

Film-induced Tourism in Finland

Its Current State and Opportunities

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<p>The goal of this paper was to evaluate the current state of film-induced tourism in Finland and to create suggestions for further development in the context of international markets. To the knowledge of the author, a comprehensive study about film-induced tourism in Finland has not been undertaken yet. Therefore, the thesis was designed in the form of an exploratory research with the aim to deliver some initial insights and key issues for the broad topic.</p> <p>The paper starts with a general overview on film-induced tourism and an analysis of the conditions and factors which affect the phenomenon. After, it examines the current state of film-induced tourism in Finland based on existing examples and investigates future opportunities by examining the Finnish film industry related to international markets. In the empirical part, experts from the film and tourism industry are interviewed in order to get a better understanding of factors which need further improvement to foster film-induced tourism in Finland. Suggestions are then given based on the findings.</p> <p>Film-induced tourism emerges as a highly complex issue with many factors to consider, ranging from motivational factors of film-induced tourists to film-specific factors, destination attributes and prerequisites, film funding, destination marketing activities, governmental factors, and sustainability aspects. Related to Finland, the phenomenon is fairly new and has just been accepted recently in the context of international markets. This is mainly due to the Finnish film industry which in the commercial sense has been visible on the international scene only for about a decade. However, the industry has grown to an internationally recognized sector with diverse film productions and increasing export within ten years, thus offering positive prospects for film-induced tourism in Finland and making it worthwhile to develop. Yet, as film-induced tourism and even the film industry are both in their initial phase related to international markets, much room for improvement opens up in the pre-release stage of films and thus the strategic phase of film-induced tourism. Cooperation between affected stakeholders - namely the film industry, tourism industry, and public sector - emerges as critical in order to manage and develop the factors which affect the phenomenon and to use film-induced tourism in a strategic manner.</p>	
<p>Keywords film-induced tourism, destination marketing, film location, Finnish film industry</p>	

Table of contents

1	Introduction.....	1
2	Theoretical Framework	3
2.1	Film-induced Tourism – General Aspects.....	3
2.1.1	Definitions.....	3
2.1.2	Film-induced Tourism in Practice.....	4
2.1.3	Sustainability Aspects.....	8
2.1.4	Film-specific Factors in Film-induced Tourism.....	10
2.1.5	Film-induced Tourism for Destination Marketing	13
2.1.6	Motivational Factors to Visit Film-locations	18
2.1.7	Summary of the General Aspects in Film-induced Tourism.....	22
2.2	Film-induced Tourism in Finland.....	24
2.2.1	Existing Examples	24
2.2.2	Finland as a Film-location	25
2.3	The Finnish Film Industry	28
2.3.1	General Overview	28
2.3.2	Finnish Films on the International Scene	31
2.3.3	Attracting International Film-makers to Finland.....	34
2.4	Summary of the Theoretical Framework	36
3	Empirical Part.....	37
3.1	Research Objectives and Questions	37
3.2	Research Methodology	37
3.3	Data Collection Methods	38
3.4	Data Analysis, Discussion, Suggestions	40
3.4.1	Film-specific Factors.....	41
3.4.2	Image of Finland Given through Films.....	43
3.4.3	Finland as a Film-location	44
3.4.4	Destination Marketing Activities.....	45
3.4.5	Film Commissioning and Incentives	47
3.4.6	Link and Cooperation between the Tourism and Film Industry.....	47
3.5	Reliability, Validity and Ethical Issues.....	51
3.6	Suggestions for Further Development and Research	52

3.7 Assessment of Thesis Process and Own Learning.....	53
4 Conclusion	55
References.....	57
Appendix 1: List of Stakeholders of the Film and Tourism Industry Interviewed.....	63
Appendix 2: Questionnaire.....	64

1 Introduction

Film-induced tourism is a growing phenomenon worldwide impelled by both the increase in travelling and the growth of visual media and entertainment industry (Hudon & Ritchie, 2006, 387). A study conducted in United Kingdom in the first half of the 1990's shows that motion pictures have a dramatic impact on the choice of a tourism destination by potential tourists. According to the study, there can be an immense increase up to 93% within one year after a film release in the number of visitors to locations which were used for film shootings (Tooke & Baker, 1996, 88). Another research by Riley, Baker and Van Doren (1998, 928) illustrates an even more astonishing effect of films on tourism: a continuing increase up to 96% in tourist numbers in a film location until five years after the first screening.

The above described impact of movies on the tourism market, called film-induced tourism in this paper, proves itself as an extremely powerful and unrivalled marketing tool for the tourism industry, stimulating the demand for a destination with long-term effects. Besides, viewing film locations can be an all-year and all-weather activity, therefore likely to reduce the problem of seasonality (Beeton, 2004, in Hudson & Ritchie, 2006, 388). Consequently, film-induced tourism can particularly be a chance for markets which are highly affected by the problem of seasonality. Finland with its very short summers and long winters is such an affected market, receiving its visitors mainly in the short summer season besides Lapland (Statistics Finland, 2011). The aim of this paper is to evaluate the current state of film-induced tourism in Finland and to create suggestions for further development in the context of international markets. Following two objectives were designed for that aim: first, identifying the general conditions and factors which affect film-induced tourism, and second, analysing the present state of those factors in Finland. Finally, suggestions will be given based on the findings.

As the research topic covers a broad area, the thesis was designed in the form of an exploratory research. According to Brotherton (2008, 14) exploratory research is suitable where the research problem is new or too large and complex to address it without some initial, exploratory work, which is the case in the current study. Thus, the re-

search aim is to deliver some initial insights and key issues about the extensive topic and to create a ground for further studies of film-induced tourism in Finland.

The study begins with the theoretical framework whose purpose is to reflect the current body of knowledge related to the topic and to search for opportunities regarding film-induced tourism in Finland. First, a general overview on film-induced tourism is given and factors which have an impact on the phenomenon are retrieved from the same overview. The chapter then moves to the particular case Finland. It examines the current state of film-induced tourism in Finland through existing examples and explores its future opportunities in the context of international markets by investigating the Finnish film industry.

In the empirical part, qualitative interviews with experts from the film and tourism industry shall give a better understanding of factors which need further improvement to foster film-induced tourism in Finland. Suggestions for development shall then be offered based on the findings.

2 Theoretical Framework

The aim of the theoretical framework is to reflect the current body of knowledge related to film-induced tourism in general and related to Finland. It develops the factors which play a role in the phenomenon and explores the current state of film-induced tourism in Finland through existing examples. Finally, the film industry is investigated in the international context in order to gain implications regarding opportunities and future prospects of film-induced tourism in Finland.

2.1 Film-induced Tourism – General Aspects

This chapter collects the factors which play a role in film-induced tourism through literature review. However, it starts with the definition of the phenomenon and examples of film-induced tourism in practice. A summary of the respective factors will be given in the final part.

2.1.1 Definitions

In the international literature, tourism which grows due to films or movies is referred to as “film-tourism”, “film-induced tourism”, “media-induced tourism”, “movie-induced tourism”, or “cinematographic tourism” (Vogionis & Lumiotie, 2011, 354). The terms used by different authors may vary, however, the phenomenon described is quite the same. Riley and van Doren who can be seen as pioneers to deal with the respective topic use movie-induced tourism as technical term. They describe movie-induced tourism as follows:

Through movies, people are sometimes induced to visit what they have seen on the silver screen. If this gaze is directed at objects or features which are extraordinary and thus distinguish the ‘site/sight’ of the gaze from others, then the properties of a movie location – whether scenic, historical, or literary – qualify as icons for tourists to gaze upon. That is, in the sense that people are seeking sights/sites seen on the silver screen, they become movie-induced tourists (Riley and van Doren, 1998, 919).

Busby and Klug (2001, in Vagionis & Loumioni, 2011, 354) refer to the respective phenomenon as cinematographic tourism. According to the authors cinematographic tourism happens if somebody visits a destination because the person saw it in a movie, video, or television. Hudson and Ritchie (2006, 387-388) have a similar definition; however they name the phenomenon film-tourism which is tourist visits to a destination or attraction as a result of the destination being featured on television, video, or cinema screen. Beeton (2005, 9) uses film-induced tourism as technical term for the topic and defines it as tourism that follows the success of a movie made or set in a particular region and which is featured on TV, video, or DVD.

Literature review showed that film-tourism and film-induced tourism has been used lately the most. Film-induced tourism was chosen as technical term in this paper as it appeared to the author more accurate than just film-tourism. To conclude, film-induced tourism can be defined as the increase of tourist numbers in a destination due to the destination's display in a movie shown either in cinema, on video, television, DVD, or lately internet.

2.1.2 Film-induced Tourism in Practice

According to Riley et al. (1998, 922) and Hudson and Ritchie (2006, 387) films are a much more powerful marketing tool than traditional TV advertising due to their long-lasting effect. The long-term impact of movies is first of all caused by the fact that spectators of movies are much longer exposed to images than it is the case in advertising. Moreover, motion pictures are likened to recurrent events as the spectator has always the possibility to get back to the same images through cinema, DVD, TV, and lately internet. Consequently, the memorization of images in films is much more likely than in traditional TV advertising. The long-lasting effect of film-induced tourism is supported by a series of studies conducted in United Kingdom in the 1990's to investigate the phenomenon. The most stunning result is the 93% increase in the number of tourists in Northamptonshire (UK) over a two-year period after the release of "By The Sword Divided", a story about the English Civil War (Tooke & Baker, 1996). Riley et al. (1998) conducted another study in USA to analyse film-induced tourism. They gath-

ered data from 12 different movie locations in USA, comparing the number of visitors to film locations up to 10 years before and 5 years after the release of a movie. The results are reflected in the following chart:

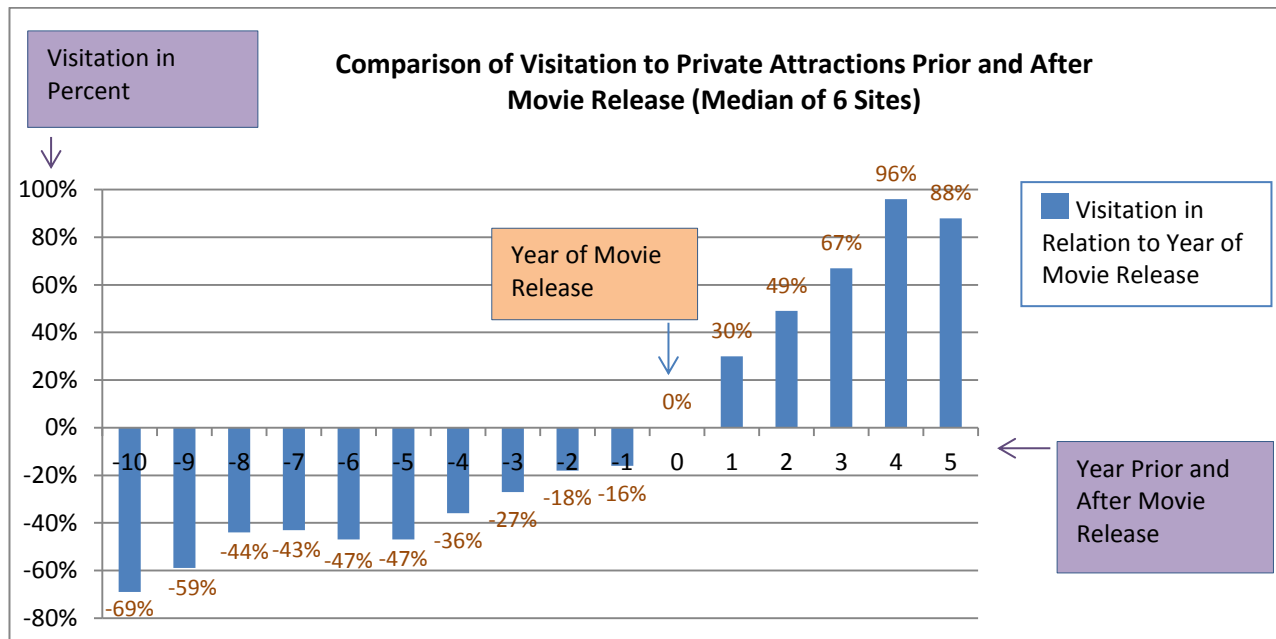


Figure 1: Comparison of Visitation to Private Attractions Prior and After Movie Release, Median of 6 Sites (based on Riley et al., 1998, 930)

The above chart shows the stunning effect of movies on locations even years after its first screening. As a result, the impact of films on the tourism demand has long been accepted in practice. Several international tourism organizations and authorities developed strategies for film-induced tourism already many years ago. Examples of these strategies will be presented further below in this section and later under chapter 2.1.6 (Film-induced Tourism for Destination Marketing). On the other hand, literature review showed that there is still a larger body of knowledge missing regarding the theory and different aspects of film-induced tourism. For instance, only little data exists on the psychological and behavioural aspects of film-induced tourists, the significance of destination attributes in film-induced tourism, or the relation between the success of movies and the tourism demand for the respective film-locations (Hudson & Ritchie, 2006, 395; O'Connor, 2010, 4). Deeper knowledge on the different aspects of film-induced tourism is critical in order to understand the matter properly and, hence, to develop useful strategies for the practice. Nevertheless, research on increased number

of tourists to destinations due to their appearance in films already exists and proves that films can affect the demand for a destination, as the following table shows:

Table 1: Impacts of Film-induced Tourism (Hudson & Ritchie, 2006, 389)

Movie	Location	Impact on Visitor Numbers or Tourist Revenue
Braveheart	Wallace Monument, Scotland	300% increase of visitors in <u>year after release</u> (y.a.r.)
Mission Impossible 2	National Parks in Sydney	200% increase of visitors within four years
Pride and Prejudice	Lyme Park, Cheshire, UK	150% increase of visitors (y.a.r.)
Troy	Canakkale, Turkey	73% increase in tourism (y.a.r.)
Little Woman	Orchard House, Concord, Massachusetts	65% increase of visitors (y.a.r.)
Harry Potter	Various Locations in UK	50% increase in tourism in all locations (y.a.r.)
Sense and Sensibility	Saltram House, England	39% increase of visitors (y.a.r.)
The Beach	Thailand	22% increase in youth market after release
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years after release
Notting Hill	Kenwood House, England	10% increase of visitors 1 month after release

Other examples of movies which created tourism boom and which therefore even attracted the international press to film locations were the 2008 production Mamma-Mia, leading to a huge increase of interest in the Greek Island Skopelos in 2009 and later; the Lord of the Rings trilogy (2001-2003) which soared the demand for New Zealand even years after the first screening; or The Twilight Saga, a movie episode first released in 2008, after which the small town of Forks in the state of Washington, USA, underwent a 1000% increase in lodging since the huge movie success (As we travel, 2011).

