

Finland as a Film-Induced Tourism Destination for Chinese Outbound Tourists

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<p>A new form of cultural tourism called film-induced tourism has developed in the 1990s as a new special travel form. Research shows that film can have a strong influence in tourist decision-making behaviour and films do not only provide short-term tourism revenue but long term prosperity to the destinations. In recent years, the number of Chinese visitors has increased rapidly in Finland. Therefore, the purpose of this paper was to explore the potential of Finland as a film location and the opportunities of using Chinese movies and television programs as a marketing tool to promote Finland as a tourist destination in Chinese market.</p> <p>The paper was designed as a research-oriented thesis. It started with a theoretical framework of film-induced tourism by reviewing previous research and successful case studies in order to analyse the phenomenon of film-induced tourism in a global context. The following chapter was to explore the current status of tourism in Finland and its potential to be a film location. Factors which attract Chinese filmmakers go abroad and various existing examples were investigated to strengthen awareness of the influences by film-induced tourism.</p> <p>In the empirical part, research was done with an online survey on Webropol in December 2016 in form of a questionnaire including both multiple choice and open ended questions. There were 130 responses of Chinese participants from varying age groups collected and evaluated. The aim of the research was to understand travel behaviour of Chinese outbound tourists and their attitudes towards film-induced tourism in Finland.</p> <p>The data were analysed in detail by using charts through the features of Webropol. It shows that most of the participants are very interested in the film industry, however only 77 out of 130 respondents have heard about film-induced tourism, and only 55 of them already had the experience of travelling to a film destination. As a result, film-induced tourism is a new trend and still has space to improve in the future. In addition, other tourist destinations in Finland besides Helsinki were not familiar to many respondents according to the answers.</p> <p>Eventually, suggestions for promoting tourism in Finland by using Chinese movies and television programs were provided. In order to attract more viewers, Finland should support the production of movies and television programs related to Santa Claus and Aurora Borealis themes with Chinese filmmakers and producers. Moreover, Finland should also strengthen the marketing promotion strategy by utilizing various Chinese social media platforms and celebrity effects.</p>	
Keywords Film-induced tourism, Tourism in Finland, Chinese outbound tourists	

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1 Introduction

Film and tourism have been lately combined in order to become a trendy phenomenon in the development process of tourism. This phenomenon is called film-induced tourism. Film-induced tourism is the outcome of highly developed entertainment industry and different kinds of traveling trends.

Nowadays, film-induced tourism has become more usual, for tourist destinations grow rapidly due to the broadcasting of related films. If there is no movie *Casablanca*, people still do not know the city; if there is no *Roman holiday*, Rome cannot be combined with the romantic image; if there is no *The Da Vinci Code*, the church will not become a famous attraction in France. The major economic benefits that film-induced tourism can bring to the local community is tourism revenue with long-term effects.

In recent years, tourism demands diversification and it provides a good platform for film-induced tourism to develop in high speed. Film is a concrete manifestation of the cultural industry. Thus the revitalization of the cultural industry must first be reflected in the film, television, literature and art. Tourism has its own cultural attribute, combined with the technology of video film and with the development of cultural industry, film-induced tourism should have broad prospects (Guo 2008).

According to the report, the number of overnight stays in Finland by visitors from China jumped to nearly 120,000 between January and July in 2016, signalling a year-on-year increase of 21.6%. Chinese tourists become an increasingly important group of visitors for the tourism industry of Finland (HelsinkiTimes 2016).

Therefore, in 2016 there were 13 new visa application centres opened in China for the convenience of visitors. Meanwhile, Stopover Finland packages were released by Visit Finland, Finnair and other related tour operation companies. The purpose of this implementation is to attract passengers traveling via Helsinki Airport by designing plenty of packages from few hours transfer to several days stopover, and to turn Finland into a new stopover destination (VisitFinland 2016). Moreover, Finnair operates more direct flights between different cities in China and Helsinki, back and forth. In addition, Chinese tourists were recorded as the highest-spending tour groups in 2015, thus Finnish ePassi cooperated with Alipay - a Chinese mobile payments application which is now available to use in Finland for providing convenience of Chinese tourists (Goodnewsfinland 2016).

With the increasing of sales strength and resources for Chinese tourists. The aim of this paper is to evaluate the potential of Finland as a film location. The thesis begins with the theoretical framework on the definition of film-induced tourism, it aims to increase knowledge and understanding on the benefits of film for tourism industry. Several famous film locations will be analysed through case studies.

The following chapter is to explore the current status of Finland as a tourist destination for enhancing the knowledge of the popularity of tourism in Finland. The existing examples of Chinese movies and television programs shot overseas will be presented in order to analyse the factors which attract Chinese filmmakers to go abroad.

The study was designed as a research-oriented thesis. Thus, a quantitative survey will be conducted in the empirical part for data collection on the travel habits of Chinese outbound tourists and their attitudes towards film-induced tourism in Finland in December 2016. In the end, recommendations for promoting Finland as a tourist destination through Chinese movies and television programs shall then be given based on the findings.

2 Film-Induced Tourism

In this chapter, the definition of film-induced tourism will be studied based on the previous academic researches. Characteristics and sustainability of film-induced tourism and different types of film-induced tourists will be discussed afterwards. In addition, the relation between film-induced tourism and destination marketing will be analysed in order to understand the importance of films for tourist destinations. Several case studies about destination promotion via film-induced tourism will be presented in the end of this chapter in order to deepen the understanding on the benefits of film-induced tourism in a global context.

2.1 Definition of Film-Induced Tourism

The film tourism is generally called film-induced tourism, movie-induced tourism, and media-induced Tourism. The concept of the film tourism first appeared in the 1990s. Evans (1997, 35-38) emphasized that tourist who travels to a destination or attractions due to the feature of the destination on television, video or cinema screen is known as film-induced tourism. With the development of the television industry, the description of film tourism was extended. Joanne Connell (2005, 763-777) defined film tourism as film- and television-induced tourism.

Sue Beeton (2005, 10-11) summarized the concept of tourism through dividing the types of film tourism into six categories:

Table 1. Forms and Characteristics of Film-Induced Tourism (Beeton 2005, 10-11)

Form	Characteristic	Example
On-Location		
Film tourism as primary travel motivator	The film site is an attraction in its own right – strong enough to motivate visitation	Isle of Mull (Balamory)
Film tourism as part of a holiday	Visiting film locations (or studios) as an activity within a larger holiday	
Film tourism pilgrimage	Visiting sites of films in order to “pay homage” to the film; possible re-enactments	Doune Castle(Monthy Python); Lord of the Rings sites

Celebrity film tourism	Homes of celebrities; film locations that have taken on celebrity status	Hollywood homes
Nostalgic film tourism	Visiting film locations that represent another era	The Andy Griffith Show(1950s era) Heartbeat (1960s era)
Commercial		
Constructed film tourism attraction	An attraction constructed after the filming purely to attract/serve tourists	Heartbeat Experience (Whitby, UK)
Film/Movie tours	Tours developed to various film locations	On location tours
Guided tours at specific on-location set	Tours of specific sites, often on private land	Hobbiton
Mistaken Identities		
Film tourism to places where the filming is only believed to have taken place	Movies and TV series that are filmed in one place that is created to look like another; often in other countries for financial reasons; known as "runaway productions"	Deliverance, Clayburn County (movie filmed there, but set in Appalachia)
Film tourism to places where the film is set, but not filmed	The films have raised interest in a particular country, region or place, where the story is based, not where it was actually filmed	Braveheart, Scotland (movie filmed in Ireland)
Off-Locations		
Film studio tours	Industrial tours of working film studios, where the actual filming process can be viewed.	Paramount Studios
Film studio theme park	Usually adjacent to a studio, specifically built for tourism with no actual filming or production taking place	Universal Studios

One-off Events		
Movie premieres	Particularly those outside traditional sites such as Hollywood	Lord of the Rings: Return of the King (New Zealand); Mission Impossible II (Sydney)
Film festivals	Many cities hold film festivals that attract film buffs and fans for the event	Cannes, Edinburgh
Armchair Travels		
TV travel programmes	The successor to travel guide-books and written travelogues	Getaway, Pilot Guides
Gastronomy programmes	Many cooking shows take the viewer to various places around the world	Cook's Tour

Roesch (2009) described film tourism as a particular form of tourism that stimulates visitors to visit screened locations featured in a film or on television during or after the production process. The author mentioned that many tourists have visited a famous film location during the trips purposely or accidentally, for example, when a tour guide indicates a tourist destination which has been featured in a movie, such as the Golden Gate Bridge. On the other hand, it was a movie that promoted the film location, for example, *The Lord of the Rings* in New Zealand.

The film tourism is a new phenomenon in tourism development, therefore the definition of film-induced tourism is from different point of views by scholars. Although, according to Riley and Van Doren (1992), many experts agreed that films are effective as tourist-inducing attractions in becoming pull factors situated in push locations.

To conclude, film-induced tourism is the social economy and cultural activity which attracts tourists to visit a destination related to film production. During the process, destinations use movies and televisions as the marketing image tools to promote local tourism.

2.2 Characteristics and Sustainability

According to the basic theory of marketing, destination marketing tools usually have the following types: media advertising, sales promotion, public relations, outdoor advertising,

etc. However, the characteristics of film-induced tourism as an emerging destination marketing tool are different compared with the traditional marketing tools.

First of all, broadcasting destination image and information through movies and televisions provides high economy efficiency. For instance, Hollywood movie *The Lord of The Rings* was taken in New Zealand which has been considered as the promotion marketing tool of local tourism development by The New Zealand Tourism Board. It was estimated that the movie had the economic value of \$41000, excluding other additional business value (New Zealand Institute of Economic Research 2002).

Film-induced tourism has a fast-response and ever-changing attribute due to the close connection with entertainment industry. However, one of the characteristics of film-induced tourism is enduring. This can be sustained to attract visitors to the destination year after year and create the long-term economic profits (Riley, Baker & Van Doren 1998, 919-935).

Furthermore, the discovery, evaluation, acceptance and approval process of tourist destination in film-induced tourism are different compared to the other destination marketing tools. It is gradually changing the process of watching in order to persuade the tourists to automatically accept rather than being passive. In film-induced tourism, instead of the destination itself, people are keen on searching for experience since it is the emotional associations which are vital to them (Riley & Van Doren 1992). Through the television and movie plots, the viewers can experience characters of the story. This psychology simply helps the tourism destination draw the audience's attention. Therefore, it is easy to make the travel motivations convert to travel behaviour (Kim & Richardson 2003).

When it comes to the sustainability of film-induced tourism, Tooke and Baker (1996) noted that the carrying competence of a film-induced tourism destination may not be able to properly and sustainably facilitate the growing numbers of tourists. This may result in a variety of environmental and socio-cultural impacts that did not happen at the destination preceding the film shooting.

In addition, the consumption of the tourism and hospitality industry may increase at film location which can cause a negative economic impact on local inhabitants and traditional holiday tourists (Hudson & Brent-Ritchie 2006). O'Connor and Flanagan (2000) pointed out in their Bally Kiss Angel's research that it has had not only an optimistic impact like the surge of tourists' numbers, but also an adverse influence, for example, the residential resistance, on the village of Avoca, County Wicklow, Ireland.

