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## Filmturisme

På engelsk kalt “film tourism”, “filminduced tourism”, “cinematic tourism”, “television tourism”, “movie tourism” og “screen tourism”. Filmturisme innebærer å besøke land og steder fordi det der har blitt spilt inn filmer og TV-serier (Büchler 2015 s. 6). “ ‘Film tourism’ is a specific pattern of tourism that drives visitors to see screened places during or after the production of a feature film or a television production.” (Stefan Roesch sitert fra Büchler 2015 s. 6). Det kan f.eks. være å besøke landskaper, minnesmerker, bygninger og gater, men også kunstig konstruerte filmsettinger og temaparker. Filmer og TV-serier blir “marketing- and brandingtools”. Fans utvider gjennom å reise den betydningsrikdommen de har funnet i filmene (Knipp 2014).

“Film is to literary tourism what the Boeing 747 was to the mainstream tourism – a major booster for mass tourism.” (Sue Beeton sitert fra Büchler 2015 s. 14)

Hos filmfans kan det å besøke et område eller en by (stedet for filminnspillingen) skape en forbindelse mellom realitet og fiksjon som blir en fascinerende erfaring (Büchler 2015 s. 8). Filmfans vil blant annet vite hvor likt det fysiske stedet er slik det ble opplevd i filmen. De sammenligner den reelle lokaliteten med filmens framstilling. I en undersøkelse viste det seg at fans av James Bond-filmer hadde med seg opptak av disse filmene når de som filmturister reiste til steder der det hadde foregått innspilling. De medbrakte opptakene ble brukt til å sammenligne film og virkelighet (Büchler 2015 s. 8).

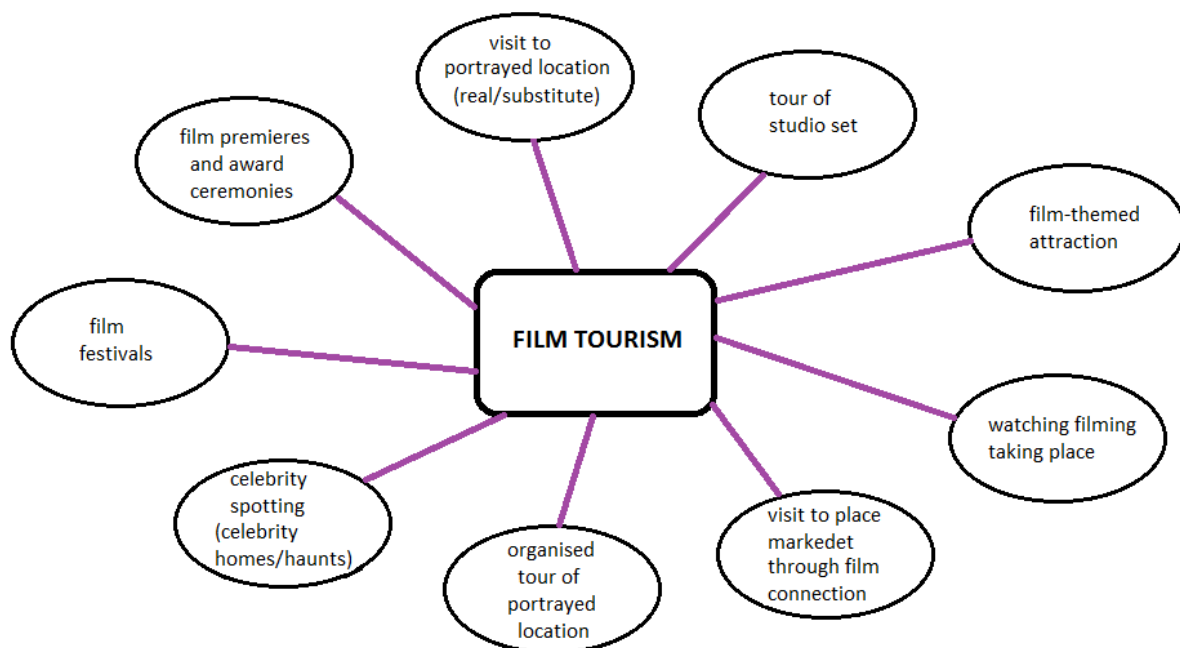
“[F]ilm images attract people to the scenery and landscapes of lesser known locations, while the stories, themes, events and actors in the films create a particular feeling, sentiment and viewpoint of the places visited. [...] some people visit certain locations only because they have seen them on screen; however, they may not necessarily have any previous knowledge about those locations. [...] in order to generate tourism benefits, films need to present a strong story with a positive uplifting tone where place plays a key role in the plot” (Bakiewicz 2015 s. 60).