Hence and as mentioned above, the impact of films on tourism demand is already acknowledged within the community of film commissioners, tourism promoters, and media writers (Riley et al., 1998, 920). Destination Management Organisations (DMOs) started already back in the 1990's to take advantage of film-induced tourism. For instance, the British Tourist Authority produced movie maps already in 1995 with the aim to attract visitors (British Tourist Authority, 1995, in Riley et al., 1998, 920). Moreover, Universal Studios and Disneyworld-MGM offered already in the 1990's to visitors in Orlando (Florida) the possibility to visit its studios and see the production sites of *ET*, *King Kong*, *Indiana Jones*, and *Star Wars*, or to visit film locations portrayed in *The Hunchback of Notre Dame*, *The Beauty and the Beast*, or *The Lion King*.

More recent examples of applied film-induced tourism are the efforts of the UK government and the British film and tourism authorities to attract Indian filmmakers to Britain. For instance, special incentives and cooperation offers within the so called Bollywood Tourism Strategy shall encourage Indian producers to shoot their films in the UK. These kind of campaigns resulted in great success. Tens of Bollywood productions took place in Britain since the early 2000s accompanied by big increases in the number of Indian tourists to Britain (Olsberg-SPI, 2007, p. 40, 41).

Another example of strategically applied film-induced tourism were the joint campaigns of Visit Britain, the French tourism agency Maison de la France, Novotel and Eurostar to boost tourism in London, Paris and Edinburgh based on the film *The Da Vinci Code* (2006). The named film was the most anticipated and successful films of recent years and was shot in Paris, Malta, and the UK. To name only few of the joint campaigns, Visit Britain advertised the film's key locations in the UK as part of a Da Vinci Code trail and promoted it in more than 40 countries. Moreover, a movie map designed for tourists showed the film's key UK locations, so tourists could follow in the footsteps of the stars. Novotel offered a Da Vinci package in London, including walking tours. Eurostar launched the Da Vinci train with a picture of Mona Lisa offering special packages for "Da Vinci pilgrimages" between London and Paris (Olsberg-SPI, 2007, 57-61).

Similar campaigns such as movie maps or special guided tours related to a film have been running by Visit Britain regarding the staggering film series (2001-2011) of *Harry Potter* (Olsberg-SPI, 2007, 76-80).

Also the New Zealand tourism authorities have been running campaigns in order to boost tourism in New Zealand based on a film, namely the successful movie trilogy *Lord of the Rings* (2001-2003). Campaigns include movie maps, specials tours, costume trial, or weapon inspection (The Lord of the Rings Tours and Experiences, 2011).

To conclude, film-induced tourism has far been accepted in practice, whereas a large body of knowledge is still missing to describe the different aspects of the subject. Yet, as the goal of this thesis is rather of an introductory nature, namely to find out opportunities for film-induced tourism in Finland, the current body of knowledge and practical examples in other countries are sufficient at this stage to develop a theoretical framework and to reach the aim of the paper.

2.1.3 Sustainability Aspects

After the post-war era of the 1960s and 1970s with highly increased level of living standards in the western world, the demand for sustainable development has been reinforcing ever since, defeating the creation of wealth at any price and requiring the responsible management of resources. In that sense sustainability is the creation of desirable standards at a maximum length without degrading the system on which those standards depend, namely the political, economic, social and environmental system (Newton, 2003, 5, 99).

The demand for sustainability has also implications for the film and tourism industry. Therefore, film-induced tourism will be looked at with a sustainable approach in this chapter by analysing its risks and negative impacts on the environment, economy, and social life of film locations or respective destinations as well as its negative impacts on film-induced tourists themselves.

First of all, prices of the tourism and hospitality industry as well as related industries such as the real estate industry at film-locations may increase even before the release of films due to the influx of the production team to the location. This may have a negative economic impact on local inhabitants as well as traditional budget holiday makers at the respective location (Hudson & Ritchie, 2006, 388).

Further, the increase in tourist numbers may cause the increase in traffic and vehicles, pedestrian congestions, the loss of privacy and restriction of local facilities for local inhabitants. Extreme impacts can even occur if the tourism boom outreaches the carrying capacity of the destination, resulting in severe destruction of the natural environment and general living conditions at destinations with small population and limited accommodation and infrastructure. Examples are the islands Phuket (*James Bond – The Man with the Golden Gun*, 1974) and Ko Phi Phi Leh (*The Beach*, 2000) in Thailand, the Greek island of Skopelos (*Mamma Mia!*, 2008) and New Zealand (*The Lord of the Rings*, 2001-2003) which suffered or have been suffering since the release of the respective movies. The intoxicating scenery in the films lured many thousands of tourists to the islands causing massive environmental damage such as the destruction of coral reefs, over-fishing, overcrowding, pollution, and cracking the infrastructure (Pfeiffer, 2009; Connell, 2005, 764; O'Connor, 2010, 97-98; Hudson & Ritchie, 2006, 388). Moreover, a shift in consumer profile at the film locations or respective tourism destinations could be observed. Initially attracting those tourists who seek peace and quietness, new form of place consumption appeared with arriving tourists seeking entertainment and adventure and making it difficult for the locals to manage the new and unusual type of visitors (Connell, 2005, 764; O'Connor, 2010, 105-107).

Morgan and Pritchard (1998, in Vagionis & Loumioti, 2011, 355), Butler (1990, in Schofield, 1996), and Urry (1990, in Riley et. al, 1998, 919) have a socio-critical view on the impact of films. They claim that popular culture like films reflect due to their commercial character manufactured reality which varies from the objective reality most of the time. Consequently, visitors to film locations are not attracted to a real experience, but rather to the consumption of the mythology created by the interplay of fiction and environmental setting (Connell, 2005, 764). According to Schofield (1996,

335-339) the constructed reality remains even when visiting the film location. The author claims that a hyper-real experience evolves where the boundary between real and unreal is indistinguishable, and astonishingly no longer considered to be important by the majority of visitors. Also Baudrillard (1988, in Schofield 1996, 334) argues in the context of postmodernism and hyper-reality that modern society is dominated by advertising and electronic mass media, by highly processed communication and by highly stimulated pleasure and spectacle, and he argues that we no longer consume products but images or signs.

These latter arguments put highly ethical considerations on film production and the role of media in general, demanding more non-manipulated and non-manipulative reflections of the reality. Nevertheless, critical film-spectators who visit film-locations will notice the difference between reality and image and this may cause dissatisfaction in visitors if the film-location appears different than how it is portrayed in the film (Hudson & Ritchie, 2006). In that regard, Connell (2005, 773) claims the bridging of the gap between commercial images and reality through appropriate marketing activities within film-induced tourism in order to create reasonable expectations from visiting a destination.

To conclude, destination management organizations must consider economic advantages of film-induced tourism in parallel with negative economic, social and environmental impacts. Networking between stakeholders representing different interests can help to plan and control the phenomenon of film-induced tourism within a more ethical and sustainable context.

2.1.4 Film-specific Factors in Film-induced Tourism

Screen products can inform and excite audiences about language, history, literature, society, landscapes and personalities. This all happens in the form of a narrative framework which gives the audience an emotional as well as intellectual connection to the country. In the following, film-specific factors which have an impact on film-induced tourism will be examined.

The Blockbuster

In 2007, the film consulting company Olsberg SPI has done a survey for the UK Film Council and other participants including Film London and Visit London in order to describe the type of films and television series which contribute to the development of film tourism in a destination. The study reveals six characteristics of films which are likely to induce tourism (Olsberg SPI, 2007, pp. 11-23). These characteristics are:

1. Strong narrative; for instance story and/or character driven films which are particularly emotionally resonant, as opposed to genres with greater “pure entertainment” value such as action or adventure
2. A positive, uplifting tone, rather than gritty, depressing films or those which are challenging for mainstream audience
3. High visibility screen products; for instance high-budget and star-driven films with a broad appeal
4. Films which link to a wider established “brand” such as literature (Harry Potter), historical event (Troy), or cinematic aspect (popular director, actor, producer)
5. Films in which the location plays a key role in the story and/ or experience of the characters, such as historical buildings and/ or heritage sites, mansions, rural village landscapes
6. Emotionally resonant productions, connecting characters/ story with location

The given characteristics can be a guideline particularly for tourism authorities with limited resources to assess beforehand possible film projects and to make proper decisions regarding cooperation and funding.

The above listed features of films which are likely to induce tourism match very well with the attributes of the so called Blockbuster films with very high production and distribution budget and therefore screened all over the world, mainly produced in Hollywood. However, with certain pre-conditions also other genres of films are probable to induce tourism as the following chapter will illustrate.

Special Genre Films

Although high-budget and Blockbuster type of films are mentioned above as more likely to induce tourism, also low budget films are able to stimulate tourism if they fulfil the six other requirements listed in the previous chapter. An example or proof for that is the movie *Local Hero*. *Local Hero* was a low-budget film and a cult classic from the year 1983 which had a strong and persistent tourism impact on the film location, the village of Ferness on the west coast of Scotland. The main reason for this impact was that Ferness was the main “character” in the film, symbolizing natural beauty and a way of life which was strong enough to change a man’s view of the world (Olsberg SPI, 2007, 83-85). Consequently, special genre films with a particular message and response to the feelings as well as the intellect of the spectator have also a chance to induce tourism despite low budget. This can be seen as an opportunity for the Finnish film and consequently the tourism market in this context since Finland is quite successful in making special genre films as chapter 2.3, an overview on the Finnish film industry, will demonstrate. Moreover, the natural beauty of Finland which is often associated with purity, peace, and freedom is - as in the example with Ferness - a big asset offering diverse themes for films. An overview on possible film locations and themes in Finland will be given in chapter 2.2.2 (Finland as a film-location).

Positive Image of the Location

No matter, blockbuster movie or special genre film, the key criteria to induce tourism is the overall image of the location reflected in movies. Kim and Richardson (2003, 218) describe image as a totality of impressions, beliefs, ideas, expectations, and feelings accumulated towards a place over time. One significant role of destination image is its impact on the tourism decision-making process. According to the authors, the specific content of a movie can significantly affect the viewers’ image of a place portrayed in the film. It can reinforce the already existing image, create a new image or change the present one in the mind of potential tourists, in both negative and positive directions (Kim & Richardson, 2003, 216, 231). Examples of films which created rather negative images of a destination are *Midnight Express* (1978 by Alan Parker), a story of a man who is caught smuggling drugs out of Turkey and thrown into prison there; *Red Corner* (1997 by Jack Moore), a story of an American attorney who is on business in

China and ends up wrongfully on trial for murder; *Not Without My Daughter* (1991 by Brian Gilbert), a story of an American woman who is trapped in Islamic Iran by her brutish husband and who must find a way to escape with her daughter. The mentioned films reflect such images which are rather fearful and therefore discouraging to travel to the respective destinations (Turkey, China, and Iran).

2.1.5 Film-induced Tourism for Destination Marketing

Marketing is widely acknowledged as the communication of the product or service offer of businesses or suppliers to the market (Page, 2011, 246). In that respect, destination management organisations or shortly DMOs play a critical role in the marketing and communication of tourist destinations. Therefore, the general role of DMOs within tourism and their particular role within film-induced tourism will be looked at deeper in the following.