In conclusion, destination management organizations and authorities must consider both economic advantages of film-induced tourism as well as negative impacts on environment, society and economy in order to help film-induced tourism development within a more sustainable context. As well, film-induced tourism as a destination marketing tool should be comprehensively understood and applied to the promoting process.

2.3 Film-Induced Tourists

According to a classification by Macionis (2004, 86–97) film-induced tourists can be divided into three different types:

- General tourists are people who are not interested in film-induced tourism. They might be able to acknowledge that the destinations have been featured in movies, yet do not present any notice towards the locations.
- Incidental film tourists are people who did not mean to visit a particular film location, yet came across one during the period of their vacations and decided to visit it.
- Film tourists are people who desire to travel to a destination particularly because they want to experience the exact locations that have been involved in a film set or displayed on screen.

Different travelers are appealed to different movies and the reputation of the location is determined by how these travelers are taken into consideration. For example, movie *The Sound of Music* has a family theme; thereby, the film location Salzburg attracted more women instead of man. On the other hand, male visitors were more interested in Tunisian since the country is the location of the movie *Star Wars* (Roesch 2009).

There were three major age groups of film-induced tourists which broadly range from youth travelers to retired people and are identified as (Roesch 2009, 46):

- Gappies, are people who have spent a year off before or after college to be backpackers in their early 20s; they have a tight travel budget but more time available at the destination compared with the other groups.
- Revivals, are people who often travel with their partners or kids to visit the movie locations at the age of 40-50; they have more money available but less time.
- Initials, are people who aged 60 and over.

Sellgren (2011) summarized that the travel motivations of film-induced tourists are quite similar to ordinary tourists'. The primary travel motivations were the wish to escape from

daily life, the desire to experience new things and different culture by meeting foreign people, and also to gain reputation by sharing their travel experiences among their families and friends.

2.4 Film-Induced Tourism and Destination Marketing

In this section, the relation between film-induced tourism and destination marketing will be discussed. The importance of film images for destination marketing will be evaluated in the beginning. Following, examples of different countries' DMOs (Destination Marketing Organizations) will be presented in order to understand their roles in developing tourism industry through film production opportunities.

2.4.1 The Role of Film Images

Image is one of the most important elements of marketing promotion and it is even more important for tourist destination promotion. Image has long been considered as a major travel decision-making and motivational influence of travel consumption. The role of film image is the key factor to understand how film-induced tourism affects destination marketing.

A travel product cannot be sampled before purchasing as other service-based products. It can only be estimated based on word-of-mouth while making a travel decision and the impression of travel products prior to consumption. Therefore, destination image plays a significant role in tourism marketing. According to the statement of LaPage and Cormer (1977), they pointed out that in many cases, the destination image is perhaps livelier than the background information which encourages a tourist's travel decision. A positive destination image would increase visitors' desire to travel, yet travellers may lose their interests in destination because of an undesirable image.

Many destinations already have a positive image to attract tourists, whereas other places may have an unfavourable image. Although destination marketing strategy is based on the fundamental marketing principles, different destination images request their own strategies in order to accord with the image of various target tourist groups.

Tapachai & Waryszak (2000) defines that the beneficial image of a destination as perceptions and impressions of a destination collected from tourists in connection with the expected advantage and consumption values such as efficient, social, emotional, epistemic, and conditional benefits of a destination. These perceptions and impressions respectively

affect the decision making process while planning to travel to a tourist destination on holiday.

The following table by Hudson & Ritchie shows the major impact of visitor number on destination marketing through each existing example.

Table 2. Impact of Film on Visitor Number (Hudson & Ritchie 2006)

Film	Location	Impact on visitor number
Braveheart	Wallace Monument, Scotland	300% increase a year after release
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase
Field of Dreams	Iowa	35,000 visits in 1991 and steady increase every year
Four Weddings and a Funeral	The Crown Hotel, Ayr, England	Fully booked for at least 3 years
Harry Potter	Various locations in UK	Increase of 50% or more in all filmed locations
Mission Impossible 2	National Park, Sydney	200% increase in 2000
Notting Hill	Kenwood House, England	10% increase in one month
Pride and Prejudice	Lyme Park, England	150% increase
Sense and Sensibility	Saltram House, England	39% increase
The Beach	Thailand	22% increase in youth market in 2000
Troy	Canakkale, Turkey	73% increase

As can be seen from the table, since visual media is known as the most influential tool for creating images, a positive film image can provide a significant effect for destination marketing promotion. To sum up, destination marketing is the basic of any tourism strategy, and image plays a major role while affecting tourists travel decision making. In film-induced tourism, film images are accepted as marketing tools in order to establish desirable images for destinations in the mind of potential travellers.

2.4.2 Destination Marketing Organizations

Nowadays, the competition of tourism industry is fierce; therefore several factors beyond the control of DMOs (Destination Marketing Organizations) decide the success of film-induced tourism. There are various marketing strategies applied by DMOs in order to develop the film locations and the tourism products (Grihault 2003).

Due to the fact that films have a great economic impact on film locations, a number of DMOs are looking for the opportunities to collaborate with film producers to shoot in their countries. Film-induced tourism in England is an existing example of how film and television have affected local tourism. There are nearly 28 million tourists traveling to Britain every year owing to the feature of the country on screen. (Kim, Agusa, Lee & Chon 2008). The British Authority invited Indian film directors to produce Bollywood movies in UK. In addition, they created a *Bollywood Movie Map* of sites in the UK for Indian visitors. There are more than 150 Bollywood movies which were shot in the UK. Film locations such as British castles and stately homes has been featured in the movies (Munshaw 2003). In order to gain more filming opportunities with Bollywood filmmakers, the Switzerland Tourism Authority has also prepared a tour guide for Bollywood movie sites which named as *Switzerland for the movie stars* so as to attract Indian travellers (Munshaw 2003).

The Singapore Tourism Board announced to grant financial support for filmmakers who can outstandingly showcase tourist locations in Singapore through their quality movies and television programs (SingaporeTourismBoard 2008). Moreover, the Australian Tourism Commission (ATC) has successfully promoted the country as the first destination which cooperated with Disney to produce the movie *Finding Nemo*.

These DMOs are clearly aware of the significant influence of film-induced tourism. It provides a town, city or country more chances to be exposed and viewed by millions of potential tourists instead of a traditional tourism marketing campaign (Hudson & Brent-Ritchie 2006). Hence, cooperation between DMOs and film produces has become one of the most effective strategies in film-induced tourism.

2.5 Cases: Promoting Destinations via Film-Induced Tourism

In order to increase the awareness of film-induced tourism benefits, several successful international case studies will be presented in this section.

New Zealand

In 2003, there were 9.3 percent of foreign travellers declared that the movie *The Lord of the Rings* was one of the reasons to visit New Zealand according to the survey by Tourism New Zealand (TourismNewZealand 2003).

The Lord of the Rings was the first film project supported by government agencies which include Tourism NZ, Trade NZ and Film NZ. These agencies have worked together on a coordinated strategy. The Government invested up to US\$18.6 million on this film project. The Prime Minister, Helen Clark directly allowed the branding of New Zealand as the

home of *The Lord of the Rings*, recognizing the film as an opportunity to introduce the country globally (Travel&TourismAnalyst 2003). Beeton (2005) indicated that despite New Zealand is a relatively small country, the influence of *The Lord of the Rings* created by the resources provided from the national government is remarkable.

The figure in table 3 shows that the number of tourists has surged up after *The Lord of the Rings* first release in 2001. It has been recorded that approximately 2 million international tourists visit New Zealand in 2002 with an increase by 3.8 percent compared with the previous year. The number of UK visitors consistently had increased with a growth of 10 percent every year until 2005, then a slight decrease was recorded in 2006. The amount of Australian tourists was rising further to 22% in 2004 which has become the largest tourist group. The total number of annual tourist arrivals to New Zealand increased steadily and it reached the 2 million mark in 2002 for the first time.

Table 3. Annual Visitor Arrival Figures to New Zealand ('000) (TourismNewZealand 2001)

Year	2001	2002	2003	2004	2005	2006
Total	1,909	2,045	2,104	2,334	2,365	2,409
UK	193	217	241	254	273	264
Australia	630	632	702	856	875	903
Germany	52	49	52	56	57	59
US	187	205	211	218	214	225

The Lord of the Rings had a positive impact on local tourism through developing its profile, creating a brand and increasing the number of tourists. Thanks to the movie, New Zealand has become one of the most welcome tourist destinations (TourismNewZealand 2002).

UK

According to VisitBritain (2009), there are 120 million people world-wide would watch a blockbuster film in the first 3 weeks of opening and 40 percent of potential visitors would like to visit the filming places. As one of the most popular films, *Harry Potter* successfully supports Britain for its tourism industry. Alnwick Castle which has been featured in *Harry Potter* got 120 percent increase in visits after the film series released and there were 15 percent of tourists visited the North York Moors Railway; also King Cross Station has become a permanent plaque on the station.

A report made by Oxford Economics (2010) stated that the impact of film-induced tourism is limited; however it has a significant value to the UK's tourism revenue. It can be seen clearly in the table below by the number of visitors from various film locations in UK.

Table 4. Top 10 Famous British Film Locations (TheAnglotopiaMagazine 2011)

Location	Film
Mentmore Towers	Brazil (1985), Eyes Wide Shut (1999), The Mummy Returns (2001), Ali G Indahouse (2002), Batman Begins (2005).
Betchworth Quarry	Scream and Scream Again (1970), Doctor Who: Genesis of the Daleks (1975).
Durham Cathedral	Harry Potter and the Philosopher's Stone (2001), Harry Potter and the Chamber of Secrets (2002), Elizabeth (1998).
Charlestown Harbour	The Three Musketeers (1993), The Eagle Has Landed (1976), Alice in Wonderland (2010).
Burrow Head	The Wicker Man (1973).
Guildford Cathedral	The Omen (1976).
Luton Hoo	A Shot in the Dark (1964), Never Say Never Again (1977), Four Weddings and a Funeral (1994), Eyes Wide Shut (1999), The World is not Enough (1999).
Borough Market, London	The French Lieutenant's Woman (1981), Lock, Stock and Two Smoking Barrels (1998), Entrapment (1999), Bridget Jones's Diary (2001)
Elveden Hall	The Living Daylights (1987), Eyes Wide Shut (1999), Lara Croft: Tomb Raider (2001), Stardust (2007), Dean Spanley (2008).
Belvoir Castle	Little Lord Fauntleroy (1980), The Da Vinci Code (2006), Young Sherlock Holmes (1985), The Young Victoria (2009), King Ralph (1991).

South Korea

Winter Sonata is a Korean TV series broadcasted in 2002. There were not more than 1000 foreign tourists travelling to Namisum until 2001. After the drama released, it dramatically attracted a lot of Asian travellers flowing to the film location Namisum in South Korea (Korea Tourism Organization 2005). The number of foreign visitors began to rapidly increase since late 2002 and it reached a top of 296,448 travellers in 2005. The growth of international visitors displayed that *Winter Sonata* surprisingly promotes local tourism.