Turisme inspirert av filmer, TV-serier, bøker eller fiktive verdener i andre medier har blitt gitt samlebetegnelsen “Fictional Media Tourism” (Knipp 2014). Det er likevel vesensforskjeller mellom de som kun kjenner en fiktiv verden fra bøker og de turistene som har bilder fra filmmediet i hodet når de kommer til reisemålet. En

undersøkelse viste at filmturister oftere enn litteraturturister blir skuffet, som kan henge sammen med at alt virker vakrere eller større på film enn det er i virkeligheten (Knipp 2014).

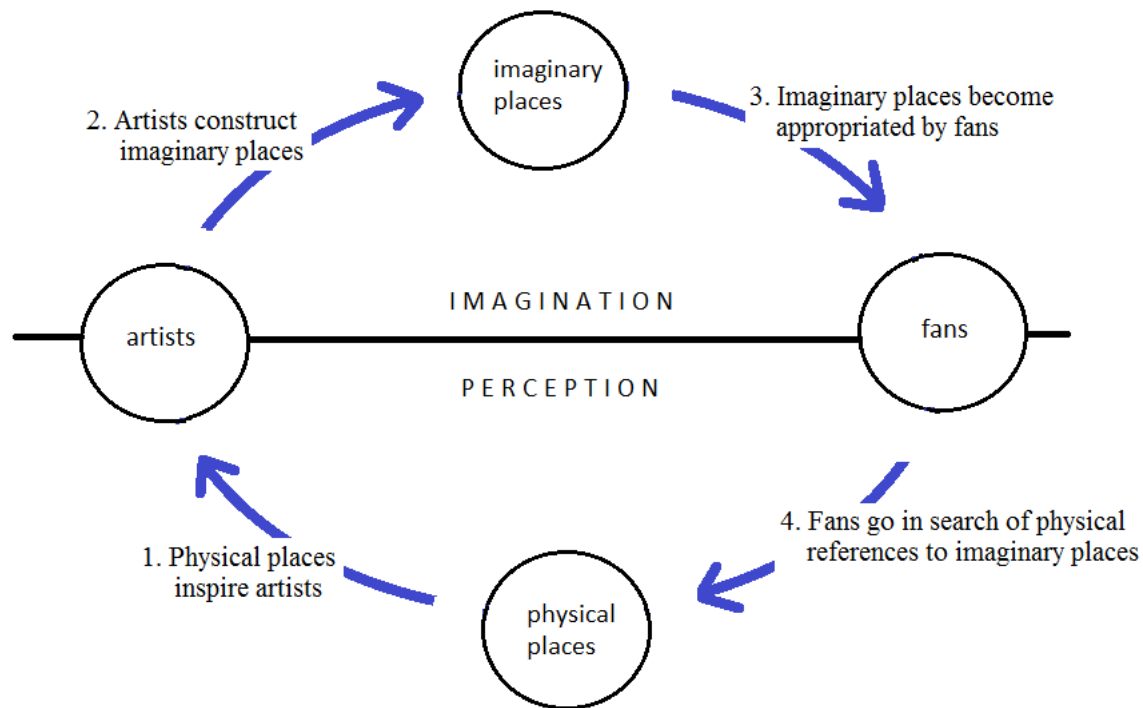
Ifølge Stefan Roesch begynte filmturismen i 1935 etter at *Mutiny on the Bounty* (regissert av Frank Lloyd) gikk på kino. Filmen gjorde innspillingsstedet Tahiti til et ettertraktet turistmål (gjengitt fra Büchler 2015 s. 13). “Film-induced tourism was already discernible before the Second World War with the release of an early feature film in 1939 entitled *The Mutiny on the Bounty* [...] which influenced visits to Tahiti, turning it into one of the most visited tourist destinations almost overnight.” (Bakiewicz 2015 s. 62) Enda større gjennombrudd for denne typen reising kom på 1940- og 50-tallet knyttet til filmer som *The Third Man* (1949), *Niagara* (1953) og *The Bridge on the River Kwai* (1957). I Wien fantes det 65 år etter innspillingen av *The Third Man* rundturer for fans og et museum med rekvisitter fra filmen (Büchler 2015 s. 13).

Ulike former for filmturisme:



(gjengitt fra Connell 2012) “Celebrity haunts” er steder der kjendiser har vært og uttalt seg rosende om. En smigrende omtale av et geografisk område, en by eller et land kan gi mange lyst til å reise dit. Kjendisen kan ha vært på stedet i forbindelse med en filminnspilling.