Destination Management Organisations

Destination Management Organisations (DMOs) are considered as official, reliable, and most up to date source of information about a destination. Moreover, they control and possess the brand name of a destination. For instance, Helsinki is branded as “World Design Capital 2012” this year, with its own logo and managed by the Helsinki City Tourist and Convention Bureau. Finally, DMOs have a broad spectrum of services related to accommodation, transportation, restaurant, or event organisation. Therefore, they possess a wide network with tourism suppliers.

There are national tourism authorities or Destination Management Organisations, which are responsible for the marketing and management of tourism at national level. In Finland, the national tourism authority is the Finnish Tourist Board, or the Matkailun Edistämiskeskus (MEK) with the local name. Beside the national tourism authorities there are the regional or local DMOs which deal with the management and marketing of a destination in a smaller geographic area such as a town or a city. The status and structure of DMOs vary from country to country. It depends for instance very much on the administrative mechanism of each country (centralised or decentral-

ised system), and on the role tourism plays on the economic growth of the country. In Turkey for example, there is a distinct Ministry of Tourism and Culture, which means that tourism is managed on a governmental level and in a centralised manner, supported by regional and local authorities. In Finland, the national tourism organization or Finnish Tourist Board functions under the Ministry of Employment and Economy. However, the regional or local DMOs do not work under the national organization. They are usually part of the city administration while different models between private and public structures exist. Today, an increase in the number of DMOs can be observed on the international level (Vagionis & Loumioti, 2011, 357). This implies that their importance and necessity as well as their positive contribution to the promotion of destinations are recognised.

As mentioned previously, film-induced tourism can be a successful tool to promote a destination. Due to their role and function described above, DMOs play a key role in applying film-induced tourism, particularly regarding the marketing of a destination as film-location. Therefore, the role of DMOs in creating and applying successful marketing strategies regarding film-induced tourism will be analysed in the following.

Destination Marketing Activities

Hudson and Ritchie (2006, 388) suggest five factors on which the success of film-induced tourism depend on: destination marketing activities, destination attributes (e.g. scenery, sets, backdrop, icons, awareness, brand) film-specific factors (e.g. story, success), film commission and government efforts (e.g. lobbying, tax breaks), and location prerequisites (e.g. resources, cost, taxes, labour, expertise). Below, the role of DMOs in influencing the mentioned factors and hence in creating successful strategies to develop film-induced tourism in their destination will be looked at.

As DMOs are generally responsible for the marketing and management of tourism in a particular destination, they will mainly play a role in creating successful marketing strategies to develop film-induced tourism in their destination. Hudson and Ritchie (2006, 388) suggest a variety of marketing activities in which DMOs can engage. These activities are divided into pre-release activities (before the first screening of a film) and post-

release activities (after the first screening of a film). As post-release activities were already given in chapter 2.1.2 (Film-induced Tourism in Practice) the focus of this chapter will be on pre-release activities.

As presented earlier, film-induced tourism has long been accepted in practice and already used by several DMOs around the world to promote their destinations. Particularly the tourism market in the United States, Great Britain, and Australia are aware about the positive impacts of film-induced tourism. The respective markets already developed strategies to bridge the film and tourism industry. The existing knowledge in those markets can be taken as a ground to develop strategies for the Finnish market. In the following, examples of a few DMOs will be given to show how they aim strategically in the pre-release stage to attract film shootings in their destination.

For instance, several DMOs engage experts such as PR companies in order to promote their region in the film studios for film shootings. According to Vagionis and Loumiotie (2011, 358), Canada and the Bahamas hired Weber Shandwick, one of the leading PR companies in the world, to achieve their destination's maximum appearance in films. The same way, Chicago's DMOs and the city's Office of Film and Entertainment Industries have hired an expert in product placement to increase the number of films to be shot in Chicago (Vagionis & Loumiotie, *ibid.*).

Another example of used strategies in the pre-release stage is Kansas in the United States which allocates yearly 1.2 million dollars for the promotion of the State as a film location. The same way, the Singapore Tourism Board announced in 2004 a 3-year 7 million US dollar scheme to lure leading international film makers and broadcasters to produce their work in Singapore. Approved screen projects that showcase Singapore's appeal received special help with resources and work permits (Vagionis and Loumiotie, 2011, 358).

The Scottish government and tourism authorities have been targeting and attracting Indian film producers to Scotland since the late 1990s by promoting their location and offering incentives (Olsberg- SPI, 2007, 40; Hudson & Ritchie, 2006, 389). By 2010, 19

Bollywood productions took place in Scotland (DNA, 2010) accompanied with significant increase in Indian visitors to Scotland (Olsberg-SPI, 2007). In 2007 around 50% of Indian tourist enquiries regarding Britain were targeted to Scotland (Olsberg-SPI, *ibid.*). This success led to increased awareness of the potential of Bollywood tourism in whole Britain. The UK government made great efforts to offer incentives to, and improve communication with the Indian film industry. In 2005, the UK government signed the first co-production treaty with India within the so called Bollywood Strategy in order to encourage closer cooperation between the UK and Indian film makers. A fact sheet specifically aimed at Indian producers and explaining the benefits and practicalities of filming in the UK was produced by the UK Film Council to support the Bollywood Strategy. In 2005, 35 productions were filmed in the Borough of Westminster, London, alone (Olsberg-SPI, 2007, 41). Other projects to attract Bollywood productions to the UK were the funding of “Leicester: European Capital for Indian Cinema”, or the hosting of the 2007 Indian Film Awards in Yorkshire by the regional bodies (Olsberg-SPI, *ibid.*)

Bollywood is not only a British-Indian matter. Indian movies were also shot in Switzerland where key elements of Bollywood productions can also be found like in Scotland: highlands as a substitute for Indian Kashmir, idyllic hillside villages, scenic landscapes, mansions and palaces. According to the Swiss Tourist Board, incoming tourism from India increased after the screening of the movies in the beginning of 2000. Therefore, the Swiss Tourist Board decided to support Indian film shootings in Switzerland and announced in 2004 to pay all the scouting expenses for top Bollywood directors who shoot their films in Switzerland (Mehta, 2004, in Hudson & Ritchie, 2006, 389).

Besides these practical examples, Hudson and Ritchie (2006, 394) suggest involvement of DMOs in location scouting in the pre-production stage of a particular movie, or proactively offering informative and attractive scouting trips to film makers to promote their destination generally as film location. In this respect, crowdsourcing, a new phenomenon in the film industry, could be a successful tool for DMOs. It means that film makers create an online platform where they promote their film idea. Interested people or organizations can then become a member of the production team by donating money. In return they will be mentioned in the film’s credits and get depending on

their donation certain rights in the production. For instance, donators can influence the screenwriting, the soundtrack, costumes, as well as the film location (ZDnet, 2007).

Crowdsourcing can be a chance for DMOs to promote their destinations directly to film producers and to offer film shootings in their locations. However, crowdsourcing is a fairly new phenomenon and the opportunities it offers to DMOs need further research.

Through networking and lobbying with film commissions and governmental offices, DMOs can influence the legal regulations, costs, and taxes regarding film production, and hence create favourable conditions for film-induced tourism (Hudson and Ritchie (2006, 394). Moreover, through networking with local communities, DMOs can influence the development of infrastructure and facilities in their destinations which favour film-induced tourism, e.g. improving the lodging, transportation, shopping, and entertainment facilities.

Hudson and Ritchie (2006, 393) and Connell (2005, 772) point out that proactive engagement of DMOs in the pre-production stage of a film is the key to success of film-induced tourism. Therefore, it is important that DMOs act in the early stage of film production in order to promote their destination for film shootings and build up cooperation with the film industry. However, DMOs are facing serious challenges in creating successful marketing strategies to develop film-induced tourism in their destinations. After researching 490 DMOs worldwide, Hudson and Ritchie (2006,393) found out that almost all organisations have to cope with limited economic and human resources, and that they face serious challenges in creating innovative strategies for destination marketing. Facing limited resources becomes all the more serious when considering the fact that it is the high-visibility screen products with huge budgets and broad appeal which have great potential to induce tourism (Olsberg-SPI, 2007, 11, 16) Consequently, overcoming financial limitations play a key role in applying strategies for film-induced tourism. Creating a network between the film and tourism industry as well as the public sector is critical in order to overcome financial restrictions.

2.1.6 Motivational Factors to Visit Film-locations

The goal of this chapter is to examine the motivational aspects which affect film-induced tourists to visit film-locations. A short presentation of different approaches will be given first. Thereafter, the focus will be on the approach of Riley et al. (1998) who can be seen as pioneers to investigate the matter in depth. Finally, an overview on the factors which influence the motivation of movie-spectators will be provided.

Different Approaches to Motivational Factors

As described in the earlier sections, films or movies prove themselves as a powerful marketing tool for destinations in the tourism industry. However, films can be successfully utilised as a marketing tool in tourism only by knowing the motivational factors of film-induced tourists (Cooper, 2008, 43 et sqq.). Literature review showed that there is still a large body of knowledge missing in that regard. However, some authors tried to give first insight into why people get motivated to visit a film-location. For instance, Reeves (2001, in Vagionis and Loumiotie, 2011, 354) suggests that there is a three-component motive in movies which play a role in the motivational aspects of film-induced tourists: hero, action, and setting or location. According to Reeves, it is the complied interplay of those three factors which create sentiments in spectators and trigger the visit to film locations. In this respect, Reeves emphasizes the identification of the spectator with the hero as a motivational factor. Yet, the author does not give further explanation about that phenomenon. Similarly, Kim and Richardson (2003, 221-222) claim that the empathy of spectators with movie characters influence the perception and consequently the interest towards movie locations. However, also the assumptions of Kim and Richardson need further and deeper research. In the following, the perspective of Riley et al. (1998) who take a more elaborate view on the motivational factors of film-induced tourists will be presented.

Icons – Loadstone to Attract Film-spectators

Compared to the above proposed suggestions about the motivational factors of film-induced tourists, Riley et al. (1998, 923-924) take a more differentiated view regarding the attributes in films which induce people to travel. The authors claim that every mov-

ie contains a particular and appealing factor which encourages the spectator to visit film locations. Riley et al. call this factor “icon” and describe it as follows:

By using the word “icon”, it is implied that a movie’s symbolic content, a single event, a favourite performer, a location’s physical features, or a theme can represent all that is popular and compelling about a movie. Icons, abstract or tangible, become the focal point for visitation and the associated location is tangible evidence of the icon.

The following table presents a few films with their locations and related icons suggested by Riley et al. (1998, 924). The table is based on the finding that tourism demand in respective locations increased strongly after the shooting and screening of the movie in question:

Table 2: Movie Locations and Related Iconic Attractions (Riley et al., 1998, 924)

Movie	Location	Iconic Attraction
A River Runs Throug It	Montana Rivers and Mountains	Fishing and Natural Scenery
Bridges of Madison County	Covered Bridges, Winterset IA	Love Theme
Bull Durham	Baseball Diamond, Durham NC	Baseball
Close Encounters	Devils Tower WY	Alien Encounters
Crocodile Dundee	Kakadu National Park, Australia	Australian Bush Culture
Dances with Wolves	South Dakota Plains	Native American Culture Natural Scenery
Deliverance	Georgia Rivers	Canoeing
Field of Dreams	Dyerville IA	Baseball History and Mystique
Forrest Gump	Park Bench, Savannah GA	Underdog Makes Good Theme
Fried Green Tomatoes	Juliet GA	Self Liberation Theme
Fugitive	Chicago IL Great Smoky Mt. Railroad NC	Nightscape of Chicago Train Crash

Gettysburg	Gettysburg VA	Historic Event/ Site Battle
Home Alone	Chicago IL	Suburban Home of Kevin
JFK	Book Depository, Dallas TX	Shooting of JFK
Last of the Mohicans	Chimney Rock Park NC	Native American Culture
Somewhere in Time	Grand Hotel Mackinac Island MI	Colonial Love Story Theme
Steel Magnolias	Natchitoches LA	Women's Relationships
Thelma and Louise	Arches National Park UT	Self-Empowerment Theme
The River Wild	River in N.W. Montana	Rafting and Natural Scenery
Weekend at Bernie's II	US Virgin Islands	Tropical Paradise

With the above table and the idea of “icon”, Riley et. al suggest that it is primarily the icon which motivates spectators to visit film locations. The location itself serves only as evidence to prove and to experience the icon. This assumption is actually proven by a study about film-induced tourism in Britain conducted by Olsberg-SPI (2007, pp. 5-11) which reveals that it is usually the sites associated with the setting or story, rather than the actual production or shooting location itself, which attract visitors. The location – whether real or fictional - only becomes interesting to the spectator if it plays a key role in the story and/ or experience of the characters.

Factors Influencing the Motivation of Film-spectators

In the previous paragraphs the key element (icon) regarding the motivation of film-induced tourists was described. Hudson and Ritchie (2006, 390) suggest additional factors which affect the motivation of film-spectators to visit film-locations: destination attributes and film-specific factors.

