

Mapping Music Tourism Research Agenda via Bibliometrics (1993-2024)

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Abstracts

Music tourism has received significant academic attention. This study analyzed 549 publications on music tourism from 1993 to 2024, retrieved from the Web of Science (WoS) database, employing bibliometric methods to comprehensively explore research trends and key thematic focuses. The results reveal a growing body of research on music tourism; however, the overall volume remains relatively modest. Through keyword analysis, core research directions were identified, including music festival tourism, cultural heritage preservation, tourist behavior and experience, and the interaction between music and local culture. Recent studies have increasingly focused on the economic and cultural impacts of music festivals, innovations in tourist experience design, and the role of music tourism in shaping local cultural identity. Moreover, the growing interdisciplinary integration of music tourism with fields such as digital technology and sustainability highlights its expanding academic and practical significance. By constructing a knowledge map of music tourism, this study provides a systematic framework for understanding the evolution of the field. It also offers theoretical insights and practical implications to guide future research and applications.

Keywords: Music Tourism, Tourist Behavior and Experience, Cultural Tourism

1. Introduction

The tourism industry is a crucial driver of global economic, social, and cultural development. Economically, it contributes significantly to GDP, stimulates local economies, and generates employment opportunities (Dwyer, 2023). Tourism also promotes international trade and fosters stronger economic ties between nations. Socially and culturally, it facilitates heritage preservation, cultural exchange, and infrastructure development, supporting progress toward Sustainable Development Goals (SDGs) (El Faouri & Sibley, 2024).

In response to evolving consumer preferences, tourism has diversified into forms such as ecotourism, cultural tourism, and rural tourism. Among these, music tourism has gained prominence as a unique blend of cultural and experiential travel. Focused on music festivals, heritage sites, and performances, it enhances cultural identity and supports local economic growth (Šepetavc & Majsova, 2024). Iconic events like the Bach Festival, Glastonbury, and Coachella exemplify its role in attracting international visitors and boosting regional development.

Music tourism centers on music as its primary attraction or motivation, encompasses a wide array of activities, including attending music festivals and concerts, visiting historical sites related to music, and engaging with local music traditions (Mulder & Hitters, 2021). As a multidisciplinary phenomenon, music tourism connects the creative industries with tourism and cultural heritage, offering unique experiential opportunities for travelers while fostering economic, cultural, and social benefits for host destinations (Qiu et al., 2022).

Music tourism as travel motivated by participation in or appreciation of music-related events and locations (Brown & Pappas, 2023). Music tourism intention driven by activities such as music festivals, concerts, and visits to music heritage sites, highlights the diverse manifestations of music tourism, ranging from contemporary popular music festivals to the exploration of historical and classical music heritage (Zhuang et al., 2023). Moreover, music tourism plays a critical role in cultural preservation, showcasing and revitalizing local traditions while promoting the global dissemination of regional music cultures (Shen & Chou, 2022).

As a vital branch of cultural tourism, music tourism has garnered sustained attention from both academia and industry due to its unique appeal and broad impact. In recent years, the development of music tourism has demonstrated increasing diversity and internationalization, with research encompassing a wide range of topics, including music festivals, music heritage sites, local music cultures, and tourist behavior and experiences (Skandalis et al., 2023). Music tourism bridges the music and tourism industries, contributing not only to local economic development and cultural dissemination but also to community cohesion and the preservation of cultural heritage (Hussain et al., 2024).

Music tourism, as an essential branch of cultural tourism, attracts a significant number of visitors globally and has become a key feature of many destinations. For instance, Germany's Bach Festival draws music enthusiasts worldwide, contributing over €20 million annually to the local economy (Wozniak, 2024). Similarly, the Glastonbury Festival in the United Kingdom hosts more than 200,000 attendees each year, generating over £150 million in revenue in 2022, significantly boosting the local tourism, hospitality, and service industries (Sheller, 2022). In the United States, the Coachella Music Festival attracted over 250,000 visitors in 2023, with ticket revenues surpassing \$117 million, while also substantially benefiting California's accommodation, transportation, and food sectors (Siles et al., 2024). These events not only yield significant economic benefits through ticket sales and related expenditures but also enhance the global cultural visibility of the host destinations.

Music tourism has experienced rapid growth in recent years, reflected in several key trends. Firstly, the number of music festivals has increased substantially. For example, China hosted 560 music festivals in 2023, marking a growth of over 150% compared to 2020, indicating strong market expansion and rising consumer demand (Zhuang et al., 2023). Secondly, the geographical distribution of music festivals has become more widespread. According to the China Music Tourism Development Report, over 40% of music festivals in 2022 were held in third-tier cities or lower, a 20% increase from 2018, highlighting the role of music tourism in promoting regional economic balance (Zhuang et al., 2023). Lastly, music tourism increasingly integrates with other tourism forms. In 2023, nearly 30% of music festivals combined with ecological or cultural tourism themes, attracting a broader and more diverse audience (Li et al., 2025).

The United Nations, through various agencies, actively supports the sustainable development of tourism, including music tourism. In the 2030 Agenda for Sustainable Development, the UN explicitly emphasizes promoting sustainable tourism as a means to create employment opportunities and enhance the dissemination of local culture and products (Mason et al., 2023). The United Nations World Tourism Organization (UNWTO) further highlights the critical role of tourism in driving economic growth, building resilience, and achieving sustainable development goals, indirectly fostering the growth of music tourism (Buhalis et al., 2023). Additionally, the UN collaborates with partners such as the Pacific Asia Travel Association (PATA) to formulate policies that provide guidance for cultural tourism, including music tourism, ensuring its alignment with sustainability objectives (Wang & Wu, 2022).

These trends underscore music tourism's role not only as a vital component of cultural tourism but also as a significant driver of regional economic growth and a response to the evolving preferences of modern travelers.

Bibliometric analysis has increasingly focused on the tourism industry and has been widely applied in various tourism domains, including ecotourism, cultural tourism, and heritage tourism. In particular, bibliometric studies on sustainable tourism have yielded significant results, reflecting the growing academic interest in understanding and promoting sustainable practices in tourism development (Zhang et al., 2022). Music tourism, as an integral part of sustainable tourism, has also garnered attention for its potential to balance economic benefits with cultural preservation and environmental sustainability (Li et al., 2022).