Det er vesentlige sammenhenger mellom den reelle verden som turisten besøker og den “verdenen” som turisten har med seg i form av fantasier og ønsker:



(figur av Stijn Reijnders; Büchler 2015 s. 7)

“Within the context of postmodernity, it has become accepted that media cultures create demand for new destinations and forms of tourism, through what Urry and Larsen (2011: 116) term the “mediated gaze”. Arguably, it has become impossible to think about place and space without engaging with a range of images, performances, interpretations and texts. [...] Morgan James (2006: 199) refers to the “emotional territory” that film occupies in the depiction of place.” (Connell 2012)

Noen filmturister er primært interessert i å finne ut hvordan innspillingsstedet ligner eller er annerledes enn hvordan det framstår i filmen, altså av nøyaktighet og hva som ble framstilt realistisk. Andre filmturister har først og fremst en emosjonell og intuitiv tilnærming til innspillingsstedet, og vil komme så nær filmens fiktive verden som mulig gjennom den reelle geografien – de vil dukke inn i den imaginære verdenen på enda en måte, gjerne ved å se verden gjennom filmkarakterenes øyne (Büchler 2015 s. 9). Turistene kan ønske at grensene mellom fiksjon og realitet blir flytende, slik at det blir mulig å “reise inn i” en utvidet versjon av den fiktive verdenen gjennom å bevege seg i den virkelige verden (Knipp 2014).

“Visiting a film site is somewhat akin to what the sociologist Maffesoli (1996) refers to as neo-tribalism, where a transitory, emotionally-driven community with a strong collective affinity unite in search of an object of desire. Hills (2002: 145) postulates that media-fan tourism is an “affective-interpretive process” that redefines space, creating “cult geographies” and a physical focus for activity, and

that this idea of cult geography is best observed as fan attachment to non-commoditized space, or indirectly or unintentionally commoditised space.” (Connell 2012)

“A visit to a film site by a film fan may result in enormous satisfaction or disappointment. [...] Experiencing the ‘authentic’ filming location takes several forms, but there is a major dividing line between commercialised tour experiences where the experience is formal and structured, and the unofficial, real place that simply presents itself as a place or space with no formal or commercial structure for film tourists. That film tourism locations should become contested is easy to see. Fans of a film/television show are likely to favour a physical ‘anchorage’ at which they can direct their interests but it appears that place responses largely depend on the tourist’s relationship with space, commoditisation, film characteristics and place, as well as socio-psychological factors, and this combination impacts on the film tourist experience.” (Connell 2012)

Den enorme filmsuksessen til *The Sound of Music* (1965; regissert av Robert Wise) gjorde Salzburg og byens omgivelser i Østerrike verdenskjent og lokket i mange tiår turister. Så sent som i 2015 var det, ifølge en informasjonsside på Internett om Salzburg, 300.000 besøkende som ville se filmens innspillingssteder og delta på en av de mange rundturene i området (Büchler 2015 s. 13).

“Devils Tower National Park was made famous in *Close Encounters of the Third Kind*. After the film (1977) visitation rose 74 percent and then when released on television in 1980 a 39 percent increase in tourists was recorded [...] Riley (1994) goes on to note that 11 years after release (1989) 20 percent of tourists claimed ‘*Close Encounters*’ was the first point of knowledge of the area. [...] for the vast majority of visitors to the site, the film constructed awareness of the Devils Tower National Park. For those that already knew it existed, the film additionally re-constructed perceptions of the destination’s availability, in that it was perceived to be more accessible through factors such as cost, distance, and time. Thus, the film did play a role, and a very important role, in the increased demand for a site.” (Croy 2008 s. 13-14)

“[T]he *Get Carter* Appreciation Society [fans av en britisk gangsterfilm fra 1971, regissert av Mike Hodges] organises an annual walk in Newcastle, UK to pay homage to the iconic sites featured in the 1971 film. There are many examples of similar annual events associated with the fans of films and television shows and the cult followings that develop around certain productions can be conceptualised in terms of pilgrimage, e.g. the annual convention at Portmeirion, Wales to celebrate the 1960s television series *The Prisoner* regular attracts a large audience of aficionados (including the former lead role Patrick McGoohan)” (Connell 2012).

Den romantiske komedien *Notting Hill* (1999; regissert av Roger Michell) førte til “10 % increase in tourists in one month” for Kenwood House i England (Croy 2008

s. 44). *Saving Private Ryan* (1998; regissert av Steven Spielberg), en krigsfilm om invasjonen i Normandie og slutten av 2. verdenskrig, ledet til “40 % increase in American tourists to Normandy” (Croy 2008 s. 44). Den historiske dramafilmen *The Last of the Mohicans* (1992; regissert av Michael Mann) gjorde Chimney Rock Park i USA langt mer kjent: “Attendance increased 25 % after the release of the film, and an additional 3 % the following year” (Croy 2008 s. 44).