Under destination attributes the given authors mention

- Scenery
- Sets
- Backdrop

- Awareness
- Brand

Hudson and Ritchie do not give further explanation how and to what extent those factors affect the motivation of film-spectators. The author of the current paper assumes that movie locations which are already branded and well known such as London, New York or Paris will have a greater impact on the motivation of movie-spectators than locations which are not so well known. Moreover, it is assumed that the attractiveness of the scenery, set, and backdrop of the location seen in the movie affects the dimension of motivation. However, these assumptions need further research for proof, particularly considering the fact that there are different film genres such as comedy or mystery according to which the dimension or definition of attractiveness may change in the eye of the spectator.

Under film-specific factors Hudson and Ritchie give following additional aspects which affect the motivation of film-spectators:

- The success of the film
- Identifiable and accessible locations
- Relevance of the story to the location
- Amount of exposure/ length of time on the screen
- An image tourists want to explore or discover
- A film location that has an emotional attachment
- Untainted environments
- A location that has a physical icon that viewers can identify with

Again, Hudson and Ritchie do not explain further how the given factors affect the motivation of movie spectators. Based on the research of Olsberg SPI (2007, pp. 11-23) on the film-specific factors of film-induced tourism (see chapter 2.2), the current author assumes that the more successful a movie is and the more relevant a location to the story of the film, the more the movie-spectator will be motivated to visit the re-

spective location. Moreover, the current author assumes that the longer or the often a location is exposed to the movie-spectator the more likely he or she will want to visit the film location. Yet, these assumptions need further research for proof.

2.1.7 Summary of the General Aspects in Film-induced Tourism

Film-induced tourism proves itself as an extremely powerful and unrivalled marketing tool for the tourism industry, stimulating the demand for a destination with long-term effects. Figure 2 on the next page shows all the factors which evolved in the literature review as affecting the success of film-induced tourism. The given factors can be taken as a basic guideline by Destination Management Organisations in developing strategies for film-induced tourism. Moreover, each given factor opens a new research area for further studies regarding the phenomenon.

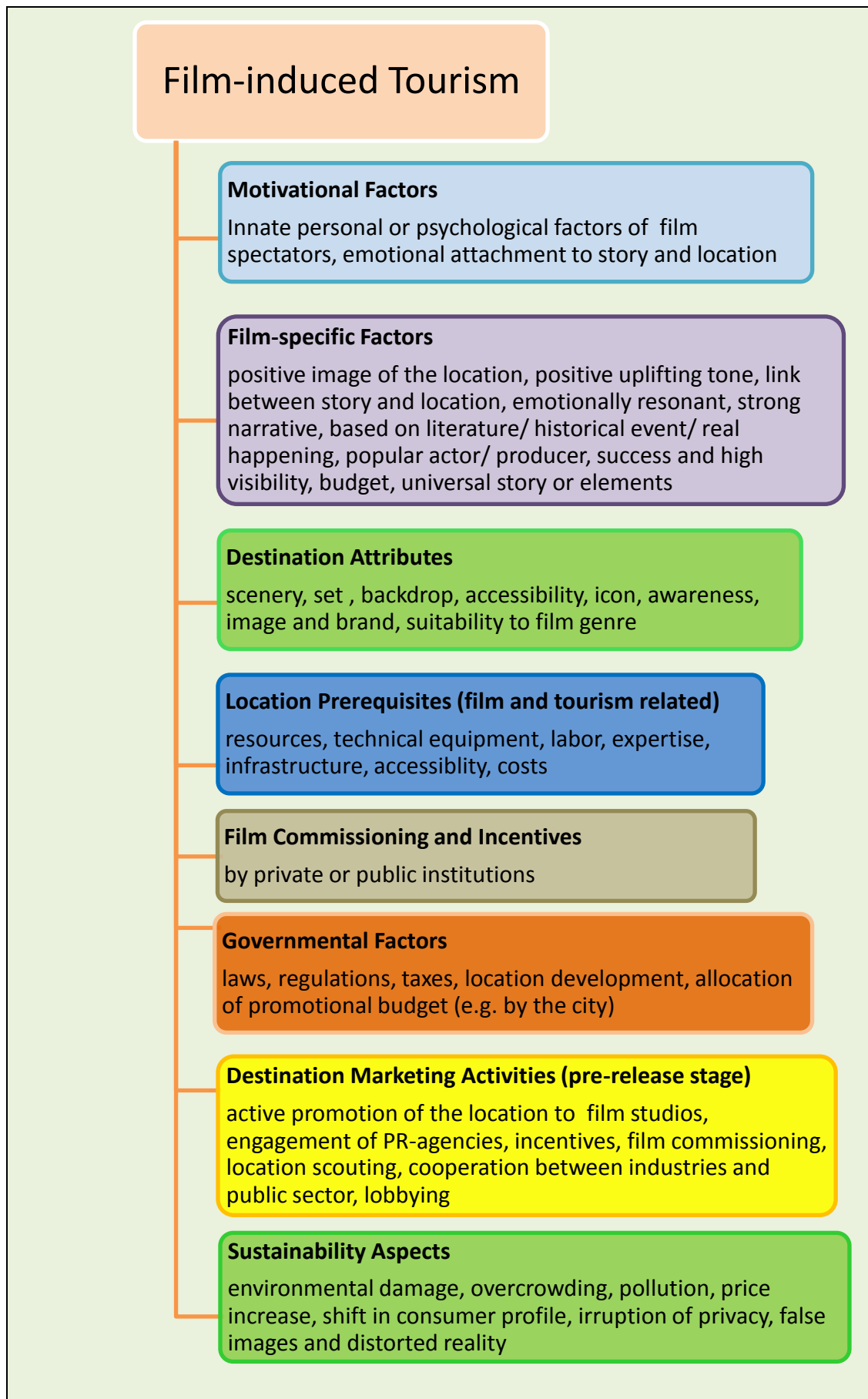


Figure 2: Factors which affect film-induced tourism

2.2 Film-induced Tourism in Finland

The aim of this chapter is to explore film-induced tourism in Finland by existing examples and by analysing Finland as a film-location.

2.2.1 Existing Examples

The power of films in promoting destinations has been acknowledged on the domestic market in Finland already for many years. Examples are the theme parks *Muumimaaailma* in Naantali based on the children's cartoon series *Moomin*, the theme park *Ti-Ti Nalle* in Ikaalinen near Tampere based on the children's TV- and DVD series under the same name, and the *Röllä* theme in the *Power Park* in Härmä (Middle-Finland) based on the movie character *Röllä*.

A cinema film about the *Moomin* was released in 2010 with the title *Moomins and the Comet Chase*. According to the Lumiere-Database of the European Audiovisual Observatory the film was internationally released in six other countries than Finland: Belgium, Estonia, France, Norway, Sweden, and Latvia. Also the latest *Röllä*-movie *Quest for a Heart (Röllän Sydän)* which was released in Finland in 2007 was screened in two other countries: Russia and Czech Republic. The author contacted the related theme parks to find out if there were observed an increase in visitors from the respective countries after the movie releases. The result was that the visitor numbers did not increase because the theme parks were not promoted in the respective countries after the film releases.

In the context of international markets film-induced tourism has just been acknowledged recently in Finland. An EU-funded pilot project was launched in April 2011 under the cooperation of West Finland Film Commission and the City of Turku amongst others to develop film-tourism in the region. The project has two main aims: 1. to strengthen the know-how of local communities and companies about film industry's needs, 2. to create products related to films made in the region (e.g. hotel rooms with *Röllä* – themes). Developing products related to the movie series of *Vares* (latest release 2012, mainly directed by Antti Reini) which was shot in Turku is part of the project.

The movie series was sold to international markets at the end of this year. Thus, with this project Finland may receive international film-tourists for the first time based on strategic marketing if the respective products are advertised internationally.

There is one case which can be seen as the only example of international film-induced tourism in Finland at this stage and which shows at the same time that there is still a lot of development work to do regarding the role of DMOs in Finland: *Kamome Diner / Ruokala Lokki* - a movie by the Japanese film maker Naoko Ogigami from 2006 and shot in Helsinki - has been an inspiration for Japanese women for several years to come to Helsinki and visit Kahvila Suomi in the Punavuori district where the film was mainly shot (Brodsky, 2007, 10). However, the choice of Helsinki as film location was not due to strategic endeavors of the city to attract foreign film makers but due to personal efforts of the city's marketing director at that time. Helsinki City has no particular strategies for attracting foreign film makers and *Kamome Diner* is therefore the only evident example of international film-induced tourism in the city and country at the same time.

To conclude, film-induced tourism in the international context has been accepted in Finland only recently and there is still a lot of development work to do regarding the role of DMOs in the country. However, the reason why the phenomenon is fairly new is rather related to the film industry which will be discussed in chapter 2.3.

2.2.2 Finland as a Film-location

Based on the findings in the literature review about the characteristics of film-locations which are more likely to attract film-spectators (see 2.1.4) Finland will be analyzed in this chapter as a film-location.

Possible Film-locations with Iconic Attraction

As proven by the research of Riley et al. (1998) and Olsberg SPI (2007), see chapter 2.1.5, it is usually the sites associated with the setting or story, rather than the actual production or shooting location itself, which attract visitors to film-locations. The loca-

tion – whether real or fictional - only becomes interesting to the spectator if it plays a key role in the story and/ or experience of the characters. Olsberg-SPI (2007, pp. 5-11) mention historical buildings, stately homes, and rural village landscapes as locations which due to their connection to a particular historical era or experience of the film characters attract film-induced tourists the most. The question in this respect is therefore to what extent Finland possesses such locations and hence the attractiveness of Finland as a film-location.

The web site www.muuka.com about Finnish architecture and landscapes lists 7 castles, 10 fortresses, 195 church buildings, 223 manors, and 27 water towers which are located in Finland and which have historical relevance dating from the medieval times to the early 20th century. The given numbers are striking and prove Finland as a country with a rich history and full of historical architecture. Consequently, certain historical events can easily be the theme of a film which can be shot at the relevant sites, creating a strong connection between the story and the location.

Rural village landscapes can be found in abundance in Finland, and that aspect will not be looked at deeper here. However, it is worth to mention that besides architecture with historical relevance, attractive rural landscapes are attributes which are already taken advantage of and advertised as film locations by regional film commissions. For instance, regional film commissions categorize film locations mainly under nature, countryside, sea, rivers, lakes, and towns with views of historically and architecturally interesting buildings (www.filmfinland.fi, regional contacts and film locations). Also Visit Finland, the official travel site of the Finnish Tourist Board to promote Finland abroad, advertises purity, peace, nature, lakes, sea, and old wooden towns as main attributes and reasons to come to Finland (www.visitfinland.fi, why come to Finland).

Possible Finnish Themes for Films

Besides historical, architectural, and rural components Finland offers themes for films by important Finnish personalities such as J.V. Snellman or Alvar Aalto. The biographies of those personalities could serve as theme for films where a strong connection between story and location could be created by embedding the biography into certain historical events and set in locations with historical relevance. Films on two Finnish personalities actually exist, the composer Jean Sibelius (*Sibelius*, 2003 by Timo Koivusalo) and the writer Aleksis Kivi (*The Life of Aleksis Kivi*, 2001 by Jari Halonen). However, these productions did not reach the international market and audience. Also the movie about C.G.E. Mannerheim (*The Marshall of Finland*) which was produced by the Kenyan director Gilbert K. Lukalia and which was released in 2012 is not expected to reach the international audience for it has created big debates in the Finnish society and film industry even before it was published (Helsingin Sanomat, 26.09.2012). This shows that film making is a very complex issue and that it is a very big challenge to create a connection between the story and audience.

Icons like winter, snow, reindeers, Christmas, and Santa-Claus are other themes related to Finland. Examples of successful use of the mentioned icons already exist with *Christmas Story* (2007, Juha Wuolijoki), *Niko/ The Flight Before Christmas* (Kari Juusonen, Michael Hegner), *Niko/ Little Brother Big Trouble* (2012, Kari Juusonen, Jorgen Lerdam) and *The Magic Crystal* (2011, Antti Haikala). Also the Moomins which are typical Finnish characters were successfully used as icon in *Moomins and the Comet Chase* (2010 by Maria Lindberg). The mentioned titles reached the international audience.

Literature is an important source for films. Successful Finnish literature whose story is based in Finland and which has already reached the international audience can be taken as a ground for a film script. The movie series of *Vares* (see previous chapter) which initially found great interest only by domestic audience has succeeded to enter the international market in 2013 and is a good example of translating literature into a movie: the story is based on Reijo Mäki's novel *Keltainen Leski*.