On the other hand, research on music tourism has primarily concentrated on themes such as music festivals, the cultural impact of music tourism, and tourist behavior associated with music-related activities (Trompeta et al., 2022). However, bibliometric analyses and the construction of knowledge maps specific to music tourism remain relatively scarce (Zhang et al., 2022). This highlights a gap in the systematic evaluation of academic contributions and collaborative networks in the field, presenting an opportunity for further research to explore the intellectual structure and thematic evolution of music tourism studies.

Therefore, this study employing bibliometric methods to systematically investigate research trends, key themes, and future directions in the field.

construct keyword co-occurrence networks, collaboration networks, and research theme evolution maps.

provides a comprehensive overview of the knowledge structure and developmental dynamics of music tourism.

Next, we conducted a literature review. The third part focuses on research methods and explains the process of data collection and analysis. The fourth part is the construction and explanation of the knowledge graph. Finally, the study was discussed and summarized.

2. Literature review

Music tourism has emerged as a vibrant and interdisciplinary field within cultural tourism studies, reflecting its multifaceted impact on cultural preservation, economic development, and social cohesion. Initially centered on localized music festivals, concerts, and heritage sites, the field has expanded to encompass diverse themes, including the integration of digital technologies, sustainability practices, and

the psychological and behavioral dimensions of tourist engagement (Yi et al., 2024). This evolution is driven by global cultural dynamics, advancements in digital innovation, and the increasing emphasis on creating meaningful and immersive tourist experiences (van Nuenen & Scarles, 2021). Methodologically, the field has transitioned from qualitative approaches to incorporating quantitative models and bibliometric analyses, allowing researchers to systematically explore its developmental trajectories and scholarly contributions (Ricky, 2022).

Recent studies emphasize the transformative role of digital technologies such as virtual reality (VR) and augmented reality (AR) in enhancing music tourism experiences (Shukla et al., 2024). These technologies enable immersive engagement with music-related attractions, breaking spatial and temporal constraints and broadening accessibility for diverse audiences. Platforms like YouTube, Spotify, and social media have also expanded the reach of music tourism by facilitating virtual participation and interactive promotion (Nwagwu & Akintoye, 2023). Simultaneously, sustainability has become a pivotal concern, with scholars advocating for eco-friendly practices such as carbon-neutral event planning and waste reduction in music festivals (Awan, 2021). These practices not only mitigate environmental impacts but also align music tourism with broader global sustainability goals. The integration of community-based strategies further ensures the preservation of cultural heritage while strengthening local economies, highlighting the dual role of music tourism in fostering environmental and cultural sustainability (Monika et al., 2024).

The behavioral and experiential aspects of music tourism have garnered increasing academic attention, focusing on the importance of emotional connections, sensory engagement, and interactive design in shaping tourist satisfaction and loyalty. Studies reveal that the ambiance of music festivals, coupled with the narrative richness of heritage sites, significantly influences visitor perceptions and intentions to revisit (Leong et al., 2024). Moreover, the cultural significance of music tourism is evident in its capacity to promote local traditions and facilitate intercultural exchange. By integrating traditional music forms into contemporary tourism practices, destinations can craft unique cultural products that resonate with both domestic and international audiences (Salem et al., 2024). However, maintaining cultural authenticity amidst commercialization remains a critical challenge, necessitating careful management to balance economic objectives with cultural preservation.

The economic and social dimensions of music tourism further underscore its importance. Music festivals, as a cornerstone of the field, are significant drivers of regional economic growth, generating revenue through increased tourism spending and creating employment opportunities (Wondirad et al., 2021). These events also enhance community cohesion by fostering social interactions and cultural appreciation. However, concerns about over-commercialization and its potential to undermine cultural value have prompted scholars to explore strategies that optimize the economic and social benefits of music tourism while preserving its cultural integrity.

The value of music tourism research extends beyond its academic contributions, addressing contemporary global challenges and offering practical implications for stakeholders (Lim & Bowman, 2023). The adoption of digital technologies expands inclusivity and accessibility, while sustainability initiatives provide a blueprint for environmentally responsible tourism practices (Tlili et al., 2021). Additionally, the field's interdisciplinary nature bridges gaps between cultural studies, environmental science, and digital innovation, providing a robust framework for understanding the

evolving relationship between music, tourism, and society (Hussain et al., 2023). These developments position music tourism as a dynamic and impactful domain, contributing not only to cultural tourism but also to broader societal and environmental objectives.

3. Method

This study employs a bibliometric analysis to explore the research trends and academic structure in the field of music tourism. The data were sourced from the Web of Science database using the topic term "music tourism" as the search criterion. After data cleaning and duplicate removal, a total of 549 core articles were identified, spanning the period from 1993 to 2024. These articles provide a robust dataset for uncovering key themes, academic networks, and developmental trajectories within the field of music tourism.

The analysis was conducted using CiteSpace, a powerful tool for visualizing and analyzing bibliometric data. By constructing co-word analysis, co-citation networks, and thematic clustering, the study systematically reveals the core topics, knowledge structures, and evolutionary trends in music tourism research. The findings not only reflect the dynamic development of academic studies but also uncover collaborative networks among key authors and institutions, as well as the characteristics of high-impact publications. Through systematic bibliometric analysis, this study provides valuable insights into the theoretical contributions and future research directions in the field of music tourism.

4. Results

4.1 Publication trends

Figure1 illustrates a clear trajectory of growth over the years, indicating the evolution of this research field. From 1990 to 2005, the number of publications remained relatively low, with annual outputs ranging from one to four articles. This period can be regarded as the initial stage, during which music tourism had yet to establish itself as a prominent research area. Between 2006 and 2015, a steady increase in publications is observed, reflecting growing scholarly interest likely driven by the expanding recognition of music tourism as a significant component of cultural tourism and its intersection with other disciplines. The rapid growth phase is evident between 2016 and 2020, with publication numbers rising sharply to 51 in 2020. This surge suggests heightened global attention to music tourism, possibly influenced by its economic and cultural contributions, as well as advancements in interdisciplinary research methodologies.

From 2021 onwards, the field entered a phase of high-level stability, with annual publications fluctuating between 57 and 68. This trend signifies the maturity of music tourism as a research domain, characterized by more diversified and specialized studies. Based on the fitted trend line, future publication output is projected to maintain a steady growth trajectory. However, the pace of increase may decelerate as the field reaches saturation in certain subareas. Emerging topics such as the integration of music tourism with digital technologies, the sustainability of music festivals, and the preservation of intangible cultural heritage are expected to dominate future research. Additionally, increasing attention may be directed toward underexplored regions, such as Asia and Africa, where music tourism is still developing. Overall, the continued expansion of the field underscores its academic

relevance and the opportunities for further innovation and interdisciplinary exploration.