*The Vertical Ray of the Sun* (2001; regissert av Tran Anh Hung) “affected respondents’ discretionary travel image of Vietnam. Respondents’ existing construct of what is Vietnam changed, indicating respondents’ familiarity and complexity of image increased through watching the film. The increased familiarity means that respondents’ understanding of Vietnam as place increased [...] Vietnam has generated a more positive travel destination perception on many attributes due to watching *The Vertical Ray of the Sun*.” (Croy 2008 s. 258 og 260)

“A number of British, as well as international television programmes, encouraged and stimulated tourism activities in the locations associated with them (Connell, 2005; Croy & Walker, 2003; Kim & Long, 2012). The BBC’s *Pride and Prejudice* television series, for example, used the National Trust’s Lyme Park in Disley, Cheshire to represent Mr Darcy’s extraordinary Pemberley Hall, leading to a 178 % increase in visitor numbers to 91,437 compared with 32,852 in previous years (Tooke, 1999). In addition, the BBC received a prestigious award from the British Tourist Board in 1996 for its exceptional contribution to tourism (Sargent, 1998). A more recent example of television series influencing demand to a destination is *Breaking Bad* [...] drawing the viewers to the city of Albuquerque in New Mexico in search of Heisenberg’s hometown (Lonely Planet, 2015). [...] Indeed, a number of television programs, such as soap operas or television series have initiated a wide range of television-themed products such as the *Coronation Street* experience – Granada Studio Tour (Couldry, 1998), and Brother Cadfael Car Trails in the Shropshire countryside (Shropshire Tourism, 2012). Following the showing of the popular series *Heartbeat*, the part of North Yorkshire that featured in the series was branded “Heartbeat Country”. Edensor (2001) argues that television series and dramas, mapped on to the landscape in which they are set, distinguishes these places through the production of a theatrical signature by which the viewer acquires familiarity with the places.” (Bakiewicz 2015 s. 58-59)

Før en film blir utgitt på DVD eller Blu-ray hender det at det forhandles mellom turistorganisasjoner i landet der filmen ble innspilt og filmselskapet som har produsert den, fordi ekstramateriale om landet som filmen ble innspilt i kan øke turismen til dette landet (Büchler 2015 s. 44).

Ansvarlige myndigheter for turisme i Skottland prøvde å dra nytte av filmen *Rob Roy* (1995; regissert av Michael Caton-Jones) da denne gikk på kino. Det ble vist en slags “bilde-trailer” med fotografier fra Skottland før kinovisningene (Büchler 2015 s. 42).

“Edensor (2001) outlines various film tourism branding projects in the UK (including *Heartbeat Country*, *Herriot Country* and *Braveheart Country*). In the case of *Braveheart*, Edensor (2001: 69) relates how the local tourist board produced a dramatic, promotional film designed for international transmission in cinemas prior to *Braveheart* showings, combining scenes from the film with scenes around the Stirling area and the Wallace Monument, after which it was no surprise that it created a large increase in international tourists to the area.” (Connell 2012)

“Kim and Long (2012) further the discussion by claiming that a film’s genre characteristics play an important role in influencing visitors’ behaviour, such as motivation, expectations and experience. This is especially visible with historic films (Frost, 2006; Butler, 2011) which feature historical characters, such as William Wallace in *Braveheart*. Neither the William Wallace Monument nor Stirling Castle featured in *Braveheart* but, due to their associations with the period and characters in the film, they both experienced substantial and long-term increases in visitor numbers after the film was released (Croy & Walker, 2003; UK Film Council, 2007). Butler (2011) claims that it is the plot, storyline, actors and values of the film, rather than its location, that attracts viewers in the first instance. In addition, visitors are more attracted to sites which are strongly associated with the story seen in a film, rather than sites which solely serve as a backdrop to the film and have little or no connection to the story (UK Film Council, 2007).” (Bakiewicz 2015 s. 61)

“*Braveheart* was predominantly filmed in Ireland, which caused a problem for the marketing campaign as it created issues with authenticity – namely the audience believed that the film took place in Scotland, where the story was set. Beeton (2005) describes this as mistaken identity – where films or television series are shot in a place that looks, or is made to look, like another, often in other countries for financial reasons. Bolan, Boy and Bell (2011, p. 105) termed this phenomenon as displacement and defined it as “the situation where a movie is shot in one place but in reality is representing somewhere else entirely”. That said, *Braveheart* is a classic example of displacement of place through the substitution of one location for another. [...] there is a risk that “tourist consumption of simulacrum landscape and cultures will overwrite specific histories of actual places and cultures” (Tzanelli, 2004, p. 38).” (Bakiewicz 2015 s. 77)

“Angkor, a World Heritage Site in Cambodia [...] The representation of Angkor in Hollywood blockbuster films, such as *Tomb Raider* and *Transformers*, resulted in a clash between the management’s vision and aspiration of highlighting the site’s cultural aspects and authenticity, and the media representation which is not concerned with the site’s cultural and historical integrity (Winter, 2002). This is because the media representation of heritage sites is entrenched in a “superficial, reductive” mode aesthetically determined by the Hollywood cinematography paradigm; whereas, heritage sites are rooted in the notion of heritage constructed

from the “modernist distinctions between high and low culture” (Winter, 2002, p. 323). In addition, the *Tomb Raider* and *Transformers* films, and related marketing activities, changed the site’s meaning into a more contemporary one by creating new competing narratives (Winter, 2002).” (Bakiewicz 2015 s. 79)