In addition to the already mentioned, Finland is more and more known for its design. Helsinki was the World Design Capital in 2012 and with that event the image of Finnish design will most probably improve and strengthen even more on an international level. Finnish aesthetic already has an interested audience in Japan. There, the successful appeal of Finnish design and art has a history dating back to the 1950's and the successes of Marimekko, Iittala, Arabia, and the Tove Jansson's Moomin characters have paved the way for future appeal. In fact 40% of royalties for Moomin products come from Japan (Brodsky, 2007, 25). Thus, themes and stories related to Finnish design could serve as icons in movies which could attract potential viewers to Finland or relevant film locations. The link between design and movies has already been created in Finland by the on-going exhibition in the Helsinki City Museum with the title *Design in Helsinki Films* and curated by Minna Santakari who carefully highlights Finnish films between the 1930s and 1960s with all their design relevant elements. The outcome of the exhibition can be a ground for incorporating design into future film production in a more strategic manner.

Finally, sports and music which are universal themes could be more incorporated in films. In both areas, Finland offers many success stories which could easily serve as film icons. Also the worldwide known brand NOKIA should be considered.

2.3 The Finnish Film Industry

This chapter tries to give a review on the Finnish Film industry in order to gain implications for opportunities and future prospects of film-induced tourism in Finland in the international context. Therefore, it focusses on the visibility and recognition of the industry in international markets.

2.3.1 General Overview

According to Cineuropa (www.cineuropa.org), the European portal about audiovisual content, the Finnish film industry is a stable and growing market with positive perspectives. Filmmakers and producers are nowadays described as having greater artistic ambitions and talent than before. Cineuropa rates the Fins successful in making special

genre films such as art movies (*Le Havre*), animation (*Moomin and the Comet Chase*), fantasy (*Rare Exports*) and documentary (*Reindeerspotting*).

The following table compares the Finnish film industry with other countries:

Table 3: Country profiles on film production and distribution in 2009

Data retrieved from Cineuropa (<http://www.cineuropa.org>)

	Finland	Great Britain	Italy	Germany	France
Production (feature film)					
Films produced (including co-productions)	20	125	131	144	230
Co-productions	5	22	34	77	93
Average production budget	€1,4 m €	~20 m €	2 m €	5 m €	5 m €
National film funding	€13,7 m €	~230 m €	24 m €	308 m €	91 m €
Distribution					
Local films market share	23 %	17 %	23 %	27 %	37 %
US films market share	57 %	81 %	64 %	64 %	50 %

Table 3 demonstrates clearly that the Finnish film industry is a small market in terms of film production and distribution. According to Cineuropa, the industry depends on international cooperation due to limitations of the local market, particularly regarding the financing of the films. The Finnish film industry is therefore more and more looking outwards with a trend of increasing international cooperation. Within Europe, the neighboring Sweden, Estonia, and Norway are the most active co-production countries, but also Germany and France. New partners include Ireland, Italy, Austria, Switzerland, and Iceland (www.cineuropa.org). The most recent co-productions are Eirik Svensson *Must Have Been Love/ Kaksi Tarinaa Rakkaudesta* (2012, Finland-Norway), Stobe Harju's and Mark Roper's *Imaginaerium* (2012, Finland-Canada), and Mikael Marcimain's *Call Girl* (2012, Finland-Sweden-Ireland-Norway).

The following chart demonstrates the increasing cooperation of the Finnish film industry with international producers:

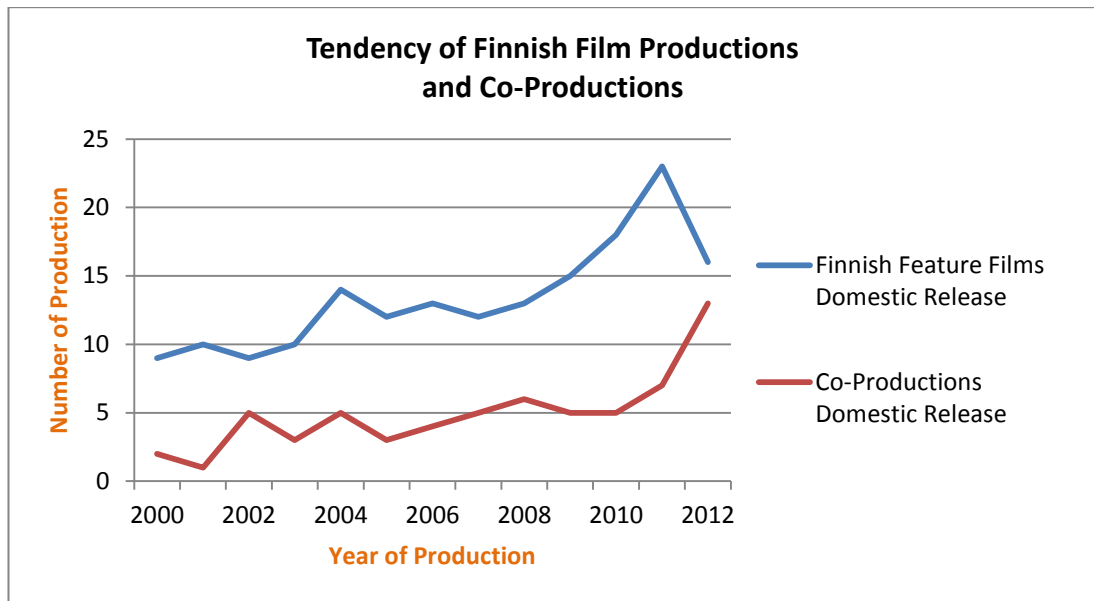


Figure 3: Tendency of Finnish Film Productions and Co-Productions
 Data retrieved and combined from the Lumiere-Database of the Audiovisual Observatory of the European Union and the Finnish Film Foundation

According to Figure 3, the amount of co-productions in the Finnish film industry is not only increasing, but also very likely to overtake the number of Finnish film productions in near future. The increasing number of co-production brings particularly an improvement regarding the film funding. According to the Finnish Film Foundation the share of international funding for domestic films has increased from 13 percent to nearly 20 percent in the past few years (Finnish Film Foundation, 2010b, 2).

The increasing number of co-productions in Finland implies a growing popularity of the Finnish film industry on the international market. This can also be seen in the rising export of domestic movies which will be illustrated in the following chapter.

2.3.2 Finnish Films on the International Scene

On the international scene, Finnish films are clearly visible despite low production budget and small size of the film industry. According to the Finnish Film Foundation (2010a) nearly all the “A” class film festivals which screen high budget and high quality movies had a Finnish film premiering internationally in the past years. Moreover, as reported by the same foundation, there were a total of 288 Finnish motion picture screenings on 163 international festivals in 2010.

The following chart displays the screening of Finnish films on international festivals by region:

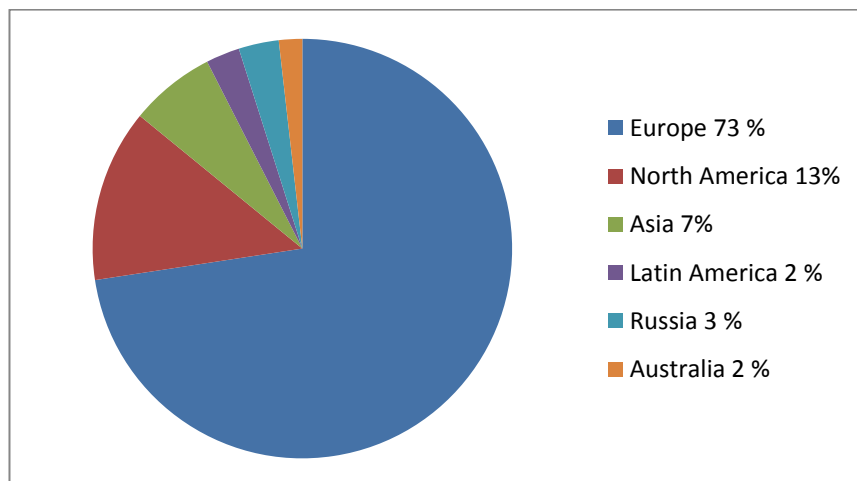


Figure 4: Regional Division of Finnish Film Screenings on International Festivals (The Finnish Film Foundation, 2010a)

Figure 4 demonstrates that the Finnish film industry is mostly active on the European market regarding the distribution of Finnish films. Figure 5 and 6 illustrate the increasing export of Finnish feature films:

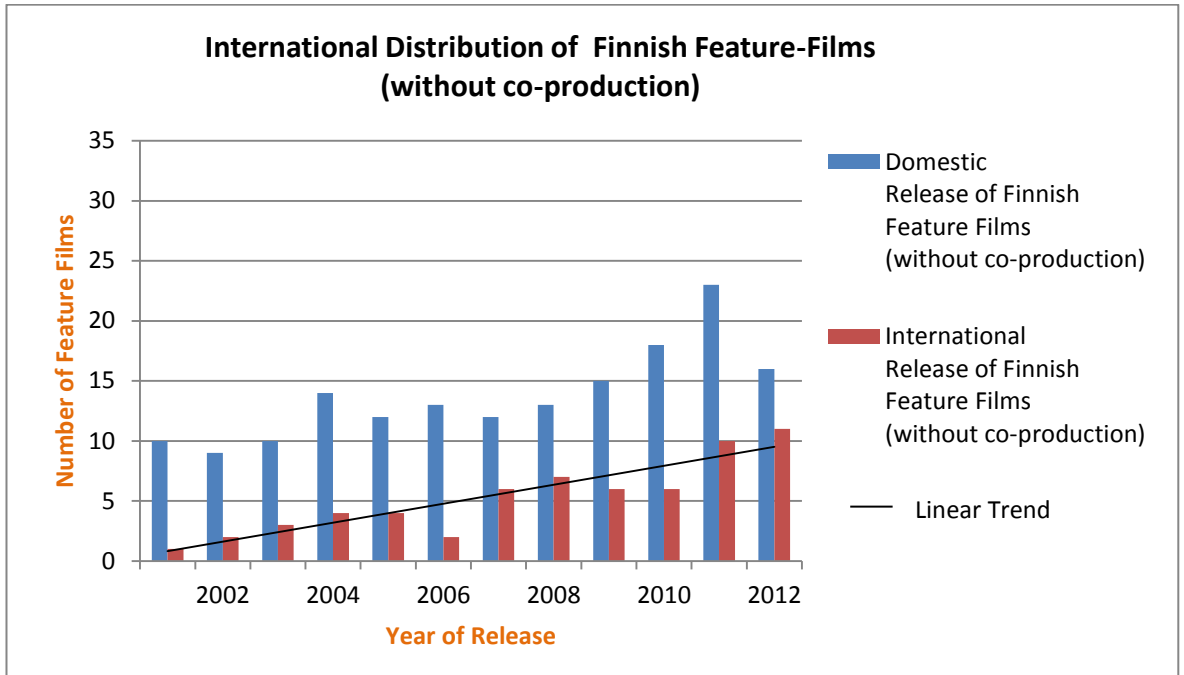


Figure 5: International Distribution of Finnish Feature-Films without Co-production
 Data retrieved and combined from the Lumiere-Database of the Audiovisual Observatory of the European Union and the Finnish Film Foundation
 (Number of international release in 2012 is estimated)

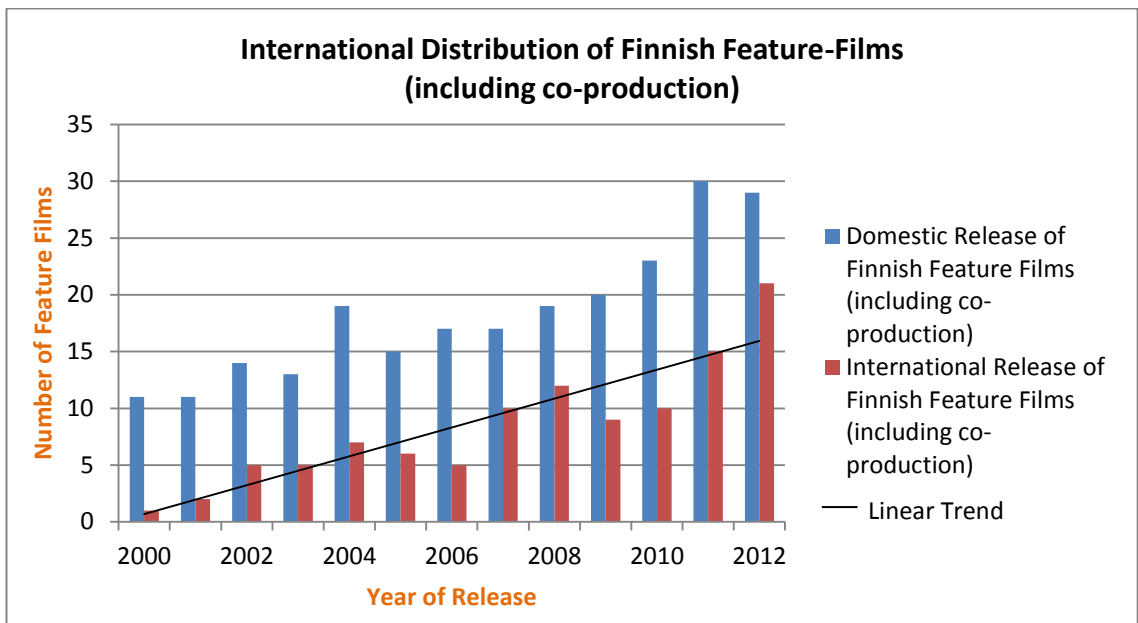


Figure 6: International Distribution of Finnish Feature-Films including Co-production
 Data retrieved and combined from the Lumiere-Database of the Audiovisual Observatory of the European Union and the Finnish Film Foundation
 (Number of international release in 2012 is estimated)

As Figure 5 and 6 show, Finnish feature films are increasingly visible on the international market, even without co-production. This implies the rising recognition of the Finnish Film industry on the international scene. Figure 5 and 6 also show that the industry started to become significant in the commercial sense only recently with about 10 domestic feature film releases in 2000 and increasing to almost 30 in 2012 (including co-production). However, regarding the visibility and international distribution of Finnish films the charts reflect only a general tendency. They do not give any information about the number of countries to which the films were sold, neither about the number of admissions or box office which would show the performance of the films. Unfortunately, a proper database about that type of information related to the past ten years have not been found.