Table 5. Annual Foreign Visitors to Namisum (Korea Tourism Organization)

Year	2000	2001	2002	2003	2004	2005	2016
Foreign Visitors	581	1,308	21,329	107,689	267,590	296,448	707,000

Through the aforementioned examples, it is obviously proven that film-induced tourism plays an extraordinary effect on the development of the country's tourism. There are several countries that already succeeded in utilizing film industries as a marketing tool for their tourism. Therefore, as long as the film-induced tourism is focused and developed, it is guaranteed that the efforts would eventually pay off.

3 Promoting Finland as a Tourist Destination through Chinese Films

The chapter overall discusses several general facts and aspects about Finland as a film location. General information about Finland and its attributes to become a famous film location are presented. The author also illustrates various factors which may influence the cooperation between Finland and Chinese film producers. It is also supported by some actual Chinese movies and TV programs which were shot in Finland.

3.1 Finland as a Tourist Destination

The section covers overview about Finland and its main attractions. In specific, geographical and demographical background as well as climate are presented. Main attractions include several famous Finnish locations which largely contribute to the development of Finland as a Tourist Destination, such as Helsinki, Lapland, Lakeland, Coast and Archipelago.

3.1.1 Geographical and Demographical Background

Finland, also known as Republic of Finland, is a sovereign state located in Northern Europe. Geographically speaking, Finland has land borders with Russia to the east, Norway to the north and Sweden to the northwest. Furthermore, there is a peninsula with the Gulf of Finland lie to the south of the country and the Gulf of Bothnia to the west. Across the Gulf of Finland, Estonia is another neighbouring country (CIA 2016).



Figure 1. Map of Finland (Maps of World 2015)

The country consists of approximately 5.5 million people and all settled in the total area of 338,145 square kilometres. The majority of the population is concentrated in the southern region. The society is diverse with the combination of Finn (93.4%), Swede (5.6%), Russian, Estonian, Roma and Sami as analysed in 2006. Since Finn and Swede are two most populated ethnic groups in the country, there are two official languages which are Finnish and Swedish as well (CIA 2016).

In accordance to the country's location, its climate is cold and potentially subarctic (CIA, 2016). Winters in the south of Finland usually last around 100 days with the temperature falls below 0 degree Celsius. The snow typically covers the region from late November to April and sometimes the temperate can reach -30 degrees. On the other hand, the climatic summer in southern region appears from late-May to mid-September with the average temperature above 10 degrees or surprisingly, with the warmest day at 35 degrees (Finnish Meteorological Institute 2016).

In the northern region, the winters are cold and long. It can last for around 200 days with permanent snow cover from around mid-October to early May. The most severe winter days can even reach -45 degrees. Meanwhile, the summers in the north are relatively short, lasting for around 2-3 months. During the heat waves, people can see the maximum temperature above 25 degrees (Finnish Meteorological Institute 2016).

3.1.2 Main Destinations

Helsinki

Helsinki, located on the shore of the Gulf of Finland, is the capital and the largest city of Finland. There are more than 600,000 inhabitants in the city and approximately 1.3 million in Greater Helsinki. Helsinki is the heart of Finland's political, educational, financial, cultural and research centre. Possessing a strong and unique brand, Helsinki has turned itself into one of the most competitive cities in the global tourism market. Recently, thanks to the tourism development plan and high quality services, tourism has significantly contributed to the increasing economy of Helsinki (VisitHelsinki 2016).



Figure 2. Helsinki (VisitFinland 2016)

Lapland

Lapland, the largest and northernmost region of Finland, is definitely a winter wonderland not only for children but also adults. Located on the Arctic Circle, Rovaniemi – the capital of Lapland and the hometown of Santa Claus, provides modern services and plenty of activities all year round. Coming to Lapland, people are fascinated and overwhelmed by the breath-taking beauty of Northern Lights or the Arctic Circle. In contrast with the dark winter place, Lapland bathes in 24-hour sunlight for nearly 3 months in summer. Besides, a lot of activities throughout the year are worth expectation such as skiing, sauna, experiencing local life and riding with reindeers and huskies (VisitRovaniemi, 2016).



Figure 3. Lapland (VisitFinland 2016)

Lakeland

Finnish Lakeland is the largest of the four landscape regions into which the Finnish geography is divided as well as the largest Lake District in Europe. The most precious thing in Lakeland compared to anywhere else over the country is clean water since this is believed to be where the cleanest water in the world can be found. There are a variety of activities which tourists can enjoy in the region such as inland cruises or kayaking and paddling (VisitFinland 2016).



Figure 4. Kuopio (VisitFinland 2016)

Coast and Archipelago

Finnish coast is claimed to be the world's largest archipelago. It is as well the home of old-wooden town, light houses, historical manors, stone churches and large national parks. There are 7 UNESCO World Heritage sites in Finland of which three can be experienced in the coastal region. Moreover, during the summer, events, handicraft markets, beaches, café and shops make the area more lively (VisitFinland 2016).



Figure 5. Hanko (VisitFinland 2016)

3.2 Finland as a Film Location

Thanks to the unique natural conditions, there are plenty of landscapes, various iconic attractions and outdoor activities throughout the year in Finland. Based on the analysis of Finland tourism, the possible shooting themes of Finland as a film location will be discovered in this chapter.

Aurora Borealis and Midnight Sun

An Aurora, also known as Polar Light or Northern Light is display naturally in the sky of high latitude regions, usually Arctic and Antarctic. Apparently, Finland is one of the best locations in the world to observe the Aurora - a once in a life time experience. In Finnish Lapland, people will have the chance to witness the Northern Lights more than 200 nights a year. The most appropriate time to experience the Northern Lights is between late August and April. There are different options for people to select how they want to observe the Aurora, which are snowshoeing, cross-country skiing and sled dog touring. In order to add more comfort to the experience, people are able to stay in the treehouse hotel, sea-side glass villas or the glass igloos, instead of gazing in the winter air (VisitFinland 2016).



Figure 6. Aurora Borealis (VisitFinland 2016)

The Midnight Sun phenomenon usually happens during the summer time in the north of Arctic Circle or south of the Antarctic Circle, when the sun remains visible even during the nights. In contrast to the dark winter, Finland is replied with endless sunlight, especially in Lapland where the sun shines 24 hours per day for nearly three months. Understandably, all sort of outdoor activities such as hiking, canoeing, fishing or even spending days at a cottage are recommended (VisitFinland 2016).

Christmas and Santa Claus

The one and only Santa Claus is possible to visit in person in his official office which is located in the Arctic Circle and is open to everyone. Noticeably, the office is open each day of the year; thereby children and adults are welcome to have a private chat with him as well as enjoy the cheerful atmosphere around. The Santa's office brings the warm and cozy feeling to everyone visiting here, especially children since this is where he listens to all the children's wishes and may even entertain them with a song or two. Eventually, visitors can end their trips by a ride with Santa's reindeers (VisitFinland 2016).



Figure 7. Santa Claus (VisitFinland 2016)

Finnish Design

Finland is getting more famous for its design nowadays. Instead of simply creating a beautiful object, Finnish design aims at getting into people's daily life. Finnish design cares about every little detail and the inspiration is taken from nature. Its strong ability is to transform the natural world into every small pieces in everyday life. It is also the main reason that Finnish design could be successful and well-known all over the world (VisitFinland 2016).



Figure 8. Finnish Design (VisitFinland 2016)

Finnish Cuisine

As one of the world leaders in the development of healthy and functional foods, Finland also utilize its forests to the fullest. It is famous for naturally growing nutritious food in the wild and according to the law, every people are allowed to pick almost everything in the forests free of charge. Its famous wild products are vegetables, berries and fruits and even though they are smaller than the average, they contain sweet flavours and healthy vitamins. Besides, the natural foods in the forest stimulate some outdoor activities like hiking and picnicking (VisitFinland 2016).

3.3 Finland Film Commission

The first film commission was founded in the United States in the late 1940s. Film commissions are non-profit governmental organizations which were established to support motion media production companies while shooting movies, television programs and commercials. Their main duty is to cooperate with localities, for example police, road and highway departments, fire departments and all the other relevant communities with the aim of helping film crews effectively and safely complete their shooting on the film locations. (McDonald & Wasko 2008).

Finland Film Commission was formed in 2012. It is a national organization for promoting Finland globally and supporting foreign filmmakers in Finland. For instance, they help international filmmakers find the most suitable and qualified crews, production companies, freelance artists and technicians. Besides, Finland Film Commissions are the specialists in winter shooting since Finland is well known for its severe winter. Therefore, the organization welcomes worldwide film producers and companies shooting in Finland and making the full use of its national high standard infrastructure and skilled professionals (FinlandFilmCommission 2016).

3.4 Factors Attracting Chinese Film Makers Go Abroad

In the nineteenth century, domestic movies and television programs filmed abroad was a new trend in China. An old television series as well as the first domestic TV series - *Beijinger in New York* was shot in the United States and the broadcast of the show successfully attracted many audiences. Nowadays, more and more movies and television programs are filmed in foreign countries and Chinese filmmakers are able to go all over the world. In 2012, there were six movies shot in foreign countries grossing 20 million Yuan, which were *Lost in Thailand* (Thailand), *I Do* (France), etc. In 2013, the number of movies shot in foreign countries grossing 20 million Yuan grew to nine movies, and *Up in the Wind* (Nepal) was one of the most prominent example. In 2014, twelve movies were shot overseas. Recent years, Thailand, Dubai, Maldives, France, the United States, Singapore and Nepal have all become popular film locations (XinHuaNet 2016). Two main reasons that motivate filmmakers to shoot overseas will be discussed in this chapter.

3.4.1 Scenery and Culture

Twenty-two years ago, when *Beijinger in New York* was shot in the United States, the budget was US\$1.3 million which was a very limited budget, and crew staff almost had no salary during that period. In this case, even though the drama could be taken in the domestic indoor theater, the main director was determined to shoot the entire drama in the United States with the purpose of maintaining the integrity and authenticity of the plot (People'sDailyOnline 2016).

Recently, there is a popular TV series *To Be a Better Man* which first began to film in the United States. However, because of the visa issues, all the crew members must change the film location to Italy. This changing has made the entire shooting process more difficult and overload. In order to keep the authenticity of the plot, the crew staff had to change all the Italian language to English and all the license plates, uniforms, badges and even the

graffiti on the wall into the US style, as well as the foreign actor's voice into American accents (People'sDailyOnline 2016).

During the interview with one of the biggest Chinese Media, Sohu Entertainment, the director Mr. Zhang XiaoBo indicated that he has never ever thought of changing the storyline instead of changing the film location, because the character set was grown in the United States. "In China, most people still have an American dream in the heart, instead of Italian dream." said by Mr. Zhang. Under the circumstances, the cast chose Genoa in Italy which are very similar to the geographical climate of Seattle coastline for keeping the authenticity of the plot in the end (People'sDailyOnline 2016).

Consequently, when the plot involves overseas scenes on location, it has to be taken abroad since each country has its own unique natural scenery and culture. In addition, filming abroad can expand the richness of content and provide audiences a special visual feeling.