4.2 Author's cooperation in the field of music tourism

Table 1 highlights the contributions of various authors to the field of music tourism research, with distinct patterns in productivity and temporal focus. Ana Pinto Borges, Chris Gibson, and Hyun-ju Choi emerged as the most prolific contributors, each with four publications in 2016, 2003, and 2018, respectively. Their works likely played a significant role in shaping the academic discourse in the field during these periods. Notable contributors such as David Cashman (2013), Joon-ho Kim (2018), and Tommy D. Andersson (2009) each produced three articles, reflecting sustained involvement and potentially focusing on specific thematic areas within the discipline.

In addition, authors like Alexandra Brunner-Sperdin, Jane Ali-Knight, Mike Peters, and Ivana Blesic made intermittent contributions, with two articles each in various years, indicating broader research interests intersecting with music tourism. The concentration of publications in 2009, involving multiple authors, suggests that this year may have been pivotal for music tourism research, possibly influenced by significant global trends or academic interest in cultural tourism during that time. Similarly, 2018 stands out as a productive year, marked by contributions from multiple prominent researchers, which may reflect a renewed interest in exploring music tourism in the context of evolving methodologies or emerging case studies.

These patterns underscore the growing scholarly attention to music tourism and highlight the contributions of a small yet impactful group of researchers. Future investigations could delve into the thematic and methodological trends in these publications to identify the key areas of innovation and development within this field.

Figure 2 illustrates the collaborative relationships among researchers in the field of tourism studies, highlighting the centrality and influence of key authors. Prominent figures such as Jang SooCheong (Shawn) and Angel Sanz, Jose, are represented as large nodes with extensive connections, indicating their significant contributions and central roles in shaping the discourse within this domain. Other influential authors, including Cesar Herrero, Luis, and Koc, Erdogan, also demonstrate strong collaborative ties, suggesting their active participation in research networks and potential leadership in specific subfields. The network reveals clusters of tightly connected authors, such as Besermenji, Snezana, Blesic, Ivana, and Ozkul, Emrah, which likely reflect research teams or thematic alignments in areas like cultural or heritage tourism.

The thickness of the connecting lines represents the strength of co-authorship, with thicker lines indicating frequent collaboration between authors. Peripheral nodes, such as Thomson, R. and Cornwell, T. Bettina, suggest authors with limited connections to the broader research community, possibly due to their specialization or emerging status within the field. The relatively high density of the network underscores a well-integrated scholarly community, where prominent authors act as hubs fostering interdisciplinary collaborations. Additionally, the red gradient emphasizes areas of intense connectivity, indicating active collaborative groups contributing to the advancement of the field.

Overall, this co-authorship network reflects the collaborative and interdisciplinary nature of tourism research, with a balance of established and emerging scholars. It provides a foundation for identifying key contributors, exploring thematic clusters, and fostering new research collaborations to further develop the field.

4.3 Cooperation knowledge map of countries

Table 2 highlights the contributions of different countries to tourism research, showcasing variations in publication quantity, centrality, and peak years of activity. The United States leads with the highest publication count (94) and a centrality score of 0.43, reflecting its significant influence and strong integration within the global research network. Its peak year of 1999 further underscores its early leadership in shaping the academic discourse in tourism studies. Similarly, England, with 69 publications and the highest centrality score of 0.46, demonstrates a comparable level of prominence, indicating its role as a central hub for international collaboration, particularly during its peak year in 1998.

Emerging contributors, such as China (64 publications, 0.15 centrality) and Spain (54 publications, 0.19 centrality), highlight the growing importance of other countries in tourism research. Their peak years in 2008 and 2011, respectively, indicate their increasing participation as the field expanded globally. Countries like Australia (55 publications, 0.15 centrality) also maintain a strong presence, contributing consistently to the global academic landscape. In contrast, nations such as South Korea, Portugal, Turkey, Canada, and Taiwan exhibit lower publication outputs (ranging from 13 to 23) and minimal centrality scores, indicating their limited integration within the global research network. These countries may primarily focus on region-specific or niche studies, adding valuable diversity to the field.

Figure 3 visualizes the collaboration network among countries in tourism research, highlighting the connections, central roles, and contributions of key nations. The USA, England, China, Australia, and Spain emerge as central nodes with significant linkages, reflecting their dominant positions in the global research landscape. These countries act as hubs that foster extensive international collaborations, indicated by their dense connections with other nations. The USA and England, in particular, exhibit the strongest centrality, suggesting their leadership in establishing global academic networks and influencing the direction of tourism research. China, while also a major contributor, appears to have more connections to regional collaborators, reflecting its growing but geographically focused influence.

The peripheral nodes, such as South Korea, Portugal, Taiwan, and Turkey, show fewer connections, indicating more limited global integration. However, their inclusion in the network highlights their emerging roles in regional or niche areas of tourism research. The presence of diverse nations, including South Africa, Malaysia, and Brazil, signifies the globalization of the field, with research expanding beyond traditional Western centers to include contributions from developing and emerging economies.

Future trends suggest a continued shift toward greater diversity in tourism research. As emerging economies like China and South Korea continue to strengthen

their academic output, the network is expected to become more balanced, with increasing contributions from non-Western countries. Additionally, cross-regional collaborations may expand, driven by global challenges such as sustainability and technological innovation in tourism. This evolving network structure underscores the growing inclusivity and interdisciplinary nature of tourism research, providing a foundation for more comprehensive and globally representative studies.

4.4 knowledge map of institutional cooperation for the music tourism research

Table 3 highlights the contributions of various institutions to tourism research based on publication frequency, centrality, and peak years of activity. Griffith University leads with the highest publication frequency (10) and a centrality score of 0.01, indicating its influential role in the field, particularly during its peak year in 2013. Similarly, Leeds Beckett University, with nine publications, demonstrates strong output but a centrality score of 0, reflecting limited integration into the global research network.

Emerging contributors include North West University (South Africa), Kyung Hee University, and Hong Kong Polytechnic University, each with publication frequencies between six and seven. These institutions have moderate centrality scores, highlighting their regional significance in areas such as cultural and wellness tourism. For instance, the Hong Kong Polytechnic University, peaking in 2008, played a significant role in advancing Asian tourism research, while Kyung Hee University (2011) contributed to emerging trends in South Korea. Peripheral institutions, such as Sun Yat Sen University and UOC Universitat Oberta de Catalunya, with lower frequencies and centrality scores, reflect niche or region-specific contributions without significant international collaborations.