In 2010, the most popular titles toured between 30 and 40 different festivals and won a total of 24 international awards. Three productions were sold and screened in international theaters in up to 20 countries: Jalmari Helander's *Rare Exports*, Dome Karukoski's *Lapland Odyssey*, and Klaus Härö's *Letters to Father Jacob* (Finnish Film Foundation, 2010a). The most recent Finnish film which won international recognition is Aki Kaurismäki's *Le Havre* (2011). The film premiered at the main competition at the Cannes film festival in May 2011, and was screened in 14 different countries. Other successful Finnish productions on the international scene include Michael Hegners and Kari Juusonen's animation *Niko/ The Flight Before Christmas* (2008), Dome Karukoski's *Forbidden Fruit* (2009), Joonas Berghäll's and Mika Hotakainen's documentary *Steam of Life* (2010), Juho Kuosmanen's *Painting Sellers* (2010), and Timo Vuorensola's *Iron Sky* (2012).

An important success regarding Finnish films and not to forget is *Jadesoturi / Jade Warrior* (Antti-Jussi Annala, 2006). *Jade Warrior* entered a market as vast as China with a final admissions count of 160.000 (Brodsky, 2007, 10). This represents a large-scale introduction of Finland to the Chinese audience and should be followed up accordingly. The film was shot in China and in Finland.

Regarding the Finnish films which were distributed internationally it would be interesting to analyze the reasons for their success, including the film's story, actors, characters or heroes, location, budget, director etc. in order to create well targeted marketing strategies for film induced tourism in Finland. Moreover, it would be useful to question how far the films contributed to market Finland as a country and destination, and how far the characteristics of those films fit to the criteria which are suggested by Olsberg SPI to induce tourism (see 2.1.4, Film-specific Factors in Film-induced Tourism). However, such an analysis would go far beyond the scope of this thesis and can be a topic for a further study.

To conclude, the Finnish film industry is a fairly new and small market compared to international film industries. However, it is growing and promising regarding international recognition and offers therefore positive perspectives for film-induced tourism.

2.3.3 Attracting International Film-makers to Finland

Producing own films in the own country is one way how destinations can be promoted. As mentioned in chapter 2.1.6 (Film-induced Tourism for Destination Marketing) destinations can also be promoted through foreign films. This requires the respective destination to be chosen as film-location by a foreign production company. In the following examples of recent foreign feature film productions in Finland will be given.

Finland Film Commission

Finland Film Commission is the official and national organization for promoting Finland internationally as a film location and for providing services to foreign film-makers in Finland. The organization exists only since January 2012 and aims to become the first contact point for foreign film makers who intend to produce a film in Finland. Finland Film Commission does not provide funding. Its services include for instance finding funding, film locations, partners, crew and technical equipment for films. The five regional commissions are responsible for giving the same services to domestic film producers. However, international film makers can be forwarded to regional commissions if their region comes into question as film location.

The regional actors are actively scouting for new shooting locations, create or improve accessible network of professionals and services, support the audio-visual sector through training initiatives, increase the general knowledge of the film industry, and build cooperation models between the film industry and other industries (www.filmfinland.fi, regional offices).

Finland is promoted by Finland Film Commission as film location by emphasizing its exciting extremes — bright summers complimented by long, dark winters – and its perfect combination between lush, untouched wilderness and urban environments. Further, the first-rate infrastructure is mentioned as an important point with all locations being easily accessible via road, train or domestic flights. Also, direct flights from many European, American and Asian cities to Helsinki are given as logistic advantage for filming in Finland. Being a world leader in cutting-edge technology, cell phone coverage and internet access is guaranteed by the commission even in the backwoods of the country. Finally, local crews are mentioned as a trademark with their professionalism, punctuality, problem solving skills, high-tech equipment, and knowledge of English language (www.filmfinland.fi).

Recent Foreign Film-productions in Finland

The general overview on the the Finnish film industry has already demonstrated that the Finnish film industry is mostly active on the European market regarding the marketing and distribution of Finnish films. The same way, it is mostly European production companies which choose Finland as a film location. According to Finland Film Commission, foreign film production companies who make films in Finland are mostly from Germany, France, Netherlands, and Estonia. The most recent foreign feature film productions shot in Finland are *Let My People Go* (2011, France), *Summer Window/ Das Fenster zum Sommer* (2011, Germany), *A Graveyard Keeper's Daughter/ Surnuaiavahiti Tüitar* (2011, Estonia), *Borowski's Tango/ Tango für Borowski* (2011, Germany), *Hanna* (2011, USA, UK, Germany), *White as Snow/ Blanc Comme Neige* (2010, France), *The Hell of 1963/ De Hel Van '63* (2009, The Netherlands), and *Farewell/ L'Affaire Farewell* (2009, France), (www.filmfinland.fi).

Regarding the foreign films shot in Finland, it would be interesting to find out, how far they contributed to promote Finland as a tourism destination. This can be the topic of another research. However, *Kamome Diner / Ruokala Lokki* (Naoko Ogigami, 2006) which was already mentioned in chapter 2.2.1 is a good example of a foreign film shot in Finland and which promoted the film location: the Kahvila Suomi in the Punavuori district of Helsinki became an icon in its own right for Japanese female tourists after the filming and release in 2006 (Brodsky, 2007, 10).

2.4 Summary of the Theoretical Framework

Film-induced tourism is a very complex phenomenon with many factors to consider as Figure 2 has illustrated (see page 23). Related to Finland, the phenomenon is fairly new and has just been accepted recently in the context of international markets (see 2.2.1). This is mainly due to the Finnish film industry which in the commercial sense has been visible on the international scene only for about a decade (see 2.3.1). It is therefore not surprising that there is still much room for development regarding film-induced tourism in Finland as current examples showed (see chapter 2.2.1). The goal of the empirical part will therefore be to investigate how the current state of film-induced tourism in Finland could further be improved in order to reach international markets. Considering the growing film industry in Finland, film-induced tourism has positive prospects and is therefore worth to develop in the country.

3 Empirical Part

3.1 Research Objectives and Questions

The growing film industry in Finland gives positive prospects for film-induced tourism in Finland and it is therefore worth to develop its current state. Existing examples showed that there is still much room for development regarding the phenomenon in the international context. Therefore, the aim of the empirical part is to investigate how film-induced tourism in Finland could be developed in order to reach international markets. Following two research questions evolved to reach that aim:

1. Related to Finland, what is the current state of the factors which are given in Figure 2 (page 23) and which have an impact on film-induced tourism?
2. Which improvements can be suggested based on the current conditions for film-induced tourism in Finland?

However, motivational factors and sustainability aspects will not be investigated in the present study as this would go beyond the scope of the thesis. For instance, research on the motivational factors of film-induced tourism would require a study with film-induced tourists, and the examination of sustainability aspects in the film and tourism industry a particular study on this topic.

3.2 Research Methodology

Methods are tools used by researchers to collect practical evidence or to examine information which is required to meet the research objectives (O'Connor, 2010, 137). The overall design of tools and techniques for the data collection process is in this regard the research methodology (Brotherton, 2008, 7).

According to Brotherton, it is the research purpose which primarily affects the choice of methods as the research should be designed in the most appropriate way to reach its goal (Brotherton, 2008, 12). The research purpose of the current study is to investigate the current state of film-induced tourism in Finland and to create suggestions for its

further development in the international context. As the mentioned purpose is a too broad aim, exploratory research has been chosen in the present study as overall approach to the methodology. Brotherton (2008, 12) and Jennings (2001, 6) claim that exploratory research is usually carried out where the research problem is either very new or too large and complex to address it without some initial, exploratory work. It is designed to surface key issues and questions related to the research topic, which is the case in the current study.

Moreover, a deductive approach has been applied in the present paper. According to Creswell (1994; in O'Connor, 2010, 145) the deductive method is suitable where there is enough literature or body of knowledge on the subject matter for developing a theoretical framework and research questions which can be tested. This is the case in the present study.

Finally, case study has been chosen in the current paper as research design. Yin (2003b, 4) suggests that case study is suitable for exploring an issue in depth within a specific context. In the current paper, the phenomenon of film-induced tourism is explored within the context of Finland.

3.3 Data Collection Methods

The data collection deals with the question with which instruments and procedures the researcher is going to collect the empirical data. Again, the chosen instrument and procedure should be the most appropriate and effective way to achieve the wider purpose (Brotherton, 2008, 130).

Qualitative research has been applied as method of inquiry in the current study. According to Brotherton (2008, 133-135) and ESDS (2011) qualitative research focusses on questions of “why” and “how” and is therefore suitable where in-depth information is required to understand underlying reasons of certain issues. In this particular case, the researcher had to gather data related to the factors given in Figure 2 and which affect film-induced tourism. In-depth information was needed to understand the reasons

behind the current state of respective factors in order to give suggestions for further improvement. Thus, qualitative research was the most appropriate way to gather information and to answer the research questions.

Semi-structured interviews have been chosen as data collection instrument. According to Brotherton (2008, 133-135) and ESDS (2011) this method does not entirely rely on questions which have been defined in advance, but allows the researcher to explore the themes and ideas from the respondent through additional questions which come up during the interview. Consequently, semi-structured interviews allow gathering in-depth information in a categorized manner. Considering the data analysis in the subsequent stage, semi-structured interviews have been chosen to ease the evaluation of gathered information.

Standardized questions were designed beforehand to understand the role and function of certain organizations as well as their network within and outside the industry. Moreover, questions based on the factors which affect film-induced tourism (see Figure 2) were created to gain insight about the current state of those factors in Finland. As every organization would have a different role within film-induced tourism, questions based on Figure 2 were designed according to the role and function of each organization. A summary of the questions which were discussed all in all is in Appendix 2.

Interviews can take place in the form of a face to face interview, via webcam, video conferencing, or telephone depending on the geographic dispersion of the respondents and resources of the researcher (Brotherton 2009, 151). Mainly face to face interviews were conducted as most of the respondents were in the same area as the present researcher. Two interviews were conducted via telephone.

Interviewees were selected based on purposive sampling where the sample is chosen based on important characteristics they possess, for instance special knowledge about a certain area or topic (Brotherton 2009, 172). In this study the researcher chose interviewees who were experts in their field (film production, distribution and commissioning; film locations, destination marketing, film-tourism) and who could provide data to

answer the research questions. A list of stakeholders of film-induced tourism who were interviewed can be found in Appendix 1.

The interviewees were contacted first via telephone. The topic of the research and the reason for the phone call was explained in order to get an appointment for an interview. The first contact via telephone saved time to organize the interviews and it resulted in a high response rate. 15 potential interviewees were contacted of which 10 were actually interviewed.

The time and place of the interview was arranged according to the preferences of the interviewees. An email was sent before the interview day to the respondents with the interview questions and explaining once more the topic and goal of the research in order to prepare participants and to reach a high level of outcome. One hour was planned for each interview.

The interviews were recorded and an outcome of each with key points relevant to the research questions was written by the present author. The outcome was sent to the interviewees to verify the content and gathered data.

3.4 Data Analysis, Discussion, Suggestions

For the data analysis, Yin suggests “pattern matching” created by Campbell (1975) whereby many pieces of information from the same case may be linked to some theoretical outlook (Yin 2003a, 21–26). In the current study, patterns of data developed on two grounds: first, the research questions - the current state of film-induced tourism in Finland and development potentialities which were discussed based on the factors given in Figure 2; second, the questionnaire which can be found in Appendix 2.

Consequently, patterns could easily be created as the issues of discussion were widely categorized before and during the interviews. The following 6 patterns or topics emerged from the talk with experts: film-specific factors, image of Finland given through films, Finland as a film location, destination marketing activities, film-commissioning and incentives, and link and cooperation between the tourism and film

industry. In the following, the data analysis will be presented and discussed, and suggestions will be given based on the finding.