“[T]he majority of visitors at Alnwick Castle expected the connection with the HP [= Harry Potter] films at the site and, thus, sought to engage with HP-inspired interpretation. Thus, to a large extent, their experience of the site was mediated by the HP films. Heritage interpretation based on HP created a form of theatre in which they could actively participate. Nevertheless, visitors’ expectations of what could be seen and experienced at AC [=Alnwick Castle i Northumberland i England] differed from visitor to visitor. On the basis of the findings, four different types of visitors have been identified at the site, based on their preferences for heritage interpretation:

*Vigorous HP Followers* – Visitors who were actively looking for interpretation based on the HP films and not necessarily the one based on the Castle’s history

*Unconventional HP Seekers* – Visitors who wanted to see even more of Harry Potter-inspired interpretation, thus seeking interpretation specifically based on Harry Potter films

*Versatile Adventurers* – Visitors for whom amalgamation of historical aspects with Harry Potter fictional world in the provision of heritage interpretation played an important role in constituting their experience

*Passive Stumblers* – Visitors who wanted to see more of the history of the Castle and less of Harry Potter, thus were not seeking HP inspired interpretation, though they did not mind stumbling on this type of interpretation.” (Bakiewicz 2015 s. 263)

“[T]he film *Seven Years in Tibet* depicted Tibet in a romanticised way, omitting significant aspects of the high level of development in Tibet and the presence of Chinese people which, on arrival, caused visitors’ puzzlement and surprise, as the real Tibet differed significantly from the film version (Mercille, 2005). What is more, people who are exposed to films in which places are depicted and then consequently visit them may still refer to the film’s stories in describing the visited location” (Bakiewicz 2015 s. 73).

I mange tilfeller kjenner de som reiser både boka og filmen(e) basert på boka og lignende filmer, slik at det er en kombinert litteratur- og filmturisme. Det er uklare skillelinjer mellom turisme som er inspirert av bøker, filmer og TV-serier. Dette gjelder f.eks. mange som reiser til Romania for å oppleve “Draculas verden”. Det har blitt spilt inn tallrike filmer som dreier seg om vampyren Dracula, enten basert på bøker eller ikke. Fans av forskjellige filmer og verk i andre medier har reist til Romania for å oppleve stemningen fra disse verkene, se historiske monumenter osv. (Büchler 2015 s. 14). Sentrum for aktivitetene er Bran Castle, et gammelt slott som på grunn av en viss likhet med Bran Stokers beskrivelse [i romanen *Dracula*,

1897] av Draculas slott har blitt utnyttet i turistøyemed (Knipp 2014). Flere tusen turister besøker årlig dette slottet. Dessuten har det i Romania blitt etablert mange “Dracula Initiation Trips” og “Fan Trips”. På en av nettsidene som reklamerer for en slik tur, står det: “We assume you have the standard apprehension of Dracula, of vampires in general – derived from many films and few books. You may, on the contrary, be well informed, but you did not yet measure your knowledge up against the reality.” (sitert fra Knipp 2014)

I Australia samarbeidet organisasjonen Tourism Australia med et filmselskap og investerte millioner i filmen *Australia* (2008; regissert av Baz Luhrman). Filmen skulle bli en blockbuster og lokke turister til Australia. De kjente australske skuespillerne Nicole Kidman og Hugh Jackman ble castet. Tourism Australia drev i flere måneder kampanje for filmen, før den kom på kinoer. Markedsføringen kostet 40 millioner dollar (Büchler 2015 s. 39). Håpet var at det storslagne landskapet som ble vist i filmen skulle lokke turister. Tourism Australia vurderte til slutt investeringene som lønnsomme, selv om filmen ikke ble en enorm suksess.

Til noen filmer eller et lands filmproduksjon blir det lagd “movie maps”. Det første skal ha blitt lagd av turismeorganisasjonen VisitBritain i 1996. På VisitBritains kart ble det vist 200 forskjellige innspillingssteder for filmer og TV-serier som strakk seg over 60 år med britisk filmproduksjon (Büchler 2015 s. 41). I 2004 produserte Santa Barbara Conference and Visitors Bureau i California en “Location Guide” for innspillingsstedene for filmen *Sideways* (2004; regissert av Alexander Payne), en guide som byrået vurderte som en lønnsom investering. Det ble dessuten tilbudt “Film Walks” tilknyttet *Sideways*.