Overall, the temporal distribution, spanning from 1999 to 2020, underscores the steady global expansion of tourism research. However, the relatively low centrality scores across most institutions indicate limited global collaboration, highlighting opportunities to enhance international partnerships and interdisciplinary studies to further enrich the field.

Figure 4 depicted in the knowledge map highlights the central role of key institutions in advancing tourism research. Griffith University stands out as the most prominent node, with extensive connections to other institutions such as Kyung Hee University and Hong Kong Polytechnic University, reflecting its leadership in fostering international collaborations. These connections suggest active partnerships in areas such as sustainable tourism, hospitality management, and cultural tourism. Similarly, Leeds Beckett University and Hong Kong Polytechnic University demonstrate strong regional and global linkages, underscoring their contributions to specialized domains of tourism research. Peripheral institutions, such as Edith Cowan University and University of Sunderland, show more limited collaborations but may contribute to niche areas or regionally focused studies.

Future trends in institutional collaboration are likely to emphasize the expansion of global partnerships, particularly between leading institutions and emerging contributors such as Sun Yat Sen University and Arizona State University. The

increasing globalization of tourism research will encourage more interdisciplinary studies, integrating fields such as sustainability, digital innovation, and cultural heritage preservation. Peripheral institutions, with fewer connections, have the potential to enhance their visibility by participating in joint projects, collaborative workshops, and international research programs. Additionally, regional clusters may grow stronger as institutions address localized challenges in tourism, such as overtourism management, ecological sustainability, and technological integration in destination marketing.

In the coming years, the collaboration network is expected to become more inclusive and diverse, with a balance between well-established institutions and emerging players. Strengthening these networks will enable institutions to tackle global challenges collectively, foster innovation, and contribute to the development of tourism research as a multidisciplinary and globally interconnected field.

4.5 Music tourism keyword analysis

Table 4 highlights the evolution and thematic focus of music tourism research through the analysis of keywords, their frequency, centrality, and peak years. The core keyword "tourism" has the highest frequency (150) and a centrality score of 0.32, indicating its foundational role and central position within the research network. Similarly, "music", with a frequency of 91 and an equal centrality score, underscores its importance as a significant subfield, particularly in relation to music tourism and cultural studies, with its peak usage also occurring in 2004. These two terms serve as the cornerstones of the research domain, reflecting the field's broad scope and interdisciplinary nature.

Emerging themes are reflected in keywords such as "music festivals" (37 frequency, peak year 2016) and "perceptions" (26 frequency, peak year 2019). These terms signal a growing focus on niche areas, including the role of music events in tourism and the significance of tourists' perceptions in shaping destination appeal. Additionally, conceptual and methodological terms like "model" (41 frequency, centrality 0.13, peak year 2008) and "impact" (35 frequency, centrality 0.07, peak year 2007) demonstrate the emphasis on developing theoretical frameworks and evaluating tourism's social, economic, and environmental effects.

Recent trends highlight a shift toward subjective and experiential dimensions, as evidenced by keywords like "satisfaction" (42 frequency, peak year 2012) and "experiences" (24 frequency, peak year 2019). These terms suggest an increasing focus on understanding tourist behaviors, emotional connections, and the quality of their interactions with destinations. As tourism research continues to evolve, future studies are likely to emphasize sustainable practices, digital innovations, and the cultural significance of events, aligning with global trends and emerging challenges in the industry. This dynamic progression reflects the field's adaptability and its commitment to addressing both academic and practical concerns.

Table 5 highlight the thematic focus and methodological approaches in tourism research, as well as their evolution over time. Cluster 0, with a centrality score of 0.721 and a peak year of 2018, emphasizes music festivals, music tourism, and experiential dimensions, including cognitive appraisal theory and destination image,

reflecting a strong interest in the psychological and experiential aspects of tourism.

Similarly, Cluster 1 (centrality 0.778, 2014) focuses on the intersection of tourism, culture, and social capital, particularly in the context of identity, place, and heritage, indicating the importance of cultural and place-based tourism in fostering community regeneration and engagement. Cluster 2 (centrality 0.852, 2013) and Cluster 5 (centrality 0.814, 2017) underscore the role of customer satisfaction, brand loyalty, and creative industries, highlighting the integration of experiential marketing, intangible heritage, and place branding into tourism research. These clusters point to a growing emphasis on the emotional and branding aspects of tourism, particularly in relation to the music industry and festivals. Meanwhile, Cluster 6 (centrality 0.855, 2017) and Cluster 7 (centrality 0.882, 2021) focus on the socio-economic impacts of tourism, with attention to community well-being, economic impact, and population demographics, illustrating the shift toward assessing tourism's contribution to both rural development and broader economic systems.

Future trends in tourism research are likely to build on these clusters, with an increasing focus on data-driven approaches (e.g., Cluster 8, centrality 0.984, 2017) that integrate computational social science, data analytics, and econometrics to analyze consumer behavior, policy impacts, and market trends. Additionally, themes such as socio-cultural benefits, cultural contradictions, and sustainability will likely dominate, as seen in Clusters 4 and 6, emphasizing the importance of inclusive and community-centered tourism practices. This evolving landscape reflects the interdisciplinary nature of tourism research and its alignment with global challenges such as sustainability, digital transformation, and cultural preservation.

Figure 5 illustrates the intellectual structure of music tourism research, highlighting core themes and emerging trends within the field. Central keywords such as "music tourism", "music festivals", "tourism", and "cultural tourism" represent foundational research areas, indicating their significant influence on scholarly discourse. Closely associated terms, including "behavior", "motivation", "identity", and "experiences", reflect the field's emphasis on psychological and social dimensions, particularly how tourists interact with music-related events and destinations. These keywords underline the importance of understanding visitor experiences and their role in shaping satisfaction and loyalty within the context of music tourism.

In addition to core themes, the map highlights emerging areas of interest, such as "sustainability", "information technology", and "social media", which reflect contemporary challenges and opportunities in the field. Sustainability has become a critical focus, with studies addressing the environmental impact of music tourism and exploring strategies for sustainable event management. Meanwhile, the integration of digital technologies, including virtual reality (VR) and social media, has revolutionized the delivery and accessibility of music tourism experiences. These advancements demonstrate the field's growing interdisciplinarity, combining insights from cultural studies, technology, and environmental sciences.