3.4.1 Film-specific Factors

Experts of the film industry confirmed that the Finnish film industry is a fairly new industry in the commercial sense and regarding international opening. This is probably related to the overall social, economic and political condition of Finland which was a rather closed country and economy until the 1990s and which has been in a great transition process ever since. This process can also be observed in the film industry. Interviewed film professionals identified Finland as an example of the “small nation cinema model” where the film culture went through a phase of art house cinema making rather politicized films with public funding and then gradually became commercial. According to the interviewees, until millennium, the Finnish film industry was mainly known through the social realism movies by Aki Kaurismäki which attracted rather a particular audience off the mainstream. Thereafter, the industry has become increasingly diverse with new genres and themes in film production and thus targeting greater audiences. Interviewees named for instance documentary, science fiction, fantasy, mystery, thriller, comedy, and animation as newer film genres.

The ongoing transition process in the film industry brings new opportunities and challenges at the same time. For instance, experts of the film industry stated that, although there are quite many Finnish movies which fulfill most of the film-specific factors of film-induced tourism (e.g. films with strong narrative, positive uplifting tone, based on real event) they are not able to break through to international audiences for they are too much characterized with cultural and local elements. One interviewee gave the example of “*Lovers and Leavers*” (*Kuutamolla*, Aku Louhimies, 2002), a film with a very positive tone and nice depictions of Helsinki which has been very successful on the domestic market but which could not succeed internationally. Other examples are the movies about Jean Sibelius (*Sibelius*, 2003 by Timo Koivusalo), Aleksis Kivi (*The Life of Aleksis Kivi*, 2001 by Jari Halonen), and C.G.E. Mannerheim (*The Marshall of Finland*, 2012 by Gilbert K. Lukalia) which could not break through internationally despite

strong iconic elements. The given examples imply that the new experience with international audiences puts a particular challenge for Finnish film makers in producing films where universal elements outweigh local or culture specific traits and which therefore are able to connect to international film-viewers. On the other hand, Favex – the export organization for Finnish audiovisual content including feature films – stated that compared with other non-English speaking countries, Finnish films are meanwhile not more difficult to sell than other foreign productions on international markets. This shows that the Finnish film industry has already reached a competitive level on foreign markets and that there is high potential for further growth.

The present author recommends following to overcome culture specific challenges and improve international competitiveness of the Finnish film industry:

1. Increase the knowledge and thus skills in film-making with international aspects through analyzing the Finnish films which have already been successful internationally.
2. Changing the film culture takes time (e.g. way of acting, storytelling). Besides international cooperation in film production, recruit international staff, offer internships or trainee programs for international young film makers to increase the international perspective in film-making.
3. Change the language of the industry into English (as Nokia did it) in order to attract foreign film professionals to Finland, particularly from the USA and UK.
4. Cooperation of private industry with higher education to increase knowledge on culture specific elements in Finnish film productions; for instance, the industry should promote certain thesis topics to students and commission them.
5. Introduce film studies in Finland in English to increase interaction with international young film professionals and create networks for the future.

3.4.2 Image of Finland Given through Films

Interviewed film professionals stated that the Finnish cinema is still mainly known through Aki Kaurismäki on the international scene. Consequently, also Finland is mainly seen through his eyes abroad. However, the image of Finland given by Aki Kaurismäki is believed as highly questionable by interviewees from both the film and tourism industry. Respondents argued that mainly dealing with social problems like alcoholism, suicide, depression and crime, Aki Kaurismäki gives a one sided, extreme and negative picture of Finland which reflects hardly the reality of the country. They further claimed that the cinema of Aki Kaurismäki poses a big challenge to cultural ambassadors who aim to give a more realistic and optimistic picture of Finland abroad. According to the film professionals, the film industry is concerned about the disguised image of Finland created by the movies of Aki Kaurismäki and it tries to break this image with new and different film productions. However, recent productions of Aki Kaurismäki, e.g. *Lights in the Dusk*, 2006, which was a great international break through, are seen more positive by the respective industry. *Christmas Story* (2007, Juha Wuolijoki) *Lapland Odyssey* (2010, Dome Karukoski's) and *Road North* (2012, Mika Kaurismäki) were mentioned as other examples of production which were distributed internationally and which reflect a positive image of Finland.

It should be emphasized in this context that motion pictures are not produced with the prime intent to promote a country or attract visitors to destinations. The issue about given images of a country in movies is actually a very sensitive matter where the producer's freedom of art and the interest of other parties who are affected by those images (e.g. politicians, tourism professionals) may diverge. It also includes the quite complex question of what is truth and reality and how far an artist should be expected to reflect realistic images. These questions shall not be discussed here. Yet, tourism professionals and other affected parties by movies are encouraged to get involved in film productions at early stages in order to defend their interests proactively and effect the respective production. The building of a steering committee for film productions in Finland with film and tourism professionals is highly recommended for that purpose.

3.4.3 Finland as a Film-location

Destination Attributes

Interviewees of the film industry confirmed Finland as an attractive destination for film making with many iconic attractions and diverse locations for different film genres. However, the interviewees also indicated that the suitability of location is not the main factor for differentiation on the highly competitive international market. One interviewee gave the example of Norway whose scenery is perceived by film producers at least as spectacular as the landscape of Iceland. Yet, the same interviewee argued that the Norwegian film industry is struggling in getting foreign film makers to the country while Iceland is very popular for Hollywood productions (e.g. *James Bond – Die Another Day*). According to Finland Film Commission, incentives are the key aspect for international film producers when choosing film locations. However, the respective commission reported at the same time that the interest towards Finland as a film location has been growing for a couple of years despite the lack of incentives in the country. This shows that there is great potential for further growth regarding foreign film production in Finland. Intensive and pro-active marketing activities are required to exhaust that potential, which will be discussed further below under “Destination Marketing Activities”.

Location Prerequisites for Film Making

As reported by the film professionals interviewed, the Finnish film industry has the highest technology, equipment and expertise for film making which enables the industry to make high quality films despite low funding. The experts argued that the film industry has therefore gained high recognition on the international scene. However, respondents also stated that Finland is an expensive country compared with others and that the cost factor plays a key role when choosing film locations. According to the experts, also Finnish film producers are affected by competitive cost structures on international markets. One interviewee gave the example of the Finnish movie *Rare Exports* which was a great success internationally and which would offer a good opportunity for film-induced tourism in Finland as it incorporates the touristic idea of Fin-

land with nice depictions of Lapland and the icon Santa Claus. However, the respective interviewee stated that the movie was shot in Norway due to cost reasons.

Finland Film Commission told that the organization emphasizes the cost-effectiveness in Finland to attract foreign film productions. The commission claims that much fewer below-the-line staff (members of the technical production crew who can be hired anywhere) is needed in Finland than in other countries due to the efficiency of staff. Besides, the commission reported that it stresses Finland's safety and the easiness of filming in the country (very good infrastructure, accessibility of locations, hardly bureaucracy) as differentiation factors on international markets.

3.4.4 Destination Marketing Activities

Destination marketing activities to promote Finland as a film location are executed solely by Finland Film Commission which has been operating since January 2012. The activities of the organization focus on the participation in film related events such as Berlinale, Cannes Lions, AFICI's Locations Show in Los Angeles (Association of Film Commissioners International), Finnish Film Affair in Helsinki, Baltic Event in Tallinn, and Cannes Film Festival. In Cannes, the commission has its own pavilion in Village International, the market place for films where participating countries can promote their culture, institutions, film-making industry and its artists. Activities during the festivals include individual meetings and reception. Besides events, Finland Film Commission promotes Finland as a film location through its web-page, publications, social media, and advert in magazines and on various web-pages.

Pro-active engagement and well-targeted marketing activities are recommended for further development to the young commission. For instance, the commission should be informed about international screenwriting and planned productions as early as possible in order to promote Finland as a film location in a well-targeted manner for appropriate productions. That way, the organization will also avoid most of the high competition on festivals or other market places. Moreover, it is recommended that the commission creates marketing material according to film genres. For instance, a bro-

chure with chapters divided and presented according to the genres thriller, romance, history etc. and aimed at certain production companies will be more target-oriented. A well prepared and rich portfolio with film locations is needed therefore. Regional film commissions have already an extensive database which could be used to create the respective portfolio.

Further, active networking with the international film industry and intense public relation activities are recommended in order to create potentials for international film productions in Finland. Identifying potentials and targeting them strategically is important in that respect. For instance, a database with prospective foreign film makers should therefore be developed and profiled for instance with “hot”, “medium” or “low” to indicate their potential to come to Finland. Naturally, contacts marked with “hot” should be maintained very well. The present author noticed that mails are the main tool of communication in the Finnish business life and that phone calls are made mostly in urgent cases. However, phone calls are much more personal than writing and therefore very effective in marketing and promotion. Therefore, regular contact of potential film makers abroad via phone, e.g. every three month, is highly recommended.

Finally, the present author believes that foreign film productions should not be attracted to Finland at any price. A long lasting positive effect on the local economy through foreign film productions is only created 1. if the foreign production co-operates with the local industry and ,hence, if the local economy profits from the box office of the respective film; 2. if the foreign production displays the touristic idea of the location and thus promises film-induced tourism to the respective location. Otherwise, the economic gain of the location through foreign film productions is restricted only for the time of the film shooting. This gain will even be smaller when Finland introduces incentives for foreign film productions and refunds part of the costs they spend in the country (see following chapter). Again, pro-active engagement, reading the respective screenwriting, and negotiation on point 1 and 2 with foreign producers is critical in that respect.

3.4.5 Film Commissioning and Incentives

Film professionals who were interviewed claimed that funding and commissioning are the major challenges in film production both for domestic and international film producers. They further reported that, despite the appreciable increase of public funding in the past few years, low budget is still a key problem regarding film production in Finland. According to the interviewees, Hollywood films which dominate the international market have a budget of at least 20 times the budget of Finnish films, thus around 30 million Euros minimum for each film. On the other hand, the overall public support budget allocated for film productions in Finland was only around 27 million Euros in 2012.

Finland Film Commission reported that the lack of incentives in Finland is the main challenge in attracting foreign film makers to Finland. The commission stated that film productions bring direct financial gain to the local economy and that other countries therefore attract foreign film makers by offering incentives, for instance, a percentage based refund of costs spent during film productions in the country. Favex, the export organization for audiovisual export, reported that it has created a lobby for the Finnish production incentive and that there are ongoing negotiations with governmental authorities to introduce respective incentives in Finland.

The present author suggests incorporating the private industry more actively into film productions by increasing sponsorship. Particularly the tourism industry can be an attractive sponsor considering the prospect of film-induced tourism after the film production.

3.4.6 Link and Cooperation between the Tourism and Film Industry

Regional Level Cooperation

Interviews with film and tourism professionals pointed out that the tourism and film industry are naturally linked with each other through the cooperation between film commissions and destination management organizations (DMO) on the local or regional level. Respondents reported that film commissions often obtain the resources

for film production (e.g. police cars, ambulance, snow machine; access to schools, hospitals or museums etc.) through DMOs which in Finland are part of the city administration most of the time. The interviewees further mentioned the special case where film commissions may refer film crews directly to DMOs if the film location in question is far from the base of the respective film commission. In such situations, DMOs may overtake the overall service to film groups which is, according to the experts, not unusual as there are only five regional film commissions in Finland. Helsinki is a particular case in that respect for there is no film commission at all in Southern Finland. Thus, the city or related DMO is directly involved with film groups who are planning to film in Helsinki.

Interviewees from the tourism industry defined the service to film groups as a complex and demanding task which comprises many different duties ranging from hospitality and touristic services to the provision of resources needed for the filming to the guidance through bureaucratic aspects such as tax payments and insurance issues. Thus, serving film groups emerges as an issue for special experts who know the needs of film groups and who are able to create the network of service providers to meet those needs. However, interviewees from the tourism industry reported that DMOs lack specially trained experts who are able to handle the complex tasks of serving film groups in a smooth manner. They further argued that the lack of enough human resource additionally puts high constraints on giving quality services to film groups. According to the respondents, funding is the main reason why appropriate standards for giving quality services to film groups cannot be created.

A training project called “Film Friendly” for touristic companies and DMOs was actually launched by Lapland Film Commission in 2010 with the aim to strengthen the know-how of local communities and companies in Lapland about film industry’s needs. Based on this project a manual is now being created for companies and DMOs in other regions which may solve the challenge in giving quality services to film groups to some extent. However, DMOs remain under-staffed and this may still cause deficit in giving satisfactory service despite the increased awareness of staff.

Considering the current financial limitations of DMOs, the present author recommends DMOs to rethink their priorities regarding expenses and to give film-related costs a higher rank in budgeting. The Finnish Film Foundation (2010b) reports with examples from other European countries that the minimum return for a region which invests in some form into films is double the money invested and 20-fold at the most. Thus, employing additional and trained human resource particularly in locations where is intense cooperation with the film industry, e.g. Helsinki, is suggested by the present author in order to increase the quality in the cooperation with the film industry. The expense for such an employee would not exceed 40.000 EUR per year and in the opinion of the present author, this budget can easily be created by saving from different other projects which are not as lucrative as the investment in film related endeavors.

