed. It has also demonstrated that the interest in this topic has shown a positive trend since 2010.

Regarding the characteristics of researchers' work, a high percentage of articles have been authored by a single researcher (45.45%). This reflects that scientific research remains a fairly autonomous and individualistic endeavor in the field of social sciences. However, these findings do not align with those reported by researchers Körössy and Dos Santos Paes (2020), who observed greater cooperation in studies related to tourism and cinema (71.5%).

Regarding the study of thematic trends, it has been observed that, although there are different approaches, thematic repetitions can be classified into the following thematic axes: on one hand, there are articles that focus their research from the perspective of cinema. That is, they pay greater attention to these three elements: the characteristics of cinema, the effects of cinema, and the impact of cinema on the city (Manuel et al., 2022). On

the other hand, there are studies that focus on the city as the main element of their analysis, maintaining cinema and tourism as relevant but secondary variables, where everything revolves around the city. These articles center their attention on the urban challenges presented by cities (Durmaz et al., 2010).

Greater diversity is found when tourism is the main variable. In this case, analyses focused on elements related to tourism (tourists, destinations, tour operators, etc.) are observed (García-Moreno et al., 2016; Ruíz Fernández, 2018), as well as analyses specifically related to film tourism (Körössy et al., 2021). To a lesser extent, there is also research on the relationship between tourism and festivals (Tonga Uriarte et al., 2019). Additionally, there is a trend of articles focusing on the impact of film tourism on cities and geopolitics (Mostafanezhad, Promburom, 2018). It should be noted that a systematic literature review was determined to be conducted due to the guarantees it offers in systematizing a process. However, one of the limitations of my study is the possibility of biases in the selection of analysis units. There may be relevant studies that have not been published in high-impact journals, thus being excluded from this selection. Additionally, a selection bias may have occurred when establishing search descriptors. Nevertheless, to broaden the search scope and minimize this selection bias, English descriptors were used, as English is the preferred language in research. In fact, one of the reviewed documents was originally in Korean, and errors in translation may have occurred. Furthermore, a team of three researchers was formed to determine the thematic axes of the investigations, as well as the categories and analysis codes, in order to minimize the subjective bias that can arise during their establishment.

As future lines of research, it is suggested to use new descriptors or descriptors composed of multiple terms to focus the investigation on specific aspects, such as cultural industry variables, urban challenges, film tourism, and touristification. This approach will allow for better focus on the topic and provide greater depth to the research.

Conflict of Interests and ethics

The author declare no conflict of interests. The author

also declare full adherence to all journal research ethics policies, namely involving the participation of human subjects anonymity and/ or consent to publish.

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