The economic and managerial dimensions of music tourism are also evident, as indicated by keywords such as "economic impact", "management", and "governance". These terms highlight research on the financial contributions of music tourism to local

economies and the organizational strategies required to optimize community engagement and sustainability. Overall, the keyword co-occurrence map underscores the dynamic and evolving nature of music tourism research, suggesting future opportunities for exploration in underrepresented regions and interdisciplinary applications.

Figure 6 provides a structured overview of the thematic focuses within music tourism research from 1993 to 2024. The clusters identified, labeled as "tourism marketing," "intangible cultural heritage," "customer satisfaction," and "cultural tourism," among others, reveal the multidimensional and interdisciplinary nature of this field.

Cluster #0, labeled "tourism marketing," represents a central theme in music tourism research, highlighting the importance of promotional strategies and branding in attracting tourists. This cluster underscores the role of marketing in shaping tourists' perceptions and decisions, particularly for music festivals and heritage-related destinations. The integration of digital platforms and social media as tools for tourism promotion is likely a key topic within this cluster, reflecting contemporary trends in marketing practices.

Cluster #3, "intangible cultural heritage," emphasizes the preservation and promotion of cultural assets within music tourism. This theme focuses on safeguarding traditional music and related practices, positioning them as key attractions for tourists. The cluster also indicates a growing interest in understanding how music tourism contributes to the transmission of cultural knowledge and the reinforcement of cultural identity.

Cluster #2, "customer satisfaction," addresses the experiential dimensions of music tourism. Research in this area explores how factors such as authenticity, emotional engagement, and service quality influence tourists' satisfaction and loyalty. This cluster is particularly relevant in understanding the consumer behavior dynamics of music tourism participants and the strategies destinations use to enhance the overall visitor experience.

Cluster #4, "cultural tourism," highlights the broader context in which music tourism operates. This theme reflects the interconnectedness between music and other cultural elements, such as festivals, community engagement, and heritage sites, positioning music tourism as a subset of cultural tourism.

The presence of Cluster #5, "music festivals," and Cluster #6, "social capital," indicates the social and communal aspects of music tourism. Music festivals are frequently studied for their role in fostering social interactions and community cohesion, while "social capital" suggests an exploration of how music tourism strengthens networks and relationships within and beyond local communities.

Finally, Cluster #7, "ordinary least squares," implies a methodological focus, potentially reflecting the use of quantitative approaches to analyze the economic, social, or behavioral aspects of music tourism. This indicates a growing reliance on advanced statistical methods to derive insights into the field.

Table 6 highlights the core themes and evolving trends in music tourism research, reflecting the field's dynamic development and expanding academic focus.

Foundational themes such as cultural economy (2006–2014, Strength: 1.63) underscore the economic significance of music tourism, emphasizing its role in supporting local economies through cultural products and events. Similarly, music tourism (2014–2016, Strength: 2.31) emerges as a central focus, encapsulating the exploration of music-driven travel motivations and its integration into broader tourism frameworks. The keyword events (2018–2020, Strength: 3.72) highlights the pivotal role of music festivals and concerts in attracting tourists, driving economic impact, and fostering cultural identity. Moreover, the term cultural tourism (2018–2019, Strength: 1.87) connects music tourism to the larger domain of cultural heritage preservation and exchange, reflecting its multidisciplinary relevance.

Emerging trends reveal a growing emphasis on visitor experience and destination sustainability. Keywords such as quality (2019–2022, Strength: 2.95) and loyalty (2022–2024, Strength: 2.79) demonstrate a shift toward evaluating service standards, visitor satisfaction, and long-term engagement with music tourism destinations. Tourism experience (2022–2024, Strength: 1.66) and place attachment (2022–2024, Strength: 1.95) signify the increasing focus on emotional and sensory dimensions of music tourism, showcasing the importance of creating immersive and meaningful visitor experiences. Additionally, the inclusion of PLS-SEM (2022–2024, Strength: 1.8) reflects the adoption of advanced methodological approaches to investigate complex relationships in tourism research. Collectively, these keywords illustrate the field's progression from foundational economic and cultural themes to nuanced studies on experiential quality and methodological rigor, offering a comprehensive understanding of the development and innovation in music tourism scholarship.

5. Discussion and Conclusion

This study applies bibliometric analysis using CiteSpace to examine the academic landscape of music tourism, based on 549 publications retrieved from the Web of Science database. From 1993 to 2024, research on music tourism has steadily increased, with growing academic attention dedicated to this topic.

The collaboration networks reveal that research efforts are concentrated among a few key authors, primarily based in Europe and North America, who address topics such as economic impacts, visitor behavior, and cultural preservation. Institutions like the University of Manchester and the University of California are pivotal contributors, frequently engaging in cross-cultural studies and innovative tourism product design. Nationally, European and North American collaborations dominate, but Chinese scholars have shown increasing participation in recent years, reflecting the growing internationalization of music tourism research. This comprehensive analysis not only fills gaps in previous qualitative studies but also lays a foundation for future interdisciplinary and cross-cultural investigations, providing insights into global trends and practices in music tourism.

The current study distinguishes itself from previous research by offering a systematic bibliometric analysis of music tourism, covering 549 publications from 1993 to 2024. Unlike earlier works, which often employed qualitative case studies or quantitative methods to focus on specific themes, such as the socio-cultural impacts of

music festivals (e.g., Gibson) or economic sustainability (e.g., Borges), this analysis provides a macro-level perspective on the field's evolution. Previous studies primarily concentrated on localized contexts or specific events, while this study identifies broader trends, such as the increasing integration of digital technologies and sustainability, and highlights underexplored regions, particularly in non-Western contexts (Alatawi et al., 2023). Additionally, while earlier research explored individual dimensions of music tourism, such as tourist behavior (Choi, Kim) or cultural heritage preservation (Cashman), this work reveals interdisciplinary connections and knowledge gaps, emphasizing the need for holistic approaches (Zhang et al., 2022).

The practical implications are significant. By identifying emerging trends, such as sustainability practices and digital innovation, the findings can guide policymakers and practitioners in designing eco-friendly and technologically advanced music tourism experiences. The emphasis on underexplored non-Western contexts provides actionable insights for fostering music tourism development in emerging markets, enhancing cultural preservation and economic growth. Furthermore, the mapping of global research collaborations highlights opportunities to strengthen partnerships between nations and institutions, fostering innovation and inclusivity. These insights bridge the gap between academic research and practical applications, supporting the sustainable development of music tourism globally.