Finally, DMOs should actively promote their location to film-producers in Finland and abroad. Cooperation with local film commissions and Finland Film Commission is highly recommended in that regard. The extra employer suggested above could overtake those promotional activities.

National Level Cooperation

Interviewees from both sectors tourism and film reported that there is no direct cooperation between the two industries on the national level, although both industries are represented with all main organizations in the Tourism and Experience Management Cluster Program. The aim of the respective program is to generate innovation and enhance development in tourism and experience related fields on the regional and national level through projects and cooperation between different industries, public sector, and research centers. The pilot project of film-tourism in the Turku region (see chapter 2.2.1) is part of the program. The Finnish Tourist Board, City of Turku, West Finland Film Commission, Finnish Film Foundation and Favex (Finnish Film and Audiovisual Export) belong to the steering committee of the project. Yet, respondents from both industries stated that, although being in the same program and project, they are far from real cooperation on the national level. Particularly the Finnish Tourist Board is said to be a rather reserved member of the cluster program. The board itself confirmed that it does not consider getting involved actively in film-tourism projects

for funding reasons. Yet, the board is aware about the impact of films on tourism and had therefore a few attempts to connect to the film industry in the past. For instance, in 2007, the organization cooperated in the filming of *Christmas Story* (2007, Juha Wuolijoki) which contains the touristic idea of Lapland. However, the budget of the Finnish Tourist Board has been cut down immensely in the past few years, recently from 14 million in 2011 to 10 million EUR in 2012.

Besides direct funding of films which is surely a costly endeavor, there are many other forms of cooperation which require lower investment and which should be considered by the Finnish Tourist Board. The current author recommends following:

The Finnish Tourist Board should cooperate with Finland Film Commission to promote Finland as a film location. Even though to different target groups, both organizations aim to promote Finland internationally. Joint forces will increase their power and competency which is important regarding the highly competitive market and sparse financial resources in both industries, film and tourism.

Moreover, the Finnish Tourist Board could cooperate in screenwriting which is not as costly as the production afterwards. For instance, the organization could encourage and commission screenwriting which promotes an iconic attraction in Finland.

Another option is the support of literature writing (novels) which reflect good stories and icons about Finland and which could be turned into a movie later on. As mentioned in the theoretical part, literature is a good ground for films.

Finally, the Finnish Tourist Board is encouraged to initiate the creation of an advisory committee with film and tourism professionals to develop film-induced tourism in Finland and to create strategies as a joint force which is critical as the nature of the subject “film-induced tourism” implies. For the sake of high return on investment later on, the given suggestions are reasonable and financially feasible in the opinion of the present author.

3.5 Reliability, Validity and Ethical Issues

Validity is concerned with the extent to which the measures of a research conform with truth and reflect the reality. Thus, validity of data requires objectivity, authenticity and credibility (Brotherton, 2008, 100, 212). As qualitative research, which is interpretative in nature, has been used in the current study, subjective elements have probably flown into the data analysis resulting in low validity. However, subjective bias was minimized by creating an audit trail and logical consistency throughout the whole thesis and research: Figure 2 which was retrieved from the literature review and which reflects the factors affecting film-induced tourism was the ground and measure for the data collection. The words and meanings given in each factor were widely clear and standard for both the interviewer and the interviewees in the given context of film-induced tourism, thus not giving much room for interpretation through analysing words and meanings. Moreover, the outcome of each interview was verified with respective interviewees by sending them a written summary and clearing out misunderstandings. Finally, all interviewees were experts in their fields and the information collected can therefore be gathered to a large extent as credible and truthful. Yet, one may argue that the data collected is not representative and generalizable, thus not objective due to the small size of the sample. However, considering the true population of film and tourism experts in Finland which does not go into millions, and considering the nature and aim of the present study which is exploratory and qualitative with the aim to deliver first insight about key issues related to the research topic the chosen sample size was sufficient. Consequently, in the context of exploratory and qualitative research, the outcome of the present study is valid.

Reliability refers to the consistency of the measure when it is used over time or in different contexts (Brotherton, 2008, 100). Hence, a study to be proven as reliable requires objectivity and validity. As the outcome of the present research was proven valid, it can be concluded that it is also reliable within the limitations of the study.

According to Brotherton (2008, 55-57) a research should consider following ethical principles:

1. The research has to be carried out independently and without conflict of interests.
2. The research should ensure quality and integrity.
3. Respondents have to participate voluntarily and must not get any harm.
4. The anonymity of respondents used to get information must be respected.
5. Confidential information received must not be published.

The present author confirms that the research was carried out in the manner described above. Publishing the names of interviewees (Appendix 2) was agreed with the respective respondents.

3.6 Suggestions for Further Development and Research

As already mentioned earlier, this thesis surfaces key issues and questions related to film-induced tourism in Finland and tries to give a ground for further research. Thus, each issue presented in this paper and related to film-induced tourism opens a new research topic within the field. A summary of the issues which evolved can be found in Figure 2 (page 23).

However, the author suggests following areas as next for further study:

1. Image and branding of Finland within the context of film-induced tourism
(This is important in order to create common goals and strategies for film-induced tourism in Finland, e.g. the images given in films should respond to the audience targeted by the tourism industry).
2. Research on iconic attractions in Finland which could be used in films and suggestions for stories around/ about them (this could be an interdisciplinary project for students in the tourism and film industry; the icons Christmas, Santa, snow, and Lapland have been overused. Finland has much more to offer. More icons need to be developed for film-induced tourism).

3. Research on the motivational factors of film-induced tourists related to Finnish films and international audiences (this study could easily be conducted using international students in Finland as sample).
4. Research about the Finnish movies which entered international markets and their use for film-induced tourism.
5. The study of sustainability factors of film-induced tourism within the context of Finland.

3.7 Assessment of Thesis Process and Own Learning

Writing this thesis was a long and tiring process which could not have been accomplished successfully if the author was not passionate about the topic. First of all, to the knowledge of the author, this thesis is a first in its kind for a country review on film-induced tourism with considering all the factors which affect the phenomenon has not been given yet. Consequently, there was no template to follow which required the author to create a scheme on her own. The result was that the framework of the thesis developed in parallel with the research process and had to be changed therefore quite often in the course of writing. In addition to the lacking template, challenges in finding data emerged. For instance, film-induced tourism has been dealt with very recently in Finland and there is hardly information about the issue. The greatest challenge was to collect information about the international aspect of the film industry in Finland. The author could not find any statistics on the international aspect of the film industry (international distribution of own films including countries, admission, box office; co-productions and foreign productions in Finland per year etc.). Favex, which exists only since 2008, has started to create statistics, however, they are related to the audiovisual industry in general and not to feature films in particular so far. All in all, every single information in this thesis had to be gathered through deep and extensive research.

Regarding the empirical part, interviewing was a new task for the author, and she realized that interviewing requires distinct skills. No problems evolved in developing ques-

tions and choosing appropriate respondents. However, during the interviews it was a challenge to moderate the conversation without losing the focus of the research questions. Also in the data analysis it was a challenge to filter information according to the focus of the research. Yet, categorizing the data was not a problem as themes were already classified based on Figure 2.

All in all, the whole thesis process was a great learning experience which was highly enjoyed by the author and which therefore was a driving power to accomplish the thesis despite great challenges.

Finally, the author would like to thank her supervisors and each interviewee for their great support and willingness to help whenever she had questions, and she hopes that this thesis reached its aim to contribute to the current body of knowledge and practice of film-induced tourism in Finland.

4 Conclusion

The goal of this thesis was to evaluate the current state of film-induced tourism in Finland and to create suggestions for further development in the context of international markets. For that aim, the general conditions and factors which affect film-induced tourism were analysed first. Subsequently, the current state of film-induced tourism in Finland was examined based on existing examples and future opportunities were searched by investigating the Finnish film industry related to international markets. Qualitative interviews with experts from both the film and tourism sector allowed in the empirical part of the paper a better understanding of factors which need further improvement in order to foster film-induced tourism in Finland. Suggestions for further development were offered on the ground of findings. Following is the final outcome of this study:

Film-induced tourism proves itself as an extremely powerful and unrivalled marketing tool for the tourism industry. However, the phenomenon emerges at the same time as a highly complex issue with many factors to consider, ranging from motivational factors of film-induced tourists to film-specific factors, destination attributes and prerequisites, film funding, destination marketing activities, governmental factors, and sustainability aspects.

In Finland, film-induced tourism is a fairly new issue and has just been accepted recently in the context of international markets. This is mainly due to the Finnish film industry which in the commercial sense has been visible on the international scene only for about a decade. However, the industry has grown to an internationally recognized sector with diverse film productions and increasing export within ten years, thus offering positive prospects for film-induced tourism in Finland and making it worthwhile to develop. Yet, the young film industry and consequently film-induced tourism in Finland opened much room for development suggestions which are mostly related to the pre-release stage of films and consequently the strategic phase of film-induced tourism.

Cooperation between affected stakeholders of film-induced tourism emerges as critical in order to manage and develop the various factors which have an impact on the highly complex phenomenon, and in order to use film-induced tourism in a strategic manner. Stakeholders of film-induced tourism are organizations from the film and tourism industry on the local, regional, and national level as well as the public sector. The film consulting company Olsberg SPI (2007, 37) suggests for instance the building of a so called “Screen Tourism Strategy Group” representing the whole country and acting as the basis for a broad network of relevant bodies or stakeholders which operate at a more local level in the screen and tourism sector. The strategy group would have two key aims. First of all, creating and implementing a strategy in order to encourage screen tourism to and within the country. Secondly, ensuring that relevant information, advice and action points are disseminated down to subsidiary bodies and that appropriate relationships are developed between public and private sector entities. The Tourism and Experience Management Cluster in Finland which already brings the mentioned entities together, offers an excellent ground to create that cooperation.

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Appendix 1: List of Stakeholders of the Film and Tourism Industry Interviewed

Stakeholders of the Film and Tourism Industry Interviewed				
Stakeholder	Name	Position	Relevance to the Research Topic	
1	University of Helsinki Film and Television Studies	Pietari Kääpä	Postdoctoral Research Fellow at the University of Helsinki	- Co-edited the book "Directory of World Cinema: Helsinki" - Co-edited the book "World Film Locations: Helsinki" - Wrote the book "The Cinema of Aki Kaurismäki"
2	Finland Film Commission	Tiina Laasonen	Film Commissioner	Official and national organization for attracting foreign film productions to Finland and giving services regarding finding funding, film locations, partners and crew for feature films
3	North Finland Film Commission	Maria Gullsten	Regional Film Commissioner	Regional film commission for giving services to film groups regarding finding funding, film locations, partners and crew for feature films
4	Tourism and Experience Management Cluster Program/ Lapland Centre of Expertise	Päivi Soderström	Project Coordinator Location/ Destination Finland	The aim of the cluster program is the development of regions through innovative projects and cooperation between different industries, research centres and public sector. Film tourism is one of the projects
5	City of Turku/ West Finland Film Commission	Lotta Mujo	Project Manager Film-Tourism	Film-Tourism Project
6	Favex Finnish Film and Audiovisual Export	Petra Theman	CEO	Main organization for the marketing and promotion of Finnish films abroad
7	The Central Organisation of Finnish Film Producers	Sari Väänänen	Executive Director	Trade association representing the interests of Finnish film producers
8	Finnish Tourist Board/ Visit Finland	Terhi Hook	Product Development Manager Culture Tourism	Destination Promotion Finland (DMO)
9	Futu Vision Group	Enna Paavola	Director Sales and Marketing	Former Director Sales & Marketing at Helsinki Expert (DMO)
10	Toolbox Travel	Kari Halonen	Owner	Former Marketing Director at Helsinki City Tourist and Convention Bureau (DMO), dealt often with foreign film groups

Appendix 2: Questionnaire

Questions to the film industry:

General understanding of the organization:

1. What is the role of your organization?
2. What are your activities?
3. Who are your internal and external stakeholders?
4. What are the challenges related to your activities?
5. What are the challenges of the industry?

Questions related to the factors which affect film-induced tourism:

1. How is the situation of the film industry related to international growth?
2. What are the prospects and challenges?
3. How is the image of the Finnish film industry on international markets?
4. What type or genres of films are mostly shot nowadays in Finland?
5. Can you name Finnish films which fulfill the film-specific factors of film-induced tourism? Were they distributed internationally? If not why?
6. How do you evaluate Finland as a film location?
(icons, technical prerequisites for filming, laws and regulations)
7. What kind of image have Finnish films created so far about Finland?
8. How is the funding and incentive situation for filming in Finland?
9. Which are the destination marketing activities to promote FI as a film-location?
10. How are the film and tourism industry linked and how do they cooperate?

Questions to the tourism industry

1. How far do destination management organizations consider using films as a marketing tool to promote their destination?
2. How are the film and tourism industry linked and how do they cooperate?
3. Which examples of film-induced tourism are there in Finland?
4. Which role and activities do destination management organizations have within the Tourism and Experience Management Cluster Program regarding the project film-tourism?