3.4.2 Governmental Factors

Nowadays, due to increasing amount of international arrivals and receipts, many countries are strongly welcoming foreign filmmakers with a variety of convenience and a set of preferential policies. Therefore, it has resulted in a growing number of Chinese crew shooting overseas. For instance Mauritius decreased the cost of all the accommodation and transportation for Movie *Five Minutes to Tomorrow* during its filming process. Fiji Audio Visual Commission provided a lot of help during the casting of movie *Fiji Love*, such as shipping and cooperating with locals. Movie *Begin Again*'s budget was reduced owing to the preferential policies from Italy. New Zealand has provided a producer preferential policies, and in Australia, the tax refund rate is up to 40% according to the policy. Moreover in South Korea, the highest tax refund can reach 30%. A tax policy offered by Canada is that if the casting crew hire employment from British Columbia area, there will be an additional 18% tax refund, and if the post-production is made in local region, there will be 20% subsidies for digital effects (SohuEntertainment 2015).

Furthermore, both films and film locations will become an attention in media after releasing and this could continue to maintain a certain amount of exposure. To conclude, with the development of domestic film industry and the trends of Chinese tourists travel abroad, to film in foreign countries is a win-win strategy.

3.5 Chinese Movies and Television Programs Shot Abroad

Lost in Thailand

Lost in Thailand is a Chinese comedy film which was released in 2012. The film is about three Chinese men travel to Thailand. *Lost in Thailand* magnificently grossed more than US\$200 million at the Chinese box office and this has become the highest grossing movie in China. It was also the first Chinese movie which earned more than one Billion Yuan (JingDaily 2013).

The benefit of *Lost in Thailand* was not only the revenue at the box office, but also a great success to local tourism industry. The number of tourist increases 5 times compared with the same period last year. Chiang Mai of Thailand has become one of the most popular outbound tourist destinations in China driven by *Lost in Thailand*. The Association of Thai Travel Agents was assured that the film could help rise 10 percent of Chinese tourist arrivals in Thailand at the same time when the movie released. According to one of the biggest online travel agency in China, the spokesman presented the number of tourists to Chiang Mai reached 500 after *Lost in Thailand* broadcast on December 12, increasing 5 times over the same period last year (Whatsonningbo 2012).

Dear Translator

Dear Translator is a Chinese television series which was filmed in Switzerland. Its premiere achieved a national viewer rating share of 6.87%, and topped 2016's overall market share for the first half of the year. Since the interpreter language of the plot is French, the film location was set in Switzerland where successfully attract audience's interest. The film location includes the biggest city Zurich and south western Swiss Vnosais which is famous as a vacation paradise (Myswitzerland 2016).

The play got strong support from the Swiss national tourism bureau during shooting. Moreover, the Swiss national tourism administration invited the main actor Mr. Huang Xuan to be the Chinese ambassador of Switzerland in 2016 because of his unique temperament and pure elegant style which represent the Swiss national natural scene. The administration hope to further promote the tourism market with Mr. Huang Xuan's strong influence to bring the image of the Swiss to Chinese tourists (Myswitzerland 2016).

Hurry Up, Brother

Hurry Up, Brother is a Chinese game-variety show. In each episode, The MCs and guests will complete a series of missions at a landmark to win a race in the end (TravelWeeklyChina 2015).

In 2015, *Hurry Up, Brother* production team cooperated with Tourism Australia, Tourism Victoria and the South Australia Tourism Commission to produce two episodes in Australia. Famous locations such as The Melbourne Cricket Ground, the Royal Exhibition Building, Melbourne Museum, Adelaide's Rundle Mall, Flinders University and Barossa Valley appeared in the show (TravelWeeklyChina 2015).

Tourism Australia Managing Director John O'Sullivan told that the popularity of the show would help to broadcast Australia tourism attractions through celebrities. The director also claimed that the program is very well-known thanks to its celebrities and large amount of audiences. Moreover, the audiences who watch the show are quite similar to the target customer who would possibly travel to Australia; thereby the show is a very attractive marketing tool for Australia Tourism (TravelWeeklyChina 2015).

For all the reasons presented above, it can be seen that Finland Tourism has its own competitiveness when compared with other film locations of other countries. In addition, Finland has all the necessary features to develop its film-induced tourism, combining with the trends of Chinese filmmakers going abroad. The relation between Finland tourism and Chinese film industry shall have broad on future development.

4 Research Methods

The chapter discusses the definitions of the most suitable research methods and why the author has selected either one or both of them for the study. Besides, the objectives are presented in order to support the data collection and analysis process. The implementation plan is also mentioned to cover the entire procedure after designing the questionnaire.

4.1 Quantitative Research

A research methodology is the initial thing to discuss when starting a research. However, research methodology and research methods are usually mistaken as the same one. Research methods are various tools used to collect data, such as interviews or questionnaires. In contrast, research methodology is the general principle or philosophy monitoring the entire research (Dawson 2009,14).

Quantitative research is determined based on a large amount of population. The purpose is to quantify and measure the research problems and collected responses of the research usually are numbers or statistical data. Research methods like surveys can be used in a quantitative research. The result of the study is to identify prevalence, averages and patterns in data (Krishnaswami & Satyaprasad 2010, 6).

4.2 Qualitative Research

On the other hand, qualitative methods are mainly utilized in order to study people's behaviour and experiences in depth. The purpose is to gain a detailed understanding of research problems and the collected answers mainly are textual data. Several research methods such as interviews, discussions and observations can be conducted in a qualitative research. It aims to identify and explain the study problems in detail (Hennink, Hutter & Bailey 2011, 16).

The main difference between two methods is personal views. Quantitative research requires a certain amount of responses while qualitative research emphasizes on the quality of the responses and participants are able to express their own ideas freely (Finn, Elliott-White & Walton 2000, 8-9).

4.3 Selected Research Method

In this research, quantitative approach was decided as the main research method. The goal was to explore Chinese outbound tourists' travel behaviours and their acknowledgments of film-induced tourism this phenomenon specifically in Finland. Hence, a quantitative questionnaire was made.

The survey demands a sample of participants to answer a set of questions that have been designed in relevance to the theoretical framework. Afterwards, participants from the sample may be compared from the answers for the same questions. Data is then collected administered questionnaire or a self-completion one. The main advantage of using survey is its ability to gather a lot of information in a short period of time (Finn, Elliott-White & Walton 2000, 4).

In planning the survey, the research questions are generally developed through the literature review from previous studies which includes the definition of film-induced tourism and film-induced tourism in Finland. For example, question "What attractions are you interested in Finland?" and "Have you ever heard of any tourist destination below in Finland?" were based on the theory of Finland as a tourist destination.

4.4 Implementation of Research Methods

The study is a quantitative research with the use of survey since the study requires a certain amount of responses so as to make the study reliable. The survey allows the author to acknowledge people's travel behaviour as well as the image of Finland as a film location in Chinese tourists' point of views. In addition, there is one open-ended question added in the questionnaire in order to supplement the weakness of quantitative research.

The study involves only Chinese participants, from varying age groups and genders. The questionnaire is shared widely through friends' connections in China. The aim of the research design is to deeply understand how Chinese think of Finland as a film location and also to avoid subjective thinking if the survey is participated with non-Chinese people.

The participants will not be harmed in any way. They will be all well aware that their participation in this survey is voluntary. The survey is not required to provide any personal information and their answers will only be stored and analysed for this project only.

4.5 Data Collection

The objective of the study was to acknowledge Chinese people's travel behaviors and their knowledge about Finland as a film location. A research problem was formed prior to the survey's design, which is 'How is the travel behavior of Chinese outbound tourists and film-induced tourism industry in Finland?' The target group of this survey was only Chinese people in order to satisfy the main objective of the study.

The survey was divided into 4 parts. The first part consisted of questions regarding demographic factors such as age and gender. The second part required people to answer questions in relation to their travel habits. The third part focused on people's knowledge about film-induced tourism. The last one concerned the familiarity of Chinese people about film-induced tourism in Finland and how to use it as a tool to promote local tourism industry.

The survey was formed and published through Webropol. The chosen languages were English and Chinese in order that they could satisfy the demand of the project as well as the target group's preferences. The survey was shared through friend's connection in China. The target group for the survey was narrowed down to Chinese people who are currently university students and full-time employees. The reason is that this target group consists of people who are financially able to travel abroad for either leisure or business purposes. That is why the author had avoided sharing the survey on Facebook so as to eliminate responses outside of the aimed group. The survey link was available on Webropol for one month in December 2016. The survey in English and Chinese could be found in appendices.

The data consists of numbers, percentages and opinions of participants, both in open-ended and multiple choice questions. This kind of data is easy for the author to analyse since the survey is conducted through Webropol. The program provides different features to help analyse the data by using charts and tables. The number of responses is expected to be around 150 answers so as to avoid bias.

4.6 Reliability and Validity

Reliability is defined as the consistency of the responses collected from the research. If questionnaire is selected as a measuring instrument, the same answer from an individual should be gathered each time it is asked. On the other hand, validity is whether a measuring device measures what it has to measure (Finn, Elliott-White & Walton 2000, 28).

Combining quantitative and qualitative methods are complementary instead of competing approaches. Combination of these two methods can enhance the validity of the study. Therefore, the questionnaire utilized both qualitative and quantitative type, under the form of both open-ended and multiple choice questions respectively (Finn, Elliott-White & Walton 2000, 9).

The survey was purposely shared through connections in China without the engagement of Facebook. The purpose for that was to avoid bias collected from other tourists worldwide. Since the target group for this survey is Chinese, it was translated by researcher into Chinese language in order to prevent misunderstanding from respondents.

A quantitative research comprises statistical data. It depends on numerical proof to represent conclusions or test hypotheses (Veal 2011). Thus, there are some factors that can affect the result of the survey. For instance, the total number of responses is 130 which is less than expectation. It has the possibility to reduce the quality and accuracy of the research findings. Besides, the sampling group is limited because the survey was only published via friends' connections through Internet and no other distribution methods were utilized. There is no respondents aged above 60 and for that reason, the validity of the research slightly diminished.

The research was shared via friends' connections who are mainly full-time employees. In addition, their working condition requires travel several times a year either for holiday or business purposes. Therefore, the answers were collected from people who already had the experience of traveling. Furthermore, there was a small amount of responses collected from Chinese participants who live in Finland and it resulted in making the survey more reliable since they would have a better understanding of the attractions and destinations in Finland. Additionally, all of the questions, except for one open-ended one, are mandatory which enhances the reliability of the research since there is no question missing answer.

The research was conducted only once; thereby the author is not sure if the result can be the same in the future. This research is mainly based on the participants' experience and personal views and those can change. For example, some of the respondents who had not visited or heard about Finland could now have acknowledged it. Hence, the results may be different.

5 Results

The results are presented one by one below. There are total of 130 responses collected from Chinese participants within December, 2016. The data is analysed and categorized into 5 different sections, which are General Information, Travel Habits, Film-Induced Tourism in General and in Finland and Suggestions.

5.1 General Information

The section discussed about background information of respondents including gender and age. The purpose is to identify the opinions from varying groups since each individual would have a different point of view upon the phenomenon.

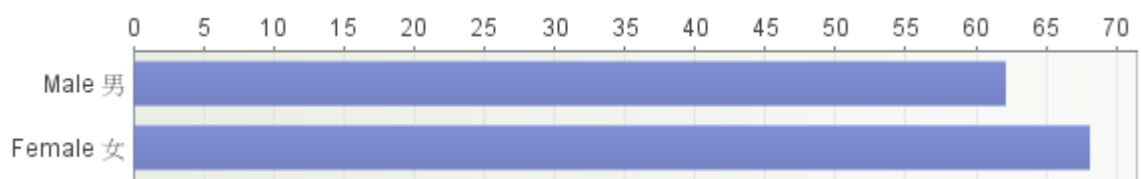


Figure 9. Respondents by gender (n=130)

There are 62 male and 68 female respondents in total (Figure 9). The number of respondents are relatively equal in gender since they account for 48% and 52% respectively. This resulted in a comprehensive insights of both genders.