Emerging research hotspots in music tourism reflect the evolving priorities of the field. Sustainability has become a major focus, with studies addressing eco-friendly practices in event management, carbon-neutral tourism models, and waste reduction strategies (Zhang et al., 2022). The role of digital transformation is also gaining attention, particularly the use of technologies such as virtual reality (VR) and augmented reality (AR) to enhance tourist engagement and expand accessibility (Li et al., 2024). Social media is recognized as a powerful tool for promotion and interactive communication, further highlighting the integration of digital innovation in music tourism (Adamış & Pınarbaşı, 2022). Another key area of interest is the exploration of sensory and experiential dimensions, where researchers investigate how immersive audio-visual effects and emotional engagement enhance tourist satisfaction and loyalty (Sousa et al., 2024).

Future research in music tourism should address existing gaps while expanding its scope. A critical direction involves exploring non-Western contexts, including Asia, Africa, and Latin America, where unique cultural dynamics and untapped music tourism potential remain underexplored. Sustainability will continue to be a pressing concern, with research needed on carbon-neutral event planning, ecological impacts, and sustainable tourism practices that balance economic growth with environmental responsibility. The integration of emerging technologies such as VR, AR, and data analytics offers vast opportunities for enhancing tourist experiences and improving marketing strategies. Additionally, future studies must examine the balance between cultural authenticity and commercialization to ensure that music tourism supports rather than commodifies local traditions.

Collaboration among researchers, institutions, and nations is essential for advancing the field. Scholars should engage with influential contributors, such as Ana Pinto Borges and Chris Gibson, who have significantly shaped music tourism's academic discourse. Institutions like Griffith University and Leeds Beckett University serve as exemplary models of interdisciplinary research and international collaboration. Strengthening partnerships between leading research nations, such as the United States and England, with emerging contributors like China, will foster global perspectives and innovation. Furthermore, regional collaborations within Asia-Pacific nations could explore the region's rich musical heritage and its integration into tourism development.

To advance the academic and practical contributions of music tourism, methodological innovation must be prioritized. Employing advanced statistical models, such as PLS-SEM, will provide deeper insights into tourist behaviors, market trends, and cultural impacts. Expanding case studies to include emerging markets and non-Western contexts will generate actionable insights for policymakers and practitioners. Moreover, bridging the gap between academic research and industry practice is essential for designing strategies that align with the evolving demands of music tourism. By addressing these directions, the field can progress toward more inclusive, sustainable, and innovative approaches to managing and promoting music tourism globally.

Appendix

Table 1. Author Contributions to Music Tourism Research by Year and Publication Count

Articles	Year	Authors
4	2016	Borges, Ana Pinto
4	2003	Gibson, Chris
4	2018	Choi, Hyun-ju
3	2013	Cashman, David
3	2018	Kim, Joon-ho
3	2009	Andersson, Tommy D
2	2009	Brunner-sperdin, Alexandra
2	2019	Ali-knight, Jane
2	2009	Peters, Mike
2	2011	Blesic, Ivana

Table 2. Prominent countries contributes to music tourism research

Quantity	Centrality	Year	Country
94	0.43	1999	USA
69	0.46	1998	ENGLAND
64	0.15	2008	PEOPLES R CHINA
55	0.15	2003	AUSTRALIA
54	0.19	2011	SPAIN
23	0.03	2008	SOUTH KOREA
18	0	2016	PORTUGAL

16	0	2011	TURKEY
16	0.05	1999	CANADA
13	0.01	2013	TAIWAN

Table 3. Main institutions contribute to research of music tourism

Frequency	Centrality	Year	Institution
10	0.01	2013	Griffith University
9	0	2014	Leeds Beckett University
7	0	2010	North West University - South Africa
6	0.01	2011	Kyung Hee University
6	0.02	2008	Hong Kong Polytechnic University
5	0	1999	University System of Ohio
5	0	2016	Sun Yat Sen University
4	0	2014	Erasmus University Rotterdam
4	0	2019	Arizona State University-Downtown Phoenix
4	0	2020	UOC Universitat Oberta de Catalunya

Table 4. Music tourism keyword list

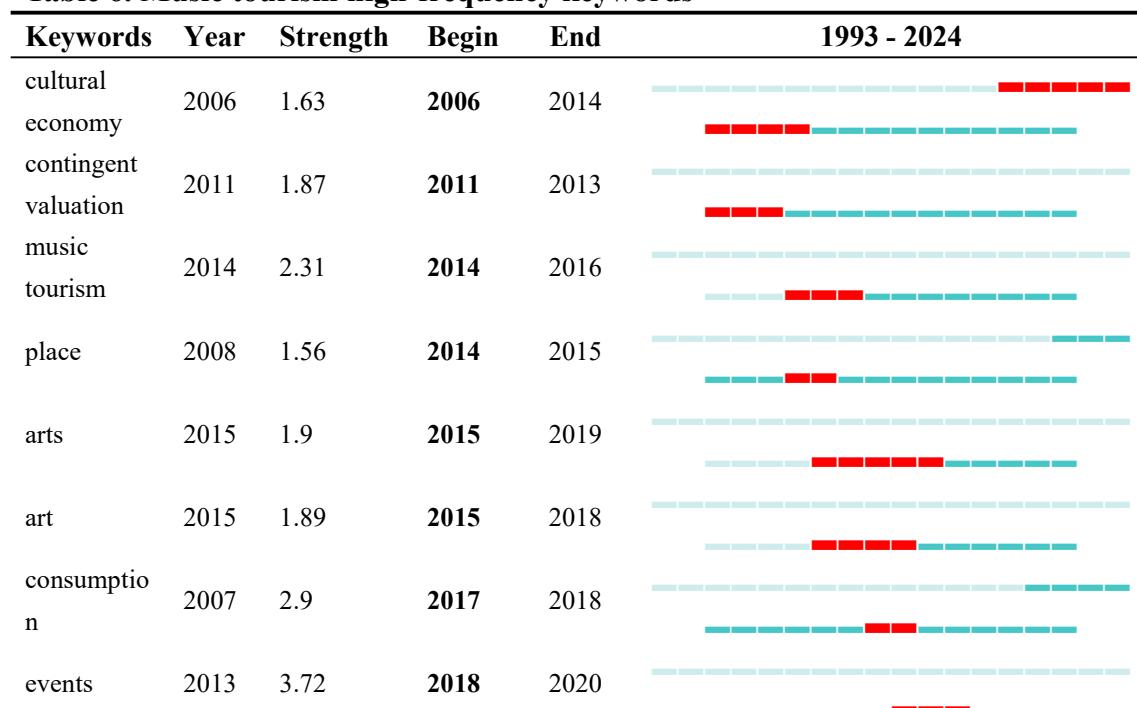
Frequency	Centrality	Year	Keyword
150	0.32	2004	tourism
91	0.32	2004	music
42	0.04	2012	satisfaction
41	0.13	2008	model
37	0.1	2016	music festivals
35	0.07	2007	impact
27	0.08	2008	place
26	0.04	2019	perceptions
24	0.03	2019	experiences
23	0.06	2007	behavior