“[T]he *Inspector Morse* Tour has been one of the most popular tours in Oxford, UK, while in Sweden the similar detective series *Wallander* has given rise to a guided tour, visits to the film studio and a self-guided map tour to cater for tourist demand. The tour in itself can become the main form of consumption, particularly given the value-added element of personal interactions with a tour guide and other tourists.” (Connell 2012)

“Themed innovations [...] include: hotel packages with inclusive film tours, production of souvenirs, stage set or studio tours, themed food and drink, and photography opportunities at key film sites. There are many examples of these innovations, including *Sex and the City* themed breaks in the Paris Hotel used in filming, accompanied by Carrie’s favourite cocktail drink on arrival; and *Wallander* self-guided tours in Ystad, where participants can sit in the eponymous character’s favoured café table and eat ‘Wallander Cake’.” (Connell 2012)

Kurt Wallander er etterforskeren i den svenske krimforfatteren Henning Mankells bøker. Bøkene har blitt adaptert til TV-serier, blant annet en serie der den engelske skuespilleren Kenneth Branagh spiller Wallander, filmet i Ystad i Sverige (og noen andre steder). Wallander-bøkene og -filmene regnes som såkalt Nordic Noir. “The



success of Wallander tourism in Ystad has inspired a range of film tourism initiatives, which represent a new kind of creative and strategic collaboration between tourism, regional authorities and the television drama industry. Thus, Nordic landscapes and climate have become a commodity. [...] Visit Sweden in London made a promotional campaign in 2009 called *Colours for a Swedish Lifestyle* that was inspired by the British *Wallander* series and its visual aesthetics. Since 2009 the municipality of Ystad has organized annual international conferences about film tourism, *Mixed Reality* [...] the film tourist app *In the Footsteps of Wallander* [...] allows the user to follow in the footsteps of inspector Kurt Wallander. It guides the user to film locations and actual places referred to in the novels and films. When using their mobile phone, users can visit the film locations and well-known places from the television series and novels and re-enact all the crime scenes, while listening to the narrative, watching images, and reading about the inspector and the city. The app offers a choice of three languages (Swedish, English and German) and a related website where users can prepare their visit, find their way around and get information about a number of crucial locations from the series. The places are presented with picturesque landscapes images (and colours) that are recognizable from the series. The app uses location-based technology and navigates while the tourist is walking the visitors are coming to Ystad to see and recognize places, houses, streets and views from the novels and the television series.” (Anne Marit Waade i [https://kipdf.com/nordic-noir-tourism-and-television-landscapes\\_5addaa967f8b9a8d9d8b45bb.html](https://kipdf.com/nordic-noir-tourism-and-television-landscapes_5addaa967f8b9a8d9d8b45bb.html); lesedato 25.03.22)

*Millennium*-trilogien av den svenske forfatteren og journalisten Stieg Larsson ble en internasjonal suksess, og bøkene ble filmet. “[T]he media coverage for Sweden gained from the *Millennium* films has been calculated at SEK 960 million (EUR 106 million).” (Connell 2012)

“In the UK, film has featured as a distinct arm of the VisitBritain marketing portfolio since the 1990s, while the 2004 Visit America Alliance inbound television (TV) marketing campaign featured the line: ‘*you’ve seen the movies, now visit the set*’. Likewise, the New Zealand Tourism Ministry has harnessed the positive nation images in films like *The Piano* and *Whale Rider*, and the hype created through *The Lord of the Rings* to stimulate awareness and tourist visits through strongly associated marketing initiatives.” (Connell 2012)

Peter Jacksons *The Lord of the Rings*-trilogi (2001-03) bidro til økt turisme på New Zealand. Flere firmaer etablerte turer til steder der filmene var innspilt, firmaer som Rover Ring Tour og Nomad Safaris. Sistnevnte økte i årene 2002-04 sin omsetning med 500 % takket være sine *Lord of the Rings*-omvisningsturer (Büchler 2015 s. 61). Ian Brodie ga i 2002 ut en *The Lord of the Rings Location Guidebook*, som internasjonalt ble solgt i 200.000 eksemplarer (Büchler 2015 s. 61). “Since the first screening of the *Lord of the Rings: the Fellowship of the Ring* in 2001, New Zealand has become the embodiment of Middle-earth to millions of moviegoers and Tolkien readers the world over. This definitive full-colour guidebook updated

in 2011 showcases the principal movie-set locations around New Zealand as seen in all three films. A perfect reference book for everyone enchanted by the beauty of the locations in the movie trilogy, it contains valuable background information and exclusive anecdotes about the filming, with sections written specially by Sir Peter Jackson, Alan Lee, Sir Richard Taylor and Barrie Osborne, plus contributions from the cast and crew. Also includes:

- Exclusive movie and new location photographs.
- Specialty maps and location directions.
- GPS references to location sites.
- Touring information for travellers including accommodation and restaurants.
- Useful Internet addresses.” (<https://www.ianbrodie.net/portfolio/the-lord-of-the-rings-location-guidebook/>; lesedato 16.03.22)