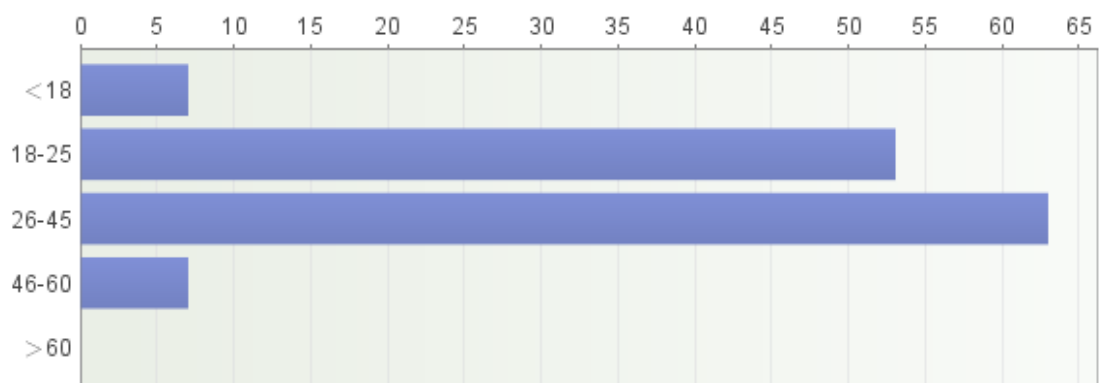


Figure 10. Age group of respondents (n=130)

According to the Figure 10, the majority of the respondents are people from the age of 26 to 45, reaching 63 answers. Following after, there are 53 people aged 18 – 45 who participated the survey, accounting for 41% in total. Unsurprisingly, the amount of participants under 18 and from 46 to 60 years old are the same with 7 responses each. It is understandable since people from these two age groups did not fall under the target participants

of this survey. In addition, the validity of the research slightly diminished due to the fact that there is no answer from people aged above 60.

5.2 Travel Habits of Chinese Outbound Tourists

In this section, the data were collected in order to identify the travel habits of Chinese outbound tourists. In specific, participants were asked how frequently they travel abroad, different traveling motivations, how much they are willing to spend per day and various factors they ought to consider prior to departure. In addition, their choices of common information sources during the planning process are discussed.

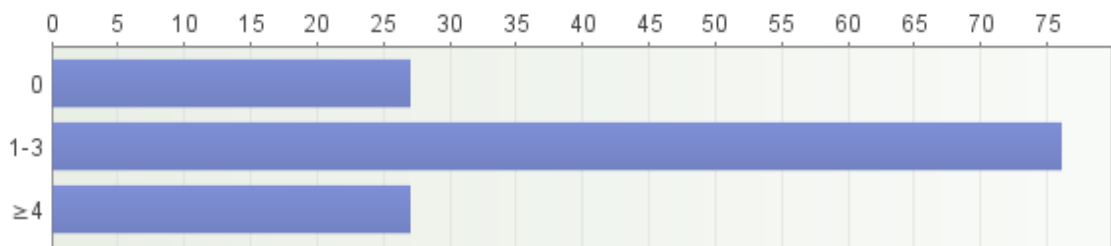


Figure 11. Outbound travel frequency of respondents during last 12 months (n=130)

The chart 11 shows the frequency of Chinese tourists going abroad during the last 12 months. There are over half of respondents answered that they travelled between 1 to 3 times a year. Besides, there are 27 respondents who did not travel abroad in the past year and the same figure goes for the people who travelled 4 times or more.

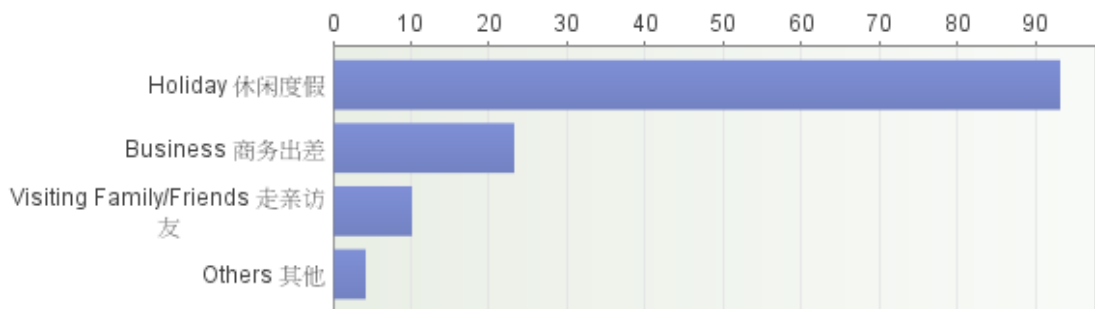


Figure 12. Travelling motivation of respondents (n=130)

As can be seen clearly from Figure 12, there are noticeably over 90 responses stating that traveling on holiday is their primary motivation. Meanwhile, about 18% of the respondents travel mainly for business and 8% of the total amount travel abroad to visit their families and friends. Only 4 other participants listed studying abroad as their main reason to travel.

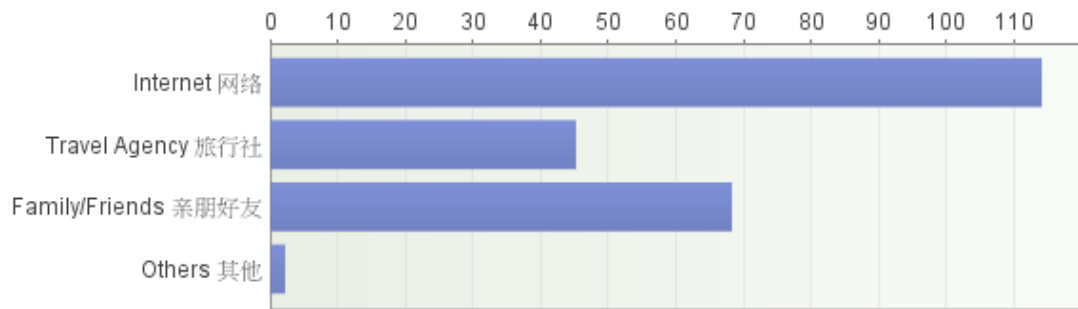


Figure 13. Preferable information sources for travel planning (n=130)

Among 3 suggested information sources in terms of travel planning (Figure 13), Internet, including Social Media and Search Engine absolutely outweighs the others and is proven to be the most preferable one. Particularly, Internet was selected by 114 people in total, scoring almost 88%. Recommendations from family and friends also experience a decent number of 68 responses whereas travel agency is the least popular option with only 45 answers (35%). Another preferable information channel which was provided by the participants is magazine.

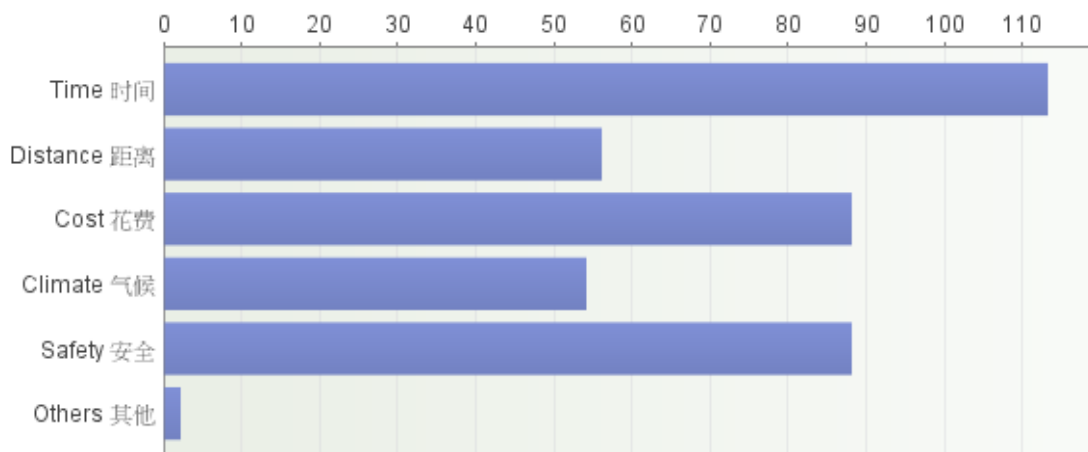


Figure 14. Factors affecting travel decision making (n=130)

The chart 14 points out that time is dominating with 113 answers, reaching 87% of the total responses as the most important factor which needs to be considered before traveling. Additionally, a large amount of people, accounting for 68% in total saw both cost and safety as the second factors while making traveling decision. Distance and Climate also follow behind closely with 56 and 54 replies respectively.

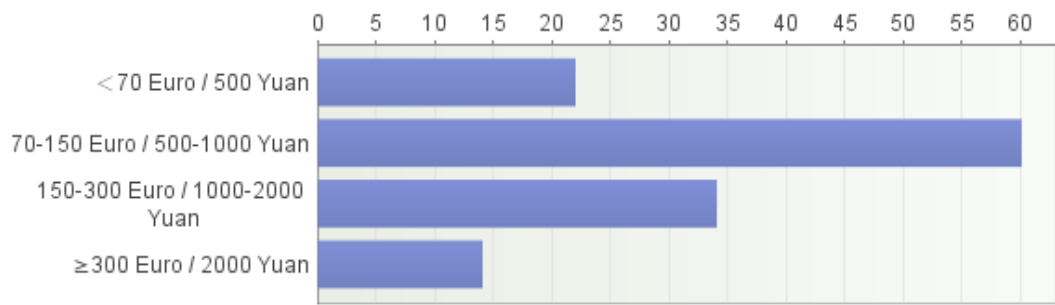


Figure 15. Estimated daily travel budget of respondents (n=130)

As stated in the chart 15, the daily budget for travelling, except shopping, was divided into four different levels. The most reasonable cost seems to be between 70 and 150 euro a day since there are 60 respondents, accounting for 46% selected that. A group of 34 people assumed that they are willing to spend from 150 to 300 euro daily. Only 10% respondents are keen on spending 300 euro or more whereas there are almost 17% of the participants thought that the budget for a day should not be more than 70 euro.

In conclusion, there are more than 50% of respondents answered that they travelled from 1 to 3 times during the last 12 months and over 72% people agreed that holiday trip motivates them the most to go abroad. A large number of the participants prefer to get travel information from internet instead of other information sources. According to the data, the most considerable issue while making the travel decision is time factor among all the others. A daily budget between 70 and 150 euro excluding shopping was selected as the most acceptable cost while travelling abroad. These figures somehow form the travel behaviour of Chinese outbound tourists.

5.3 Film-Induced Tourism in General

The section covers data regarding participants' acknowledgement about film-induced tourism in general. It contains several aspects related to film-induced tourism which are the awareness of the phenomenon, preferable television programmes, their familiarity of different film locations and personal experiences and motivations. It aims to understand the attitude of Chinese outbound tourists towards the phenomenon.