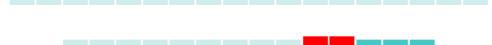
Table 5. Keyword cluster research table

Cluster	Centrality	Year	Key terms
0	0.721	2018	music festival; music tourism; cognitive appraisal theory; traditional festival; electrodermal activity destination image; consumer-based brand equity; souvenir-induced tourism; public place; experiential-reinforcing levers
1	0.778	2014	tourism; consumption; culture; ireland; social capital popular music; identity; place; regeneration; heritage
2	0.852	2013	customer satisfaction; structural equation modeling; experiential value; experiential marketing; emotional states brand loyalty; music industry; brand experience; brand satisfaction; artists brand

3	0.864	2013	place; australia; city; cultural economy; festival intangible cultural heritage; spatial distribution; tourism competition; festival branding; regeneration
4	0.876	2014	cultural tourism; event management; event tourism; cultural contradictions; environmental impact contingent valuation; segmentation analysis; cultural economics; certainty question; cultural festivals
5	0.814	2017	music festivals; rio lisboa; accessible tourism; social media; intangible heritage music tourism; experience economy; creative industries; cultural policy; place branding
6	0.855	2017	music festival; festival tourism; community well-being; socio-cultural benefits; rural community social capital; life satisfaction; local festival; informal social ties; subjective well-being
7	0.882	2021	ordinary least squares; weighted regression; population demographics; systemic analysis; economic impact economic impact; typical products; summer jamboree; agri-food sector; systemic analysis
8	0.984	2017	causality; computational social science; data analytics; econometrics; e-commerce; empirical research; fintech; fusion analytics; music popularity; stock trading; policy analytics; tv viewing; video-on-demand (vod)
9	0.988	2005	alcohol; cocaine; drugs; ecstasy; recreation; tourism

Table 6. Music tourism high-frequency keywords



destination	2018	2.38	2018	2019	
cultural tourism	2006	1.87	2018	2019	
quality	2019	2.95	2019	2022	
management	2016	2.13	2019	2022	
experiences	2019	2.09	2019	2020	
music festivals	2016	2	2019	2021	
perceptions	2019	1.85	2019	2021	
adaptation	2019	1.47	2019	2020	
impacts	2020	1.94	2020	2021	
event	2020	1.7	2020	2022	
visitors	2021	2.2	2021	2024	
popular culture	2021	1.82	2021	2022	
loyalty	2019	2.79	2022	2024	
service	2022	2.08	2022	2024	
place attachment	2019	1.95	2022	2024	
PLS-sem	2022	1.8	2022	2024	
tourism experience	2022	1.66	2022	2024	

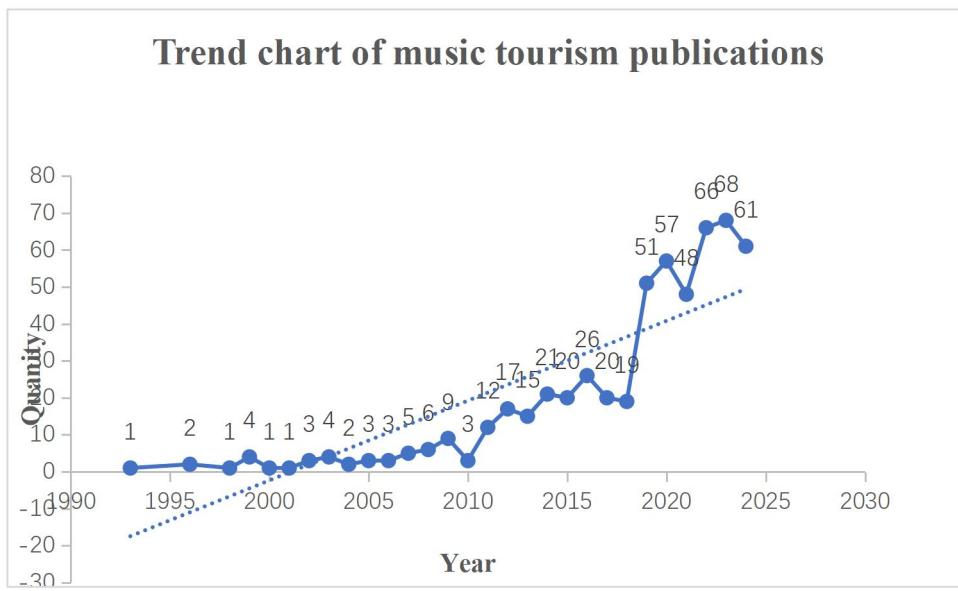


Figure 1.

Publication Trends in Music Tourism Research



Figure 2. Co-occurrence of authors in the research of music tourism

CiteSpace, v. 6.3.R3 (64-bit) Advanced
November 17, 2011, 11:36:44 PM CST
WoS: C:\Users\lily\Desktop\omic\tourism\data
Timestamp: 1993-2024 (Slice Length=1)
Selection Criteria: g-index (k=25), LRF=2.5, L/N=10, LBY=5, e=1.0
Number of WOS: 22 (Density=0.0536)
Nodes Labeled: 1.0%
Pruning: None
Excluded: P