“Visiting Magical Hobbiton in The Shire, New Zealand [...] You can visit plenty of locations where the Lord of the Rings movies were filmed in New Zealand, but none of them transports you to Middle Earth like Hobbiton does. On the Hobbiton Movie Set you’ll find the lush rolling hills of The Shire where you can wander past Hobbit Holes and have a drink in the Green Dragon Inn. [...] A temporary set was built on the farm and the filming of Lord of the Rings began in 1999 and took three months. Afterwards the set was demolished, but when the movies were released to enormous success, fans were keen to visit the site. So when Peter Jackson returned to film The Hobbit trilogy in 2009, this time they decided to build a permanent set of 44 Hobbit Holes and the Green Dragon Inn. In 2012 the Hobbiton Movie Set opened to the public for tours and became one of the most popular New Zealand tourist spots. [...] Hobbiton tours begin at The Shire’s Rest where there’s a ticket centre, gift shop, garden bar, and cafe with beautiful views over the countryside. [...] Some of the doors are large so that during filming humans looked hobbit-sized, while others are small to make Gandalf the Wizard look tall. [...] It’s difficult to distinguish between what’s real and what’s a prop. [...] A large tree grows above it – although it looks authentic, this tree isn’t real and it took a huge amount of work to recreate it manually. [...] Hobbiton and The Shire are located in Matamata on the North Island.” (<https://www.neverendingvoyage.com/hobbiton-movie-set-new-zealand/>; lesedato 16.03.22)

I studien *Film-induced Tourism* (2005 og 2016) skriver Sue Beeton: “The general public’s desire for contact with ‘celebrities’ has also been suggested as a powerful tourism motivator. Is it the opportunity to live the fantasy of the celebrity status of film?” (Benton i <https://www.degruyter.com/document/doi/10.21832/9781845415853/html>; lesedato 05.02.22) Boka baserer seg bl.a. på “the work of two major international research groups based in Japan and the Netherlands [...] Both groups have produced a wide range of integrated outputs, from seminars and conferences to journal articles, edited books and monographs, presenting an impressive range of understandings and depth of knowledge. What can be seen is an emerging focus on film-induced tourist experiences such as pilgrimage and the ways that fans engage,

which is quite different from the ‘incidental’ film tourist who may visit a film site. Fans are highly focused and driven in their desire to experience these destinations and sites or sets of filming.” (<https://www.taylorfrancis.com/chapters/edit/10.4324/9781003219866-27/film-induced-tourism-experience-sue-beeton>; lesedato 16.03.22)

I turist-øyemed ble det lagd “a ‘Movie Map’ developed by the Australian Film Commission in the 1990s, showing the sites of films from *Ned Kelly* to *Man from Snowy River* and *Babe*. Persuasive economic arguments have been presented regarding the money and jobs brought to a town or region during the filming process, such as US\$ 21m and 183 full-time jobs to Illinois during the filming of *A Thousand Acres* (Anon, 1998). [...] the case of *Baywatch* where the residents of the site chosen in Australia for the series (Avalon Beach, north of Sydney) protested vehemently against the series, and eventually the producers chose to film the new series in Hawaii. Coincidentally, the Hawaiian Tourism Authority, in its first ever Strategic Tourism Plan, has identified encouraging filming in the state as one of its key tourism promotion strategies (Hawaii Tourism Authority, 1999). [...] An influx of visitors is not always welcome or advantageous, with many country towns unsuited to supporting the concomitant tourism growth because of limited infrastructure, facilities and services. In most cases the local community did not seek to be the site for the filming, yet they are left to cope with the consequences of increased traffic, crowding and pollution. A pertinent example of this is the town of Goathland (the town portrayed as Aidensfield in the English TV series *Heartbeat*) where it was found that although the township of 200 residents had up to 1.1 million annual visitors, hoteliers were experiencing lower occupancy levels than prior to the success of the series (Demetriadi, 1996). This small country town had been a quiet tourist retreat, now found itself repositioned as a significant day visitor attraction. Consequently, there has been a fundamental change in the nature of the village and its relationship with visitors, which has become more resentful due to crowding and the loss of opportunities for the local community to use its own facilities.” (Sue Beeton i <http://www.regional.org.au/au/countrytowns/change/beeton.htm>; lesedato 05.02.22)

“Barwon Heads, a small coastal town in southern Australia [...] is the setting for the television series, *Sea Change*. The series’ popularity appears to stem from the viewers’ desire for the simple qualities of life represented by the small town rural idyll portrayed in the series. [...] The 13 part series based on a stressed-out city lawyer moving to a small seaside town to “rediscover” herself and her children, *Sea Change*, went to air on ABC TV in Australia in May 1998. The first series was extremely successful, consistently rating in the 20s, attracting up to 1,715,000 viewers across Australia’s main cities. Filming of a second series commenced in November 1998, going to air in March 1999. The second series has been even more popular than the first, becoming Australia’s most popular drama series, attracting over 2,279,000 viewers in the five capital cities by the end of the second series – the ABC’s highest rating since the introduction of the peplemeter system in 1991