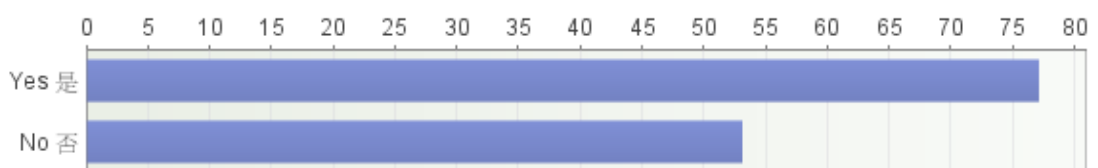


Figure 16. Awareness of film-induced tourism (n=130)

According to Figure 16, there are 77 respondents have heard about film-induced tourism, making up 59% of the total participants. On the other hand, there is also 41% of the answers indicated that they have never heard about it before. It can be seen that film-induced tourism is not widely well known among the participants yet.

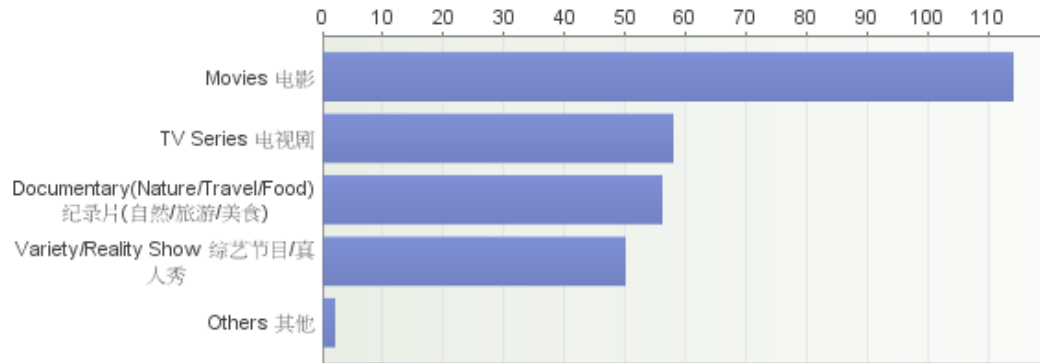


Figure 17. Preferable TV programs/genres of respondents (n=130)

The chart 17 titled several kinds of television programs and movies are selected as the most preferable genre among all of which at 114 replies, accounting for 88% in total. The numbers of people who like to watch TV series and documentary are quite close, which are 58 and 56 respectively. The popularity of variety and reality show also follow up closely with a number of 50 people. There are 2 additional participants listed out cartoon as their favourite program.

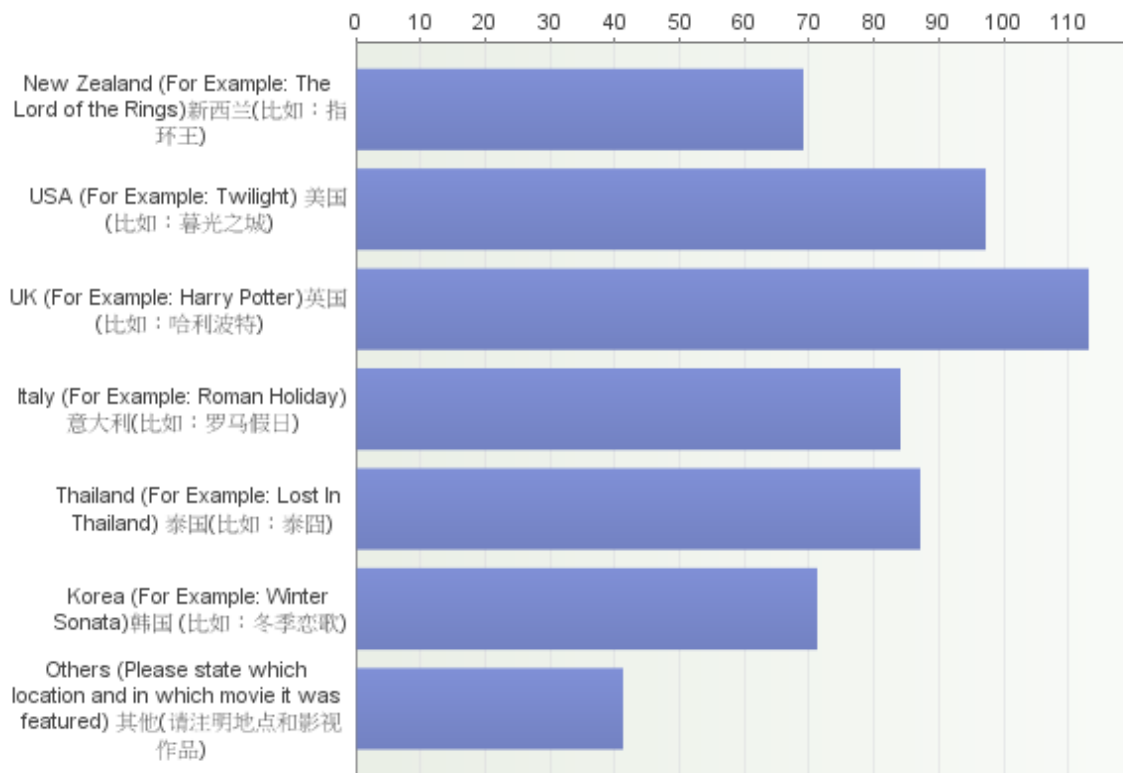


Figure 18. Awareness of famous film locations (n=130)

Several popular film locations were listed in this question (Figure 18). Undeniably, Harry Potter recorded a significant number of 113 answers, comprising 87% of respondents. Following at second rank, Twilight was acknowledged by 97 participants (75%). Above 80 people (65%) are familiar with Italy which was featured in Roman Holiday. Nearly the same number of people have the experience of watching Lost in Thailand. New Zealand and Korea are both recognized as well-known film location from about 54% participants. Beyond that, Japan and France were added in the open text answer as film locations according to movies such as Tokyo Love Story and Midnight in Paris.

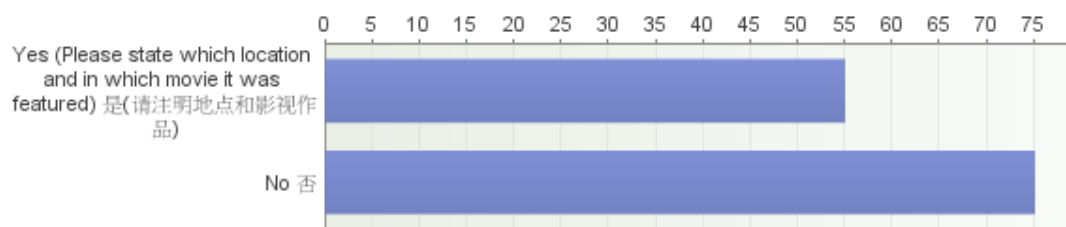


Figure 19. Personal experience of visitnig film locations (n=130)

As can be seen from the chart 19, the percentage of participants who have not been to a film location incidentally or on purpose are higher by 16%. It leads us to the conclusion that less than half of the respondents (55 people) already had the experience of travelling to a film destination. The most mentioned locations among 75 responses are the UK

(Harry Potter), France (Midnight in Paris), Japan (Japan Love Letter), Korea (Seoul Raiders) and Thailand (Lost in Thailand).

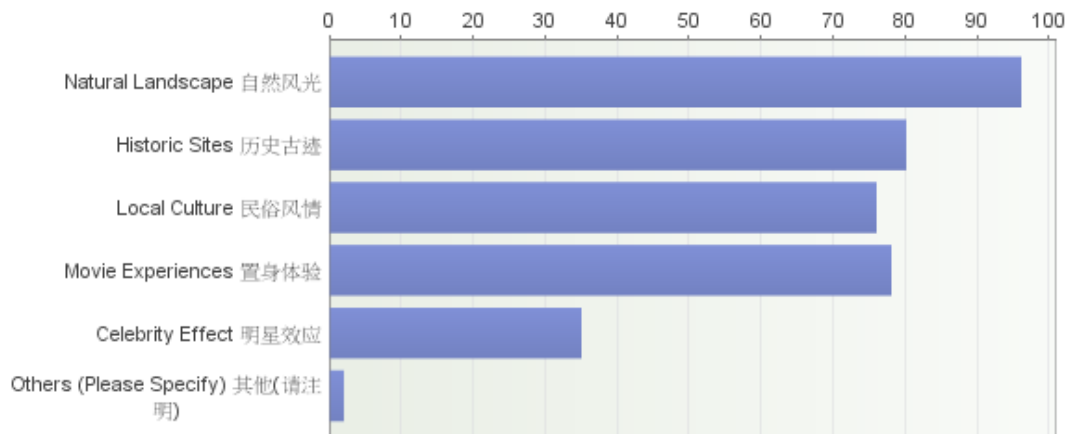


Figure 20. Motivations to visit film locations of respondents (n=130)

The statistics from Figure 20 show that Natural Landscape is the leading reason to visit a film location with 96 answers, which accounts for 74% in total. The factor which achieves the second highest percentage is Historical Sites with approximately 62%. Movie Experiences and Local Culture are not too far behind with 60% and 58% respectively. On the other hand, only 35 respondents, making up 27%, chose Celebrity Effect and it became the smallest percent of all. In addition, shopping was pointed out as one of the motivations while traveling to a film destination.

In summary, movies are selected as the most preferable television genre. Moreover, the UK is the most well-known film location with its movie - *Harry Potter*, which recognized by approximately 87% participants. Therefore, it is believed that most of the participants are very interested in the film industry and they are well aware of the locations as well. However, there are only 77 respondents have heard about film-induced tourism and only 55 of them already had the experience of travelling to a film destination. Hence, it is a clear proof that film-induced tourism is a new trend and still has room to develop in the future.

5.4 Film-Induced Tourism in Finland

This section collected answers in relation to film-induced tourism in Finland. Two TV programs *We are in Love* and *Chef Nic* are discussed as the examples of Chinese films shot in Finland. In addition, the interest of respondents and their acknowledgment about Finland tourism are presented.

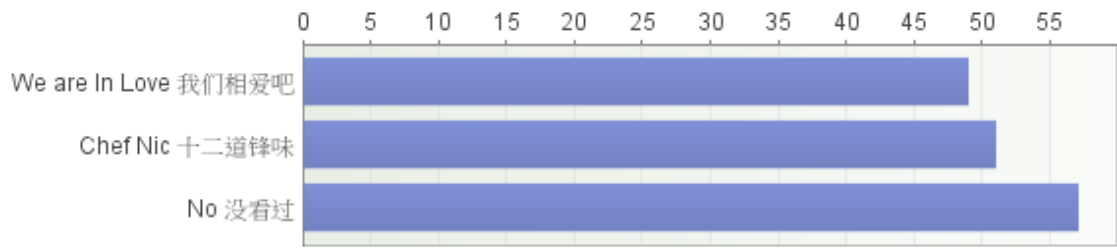


Figure 21. Awareness of respondents about *We are in love/Chef Nic* (n=130)

As it indicated in the chart 21, the number of people who has watched Chinese reality show *We are in Love* and *Chef Nic* are almost same, which are 49 and 51 participants respectively. Conversely, there are still 57 of respondents have not watched these two TV programs with a proportion of 44%.