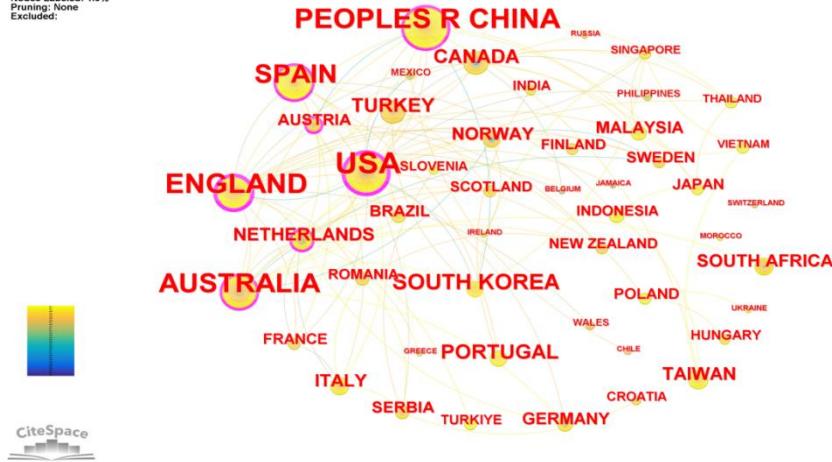
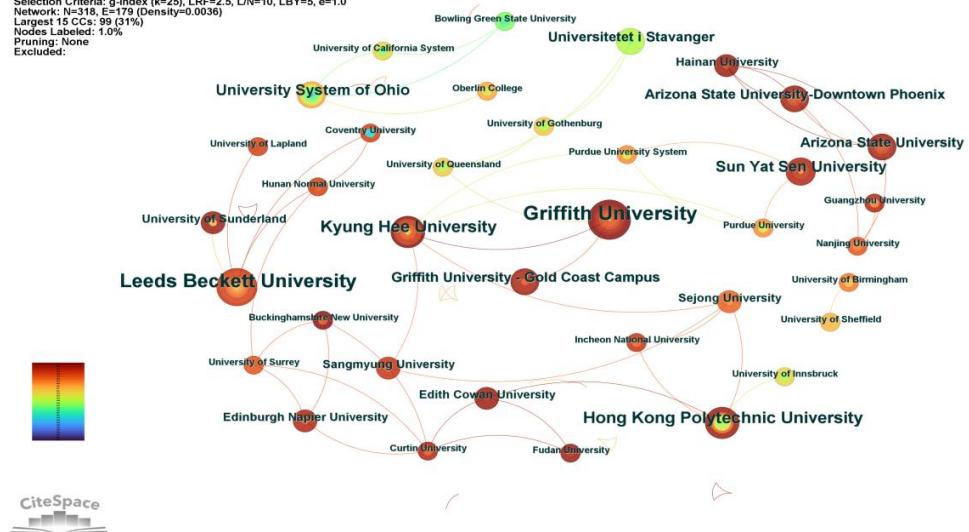


Figure 3. Knowledge map of global collaboration network in music tourism

CiteSpace, v. 6.3 R3 (6-bit) Advanced
 November 17, 2024, 10:40:30 PM CST
 WoS: C:\Users\1\Desktop\music_tourism\data
 Timeline: 1990-2024
 Selection Criterion: g=10 (Max k=20), LRF=2.5, LN=10, LBY=5, e=1.0
 Network: N=318, E=179 (Density=0.0036)
 Largest 15 CCs: 99 (31%)
 Node Size: 1.0%
 Pruning: None
 Excluded: Universi



research

Figure 4. Knowledge Map of Institutional Collaboration Network in Music Tourism Research

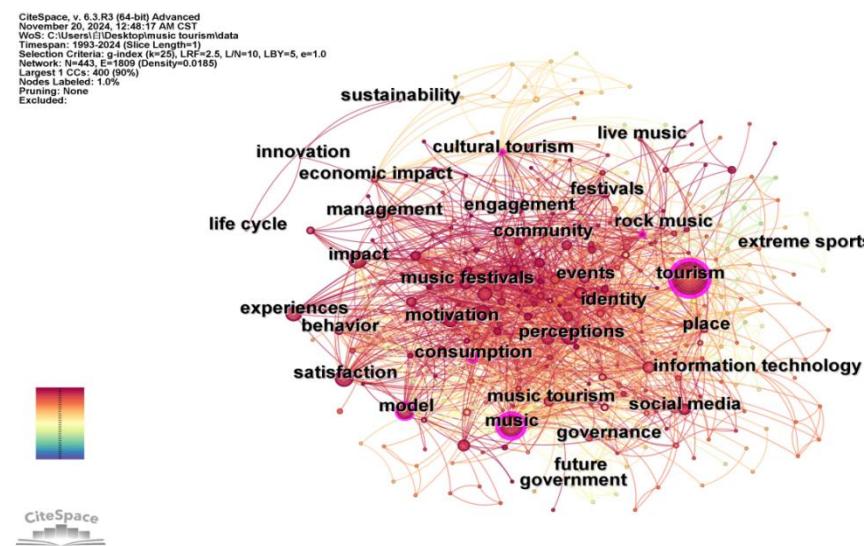


Figure 5. Knowledge Structure and Emerging Trends in Music Tourism Research (1993–2024)

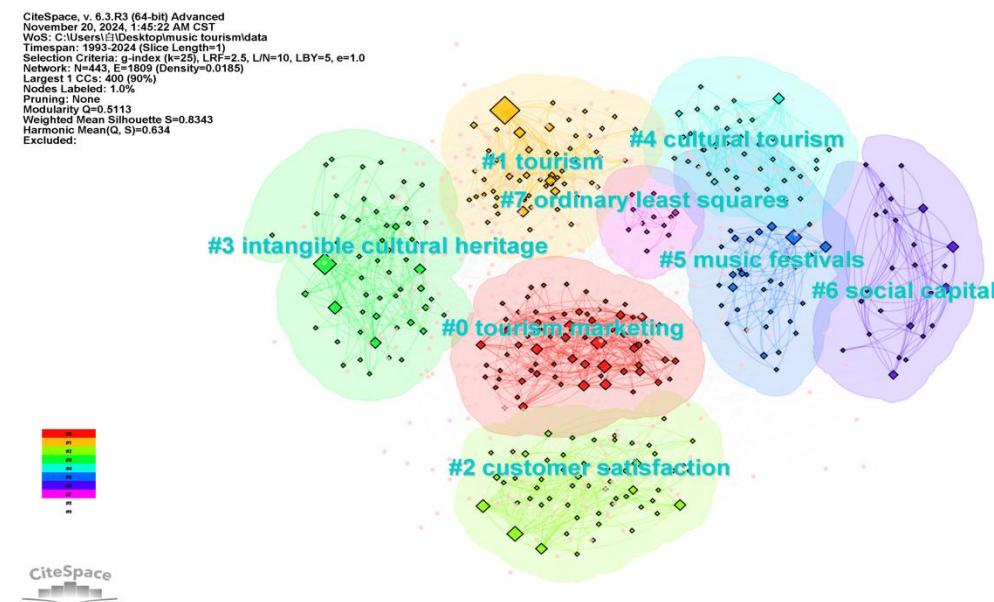


Figure 6. Keyword Clustering Map of Music Tourism Research Themes (1993–2024)

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