(*The Age*, 23 September, 1999). Fans of the program have been visiting Barwon Heads, the site of the program's fictitious Pearl Bay to view the main sites of the show, namely the Beach House where one of the main characters, Laura, lives and Fisherman's Wharf, Diver Dan's (the romantic lead in the first series) residence as well as the bridge that dominates the town and series. There has been a headlong rush in the media for information on the area, from camping magazines such as *On the Road*, to the high-circulation (1,128,859) *Royal Auto magazine* [...] During the September school holidays in 1999, this researcher stayed in the beach house used as Laura's residence in the series and was continually subjected to amateur photographers snapping their own version of paradise and visitors running up onto the verandah to peer through the windows. It was at this time that park management (the cottage is part of the Barwon Caravan Park) erected notices that read, "Visitors are requested to respect the privacy of the beach house residents". Park management expressed concern over the privacy invasions that were being experienced [...] the high prices now being seen for residences in Barwon Heads has been driven by the *Sea Change* syndrome, with cheap houses disappearing off the market (Keenan, 1999)." (Sue Beeton i [http://www.regional.org.au/au/country\\_towns/change/beeton.htm](http://www.regional.org.au/au/country_towns/change/beeton.htm); lesedato 05.02.22)

Siden 1950-tallet har det blitt spilt inn mange amerikanske filmer på Hawaii. "Experience our familiar Ka'a'awa Valley, known as Hollywood's "Hawaii Backlot," to see where over 200 Hollywood movies and TV shows have been filmed since the 1950's ... from Elvis classics and Jurassic Park, right up to Jumanji and the new Netflix "Finding 'Ohana" blockbuster! Hop aboard a vintage school bus and see many of the famous and iconic sites at Kualoa. See where the Finding 'Ohana scavenger hunt was shot, the boneyard from Kong Skull Island, the Jumanji area, the ATV hill from Mike & Dave, Godzilla's massive footprints, and see several other locations including the famous gate site from 50 First Dates, and numerous Hawaii Five-O and Magnum PI areas! You might even see a filming in progress! You will also stop at a historical WWII army bunker, built entirely into the side of the mountain range. There you'll find movie posters, props and memorabilia from lots of the movies filmed at Kualoa through the years, as well as some cool WWII artifacts and exhibits." (<https://www.kualoa.com/toursactivities/movie-sites-ranch-tour-2/>; lesedato 16.03.22)

Den franske spillefilmen *Amélie* (2001; regissert av Jean-Pierre Jeunet) "created huge tourist interest and the prominent portrayal of Paris in the film appeared to have a positive influence on tourism. However, Durham (2008) argues that while Paris is one of Hollywood's favourite cinematic locations, the film misrepresents France and what tourists actually see in the real locations of the film are not what they would want to see. While such a portrayal might satisfy an audience (especially an outside audience), images merely strengthen clichés and stereotypes. In the case of *Amélie*, Portegies (2010) further comments that non-French viewers found the film to portray typical France and Frenchness" (Connell 2012).

“[T]he *Twilight Saga*, based around the theme of vampires, has created a huge tourist influx to the small US logging community Forks (Washington State). Flood (2009) reports on the business response to a reported 1000 % increase in tourist demand for accommodation in Forks, a previously little known destination. *Twilight*-themed menus in restaurants, tours of filming locations and associated retail and souvenir offerings are some examples of new product and service adaptations and developments. In the early 1990s, the cult television series *Twin Peaks* shot in Canada around a disturbing theme of teenage murder created a similar effect for the filming location.” (Connell 2012)

Kritikere av filmturisme “point to the limited duration of interest in film, television and related sites as a disadvantage in strategic planning and sustaining tourism. Indeed, Riley and van Doren (1992) claim that destination-based film tourism is likely to be of only limited duration. Yet, there are counter-arguments to this, and an increasing body of evidence to demonstrate longevity in film tourism effects. Couldry (2005) and Beeton (2005) argue that film tourism can be likened to pilgrimage, and that a long-term relationship between tourist and media, particularly in the case of televised drama, develops and draws the viewer back to the site of ‘pilgrimage’: thus, film tourism does have the potential to create a legacy. Indeed, while film (specifically *film* rather than *television*) tourism activity tends to reach peak interest following the launch of a film, the enduring qualities of some film and television outputs often draw visitors for many years (Riley et al., 1998). [...] the Austro-German *Sissi* films shot in the 1950s still attract visitors to Sissi-related heritage sites in Vienna (Peters, Schuckert, Chon, & Schatzmann, 2011); while the Hollywood musical *The Sound of Music* (1965), filmed in and around Salzburg, still attracts tourists particularly from USA where the film is shown frequently on television (East & Luger, 2002) and is now considered as one of the longest-running examples of film tourism (Im & Chon, 2008). [...] There is some evidence to suggest an average increase in visitor numbers of 30-60 % for film destinations. The longevity of film tourism is arguable but there is potential for long-term association, particularly given cult film status and a loyal fan following.” (Connell 2012)

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