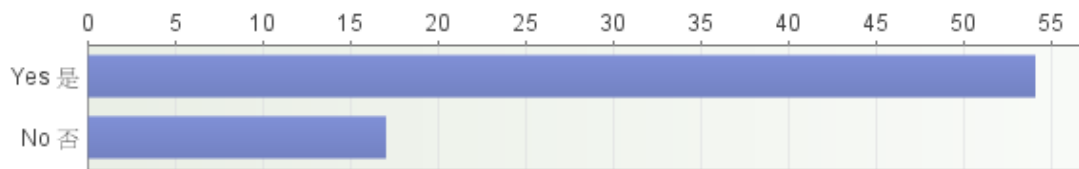


Figure 22. Awareness of respondents about *We are in love/Chef Nic* Finland episode (n=73)

Among 73 participants who have watched the shows, 76% respondents have watched the episode of *We are in Love/Chef Nic* which was shot in Finland (Figure 22). Only a small percentage of people answered that they have watched the reality show but not the specific Finland episode.

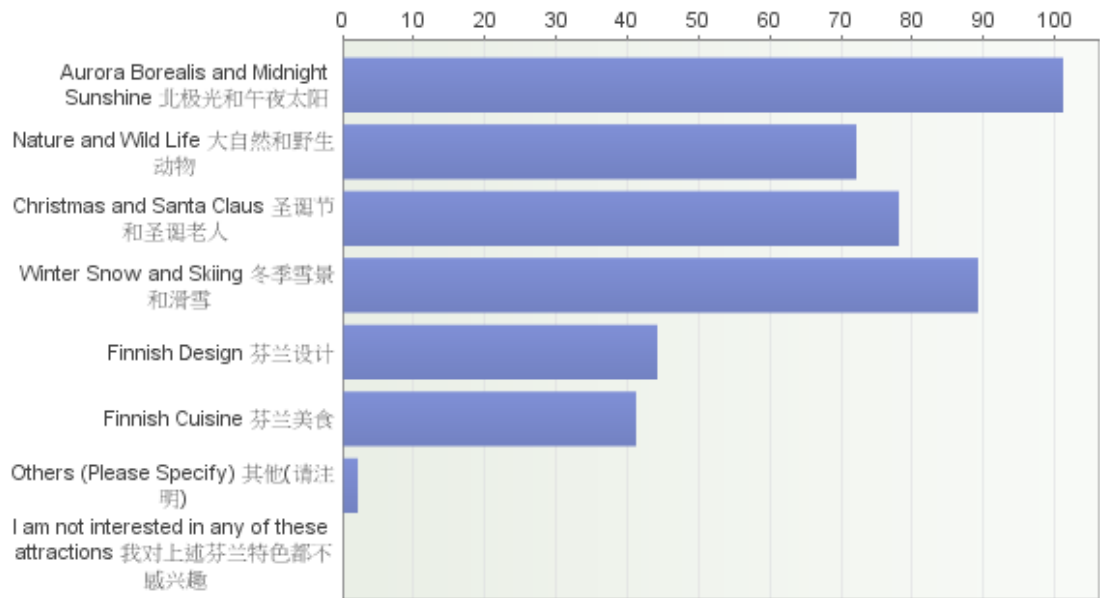


Figure 23. Respondents' interest of famous Finnish attractions (n=130)

The chart 23 illustrates data regarding various tourist attractions in Finland. It can be seen that about 78% of participants showed their interest in Aurora Borealis and Midnight Sunshine. Meanwhile the proportion of the respondents who were attracted by Winter Snow and Skiing reached 68%. There were 78 participants paid attention about Christmas and Santa Claus and 72 people prefer Nature and Wild Life. Despite of the positive results from other attractions, Finnish Design and Cuisine were recalled by only 44 and 41 respondents respectively. Furthermore, Heavy Metal Music was added as an extra attraction.

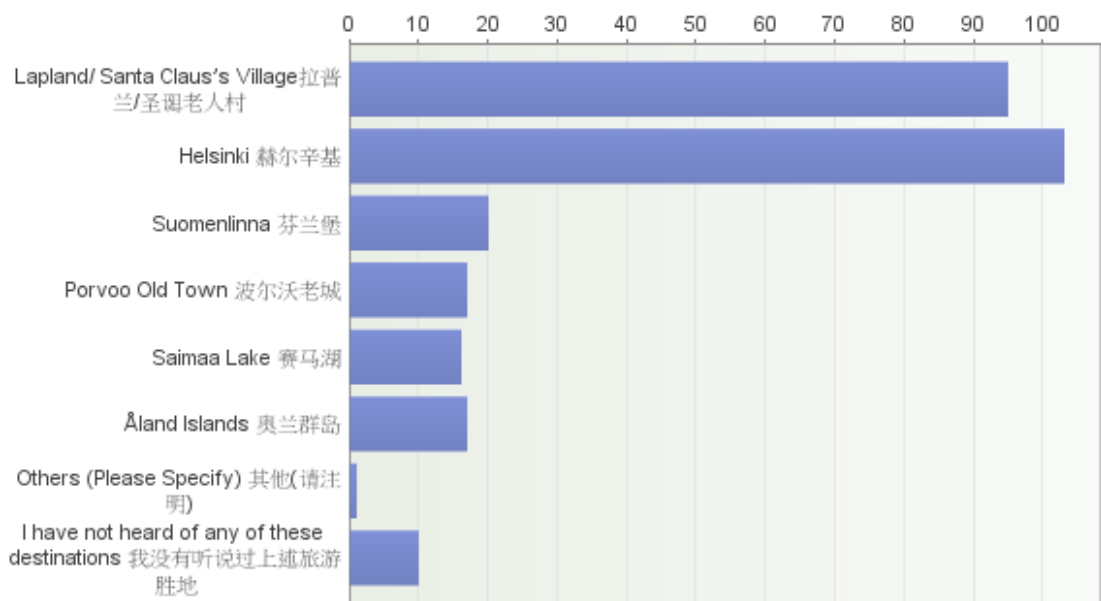


Figure 24. Respondents' awareness of Finland tourist destinations (n=130)

The figure 24 shows the popularity of several Finland tourist destinations. Unsurprisingly, Helsinki is leading the ranking with more than 100 answers, making up 79%. Lapland which is also well known owing to the Santa Claus's Village was recognised by 95 people with a ratio of 73%. Not many participants are aware of other listed destinations, such as Suomenlinna, Porvoo Old Town, Saimaa Lake and Åland Islands since only 12 – 15% respondents have heard about these places. In addition, there are 10 people who have never heard of these destinations in Finland.

To sum up, the number of people who has watched Chinese reality show *We are in Love* and *Chef Nic* are almost same. Among these respondents, 76% of them have watched the episodes of *We are in Love/Chef Nic* which were shot in Finland. In addition, Aurora Borealis and Midnight Sunshine were selected as the most popular attractions in Finland compared with others. Helsinki was recognised by more than 100 participants, yet other destinations in Finland did not acquire a positive result. Hence, it is proven that Finland as a film location does not leave any special impression for the participants even though the country possesses several well-known attractions.

5.5 Suggestions from Participants

In this section, 29 suggestions about how to promote Finland as a film location in China were collected. In short, there are several things that the can be improved. One way out is to cooperate with other foreign film industries to find more opportunities and offer more support for international filmmakers in order to produce more foreign movies and television programs in Finland. Also, only by collaborating with international film producers can Finland promote their movies worldwide. Furthermore, film themes such as Santa Claus and Aurora Borealis were strongly recommended to be engaged in movies. For instance, one respondent stated that 'The great nature of northern Finland is to be considered the best point to sell as a film site. For example the 2011 movie *Hanna* featuring Saoirse Ronan was partially filmed in Kuusamo. Meanwhile Santa Clause lives in northern Finland, so a movie that features Santa figure may consider choosing Finland as a filming site.' Another suggestion is to expose more advertisements through various Chinese social media platform, such as Wechat and Weibo. Social influence of Chinese celebrities was also advised to use as an effective marketing strategy.

All in all, in order to attract more viewers, Finland shall produce more movies and television programs related to Santa Claus and Aurora Borealis themes. Meanwhile, Finland shall also strengthen marketing promotion strategy by utilizing various Chinese social media platforms and celebrity effects.

5.6 Recommendations

We Are in Love is currently one of the most popular TV programs in China. During the show, celebrities will be paired up and each pair has to complete various missions while travelling to exotic destinations. In March 2016, Finnish Lapland was featured in three episode of the series' second season. The second season of *We Are in Love* had successfully reached more than 100 million views through Chinese online video channels after re-releasing. Finland episode became the most watched TV episode on 24 April after first broadcasting. The program was ranked as one of the top three reality shows in China in 2016 and it attracted 350 million views in total (Finnfacts 2016).



Figure 25. We are In Love – Finland Episode

Nowadays, Lapland local tour operators design a tour itinerary especially for the tourists who want to discover Lapland by following the steps of starring actor Chen Bolin and actress Song Jihyo of *We Are in Love*. Activities like Husky sledding, ice fishing, visiting Santa Claus, experiencing Northern lights and Finnish Sauna are included in tour package (TravelWeeklyChina 2015). At the same time, a famous Chinese food travelogue show *Chef Nic* also came to shoot in Finland on the purpose of discovering local cuisine and special ingredients such as various aquatic products, natural venison, forest fruits and berries in Finland (AuroraXplorer 2016).

Thanks to these two reality TV programs *We Are in Love* and *Chef Nic*, they attracted a significant number of viewers. After that, Finland was under a lot of discussions among the public in China. It contributed to turning Finland into a popular tourist destination for Chinese tourists (Wu 2016).

According to the data collected from the survey, the author has come up with five different recommendations in order to develop Finland tourism through film industry. Along with the development of film-induced tourism, more and more people are beginning to realize the significant influence that movies and television programs can affect destination marketing. In 2016, Visit Finland was responsible for supporting *We are In Love* during its production process. As a result, it has become an incredibly successful campaign for local tourism in Finland (Wu 2016). Therefore, the author would recommend that the Finnish government should actively search for opportunities to cooperate with Chinese film producers. Preferential policies shall also be established in order to attract more filmmakers to Finland. For instance, there is no rent charge for film location in the entire city of Busan, South Korea. Moreover, in terms of leasing equipment and facilities, the country also proposed various preferential policies. Such strategies attracted a lot of domestic producers and a large number of foreign filmmakers. This has successfully helped prop up local tourism industry.

In addition, the awareness of celebrity effect should be raised. Collaboration with famous Chinese film producers, directors, actors and actresses as well as well-liked television programs is highly recommended since it will effectively generate more viewers' attention. *Chef Nic* is a famous singer and actor Nicholas Tse's food travelogue reality TV show in China. Each episode is shot in different countries and Nicholas will prepare a local dish for celebrity guests in the show. The theme of the program is to introduce the stories behind the dish. Plenty of Chinese celebrities were invited as guests in the show and expectedly, *Chef Nic* series become a hit TV show among other television programs (Sun 2014). In 2016, the sixth episode of *Chef Nic* season three was filmed in Lapland. Nicholas and famous singer Jam Hsiao who appeared as guest shared their first experience of seeing

breath taking aurora borealis. Afterwards, the image of Finland's northern light was widely spread through Chinese social media. Hence, there is no doubt that social influence of celebrities should be primarily concerned about in order to win remarkable effect for destination marketing.

Finland is one of the best places to see northern lights. For this reason, the advantage of its geographical location should be fully used while developing the film-induced tourism. In addition, the survey result pointed out that many Chinese tourists are interested in Santa Claus and Aurora Borealis. Consequently, one way is to focus the film theme on Finnish Santa Claus and Aurora Borealis so as to deepen the impression of Finland by its unique culture and exotic scene. It can also be seen that the producers of both *We are In Love* and *Chef Nic* were determined to shoot the shows in Lapland owing to its exclusive Santa Claus Village and spectacular northern lights.

Furthermore, in order to fulfil the desire of tourists who wish to visit film locations, tour packages should be designed based on movies and television programs. For example, special tour itinerary is provided by many local tour operators in Lapland after Finland episode of *We are in Love* is broadcasted. Currently, tour itinerary to Finland from China are mainly included in the tour packages of Scandinavian countries. Therefore, special film tour packages can be a solution to highlight Finland tourism in China market. Moreover, the images of movies and television programs can also be used as marketing tools under the form of poster and video while promoting the tour packages.

Nowadays, social media has become the most influential online marketing tool not only in China but also worldwide. Accordingly, the last suggestion is to strengthen marketing promotion by effectively using Chinese social media platforms. Two most trendy platforms are Sina Weibo and Wechat. Sina Weibo is functioned similarly to Twitter and Wechat is a mobile application for private communication and social network. Therefore, a successful social media marketing campaign utilizing these platforms could generate more potential customers to enhance film-induced tourism in Finland.

6 Conclusions

The goal of this thesis was to evaluate the potential of promoting tourism in Finland through film-induced tourism in order to attract Chinese tourists. Recent years, Finland's national tourism administration increased the sales strength and resources in China market due to the rapid growth of Chinese tourists. Consequently, with the development of Finland tourism, the author decided to explore the opportunities of promoting Finland tourism through film-induced tourism.

A quantitative survey with questionnaire was conducted in the research in order to analyze Chinese outbound tourists' travel behaviors and their acknowledgments of film-induced Tourism especially in Finland. The advantage of using survey is its ability to collect large amount of answers within a short time. The questionnaire was distributed widely through friends' connections in China via internet. As the survey only aimed at Chinese people, the questions were designed both in English and Chinese languages. As a result, 130 answers were collected in total within December 2016.

The results show that the majority of participants are very interested in the film industry and they are familiar with popular film locations as well. However, there are only 77 respondents have heard about film-induced tourism. Furthermore, most of the respondents are unimpressed by Finland as a film location and only Helsinki is extensively recognized among several other well-known attractions. On the basis of the conclusions, it is reasonable to believe that film-induced tourism is a new trend and still has room to develop in the future.

Subsequently, five recommendations to promote Finland through Chinese movies and television programs were presented according to the collected answers and suggestions from participants. First of all is to suggest Finnish government actively cooperate with Chinese filmmakers. Plus it is advised to use the social influences of Chinese celebrities. Additionally, the film theme may focus more on featuring Santa Claus and Aurora Borealis. Furthermore, tour package specially designed for movies and television programs are recommended to be established and operated. At last, Chinese social media platforms, such as Sina Weibo and Wechat are hinted to use as two most influential online marketing tools.

Overall, the author has gained a lot of learning experiences in the thesis writing process and achieved original goals even though there are several challenges during the procedure. One of the most challenging obstacle was limited resources because film-induced

tourism is a newfound topic. Fortunately, the author has found a book called “Film-Induced Tourism” by Sue Beeton from Haaga-Helia Porvoo campus library. Thanks to the book, the theoretical framework has been thoroughly completed and contributed to the survey’s design.

Since the author was doing the internship at the same time of the thesis writing process, it has been very difficult so as to manage the time well and balance the working and writing time. Due to the lack of time, the initial plan which included semi-structured interview with experts from Finland Film Commission, had changed. Even so, a quantitative research survey has been optimally conducted in the empirical part at last. On the basis of the above mentioned, the author believed that this research study makes a meaningful donation to Finland for future tourism development in China market through film-induced tourism.

With the intention of a more comprehensive and systematic study of the knowledge, the author proposes to plan a qualitative survey with an interview in the further research, preferably a semi-structured one. The reason why semi-structured interview should be used is that the researcher can both provide uniformity with the use of pre-determined questions and raise and discuss issues that he or she may have not considered. The probable interviewees are experts from Finland Film Commission, Chinese filmmakers and producers. Moreover, in order to present additional recommendations, the author suggests conducting a benchmarking study of Finland as a film location with other developed film locations in different countries, such as UK.

As mentioned above, since time management had been a struggle for the author during the process, the study did not focus on conducting a qualitative research. In addition, the author also believed that a quantitative research is not enough to deeply comprehend the phenomenon. Therefore, it is recommended that in further development, a qualitative approach such as interviews or observations should be implemented. Besides, more open-ended questions should be added to the questionnaire in order to obtain a better insights of the phenomenon.

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Appendices

Questionnaire

Travel Behaviour of China Outbound Tourists and Film-Induced Tourism in Finland

中国出境旅游者行为动机和芬兰影视旅游现状及趋势调查问卷

Dear everyone, this survey is conducted as a part of my bachelor's thesis for Haaga-Helia UAS. Your answer will contribute to my findings about film-induced tourism as a tool to promote Finland tourism as well as the travel behaviour of China outbound tourists. The questionnaire should take you no more than 5 minutes to complete and your responses will remain confidential.

Thank you very much in advance for your participation!

您好，感谢您百忙之中参与此问卷。此问卷将作为我在 Haaga-Helia 大学本科论文的数据应用。该问卷的目的在于了解中国出境旅游者的旅游行为和探索如何通过影视旅游推广芬兰的旅游市场。完成此问卷用时将不超过 5 分钟，此外您的回答与数据将是完全保密的。感谢您的参与与支持!

Demographic 个人信息

1. Your gender:

您的性别:

Male 男

Female 女

2. Your age:

您的年龄:

<18

18-25

26-45

46-60

>60

Traveling Habits 出游习惯

3. How many outbound tour did you make during the last 12 months?

过去 12 个月中您的出境游次数是?

- 0
 - 1-3
 - ≥ 4
4. What is the main reason for you to travel?
您出游的主要目的是?
- Holiday 休闲度假
 - Business 商务出差
 - Visiting Family/Friends 走亲访友
 - Others 其他
5. How do you usually get the travel information? (Multiple Choices)
您会通过哪些途径了解旅游信息?(可多选)
- Internet 网络
 - Travel agency 旅游社
 - Family/friends 亲朋好友
 - Others 其他
6. What factors do you consider before travelling? (Multiple Choices)
您出游时会考虑以下哪些因素?(可多选)
- Time 时间
 - Distance 距离
 - Cost 花费
 - Climate 气候
 - Safety 安全
 - Others 其他
7. How much would you like to spend on travelling per day (Except Shopping)?
旅行中您平均每天消费的金额是(购物除外)?
- <70 Euro / 500 Yuan
 - 70-150 Euro / 500-1000 Yuan
 - 150-300 Euro / 1000-2000 Yuan
 - ≥ 300 Euro / 2000 Yuan

Film-Induced Tourism in General 影视旅游

8. Have you ever heard about film-induced tourism?
您听说过“影视旅游”吗?
- Yes 是
 - No 否
9. What kind of television genres/programmes would you prefer to watch? (Multiple Choices)
您喜欢观看的影视作品类型是? (可多选)
- Movies 电影
 - TV Series 电视剧
 - Documentary (Nature/Travel/Food) 纪录片(自然/旅游/美食)
 - Variety/Reality Show 综艺节目/真人秀
 - Others 其他
10. Do you know any famous tourist destination below because of the movie? (Multiple Choices)
您所知道通过影视作品而为人所知的旅游目的地包括? (可多选)
- New Zealand (For example: The Lord of the Rings)
新西兰(比如: 指环王)
 - USA (For example: Twilight)
美国(比如: 暮光之城)
 - UK (For example: Harry Potter)
英国(比如: 哈利波特)
 - Italy (For example: Roman Holiday)
意大利(比如: 罗马假日)
 - Thailand (For example: Lost In Thailand)
泰国(比如: 泰囧)
 - Korea (For example: Winter Sonata)
韩国(比如: 冬季恋歌)
 - Others (Please state which location and in which movie it was featured)
其他(请注明地点和影视作品)
11. Have you ever been a film location incidentally or because it was featured in the movie?
您是否在旅游时恰巧经过影视拍摄地或特地慕名而去?
- Yes (Please state which location and in which movie it was featured)
是(请注明地点和影视作品)

No 否

12. What are your motivations to visit film locations? (Multiple Choices)
您前往影视旅游拍摄地的原因是什么? (可多选)

- Natural landscape 自然风光
- Historic sites 历史古迹
- Local Culture 民俗风情
- Movie experiences 置身体验
- Celebrity effect 明星效应
- Others (Please Specified) 其他(请注明)

Film-Induced Tourism in Finland 影视旅游在芬兰

13. Have you watched the following celebrity reality show? (Multiple Choices)
您看过以下的明星真人秀吗? (可多选)

- We are in love 我们相爱吧
- Chef Nic 十二道锋味
- No 没看过

14. If yes, have you watched We are in Love/Chef Nic Finland episode?
如看过, 您看过我们相爱吧/十二道锋味 芬兰特辑吗?

- Yes 是
- No 否

15. What attractions are you interested in Finland? (Multiple Choices)
您对以下哪些芬兰特色感兴趣? (可多选)

- Aurora Borealis and Midnight Sunshine
极光和午夜太阳
- Nature and Wild Life
大自然和野生动物
- Christmas and Santa Claus
圣诞节和圣诞老人
- Winter Snow and Skiing
冬季雪景和滑雪
- Finnish Design
芬兰设计

- Finnish Cuisine
芬兰美食
- Others (Please Specified)
其他(请注明)
- I am not interested in any of these attractions
我对上述芬兰特色都不感兴趣

16. Have you ever heard of any tourist destination below in Finland? (Multiple Choices)

您听说过下列哪些芬兰的旅游胜地? (可多选)

- Lapland/ Santa Claus' s Village 拉普兰/圣诞老人村
- Helsinki 赫尔辛基
- Suomenlinna 芬兰堡
- Porvoo Old Town 波尔沃老城
- Saimaa Lake 赛马湖
- Åland Islands 奥兰群岛
- Others (Please Specified) 其他(请注明)
- I have not heard of any of these destinations 我对上述旅游胜地都不感兴趣

17. Do you have any suggestion to promote Finland as a film location in China? (Optional)

您对于在中国推广芬兰作为一个影视拍摄地有哪些建议? (可选答)

Many thanks to all the participants for completing the survey. Your responses are very important since it helps me to discover the potential of Finland to be a film location as well as to promote local tourism.

非常感谢您参与了本次问卷调查。您不仅让我们评估了芬兰作为影视拍摄地的潜力，并且帮助我们探寻如何进一步发展芬兰旅游。所以您的回答对我们而言非常重要。

再次感谢您的参与和支持!