# BASELINE AUDIT OF LITERARY TOURISM IN ROVANIEMI, FINLAND

## Current Literary Tourism Assets

BLITZ Project – Business of Literature Zones

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This paper evaluates the current state of literary tourism in Rovaniemi, along with examining literary heritage and literary tourism assets in the destination. The evaluation was implemented based on a series of seven economic indicators: SME activity within the literary tourism sector; the number of jobs supported by the literary tourism sector; the number of SME products and services connected to the literary tourism sector; the reach of those products and services into national and international markets; the extent of SME clusters in the literary tourism sector; the visibility of products and services connected to the literary tourism sector; lastly, public awareness and engagement with the literary tourism sector as a means of identifying destinations of choice for tourism activity. The economic indicators were determined in the baseline study of literary tourism conducted in the scope of the BLITZ Project – a project funded by the Northern Periphery and Arctic Programme, aiming to support businesses and to enhance the supply and quality of literary tourism products in the Northern Periphery and Arctic area.

The research was approached by mixed qualitative and quantitative methods: desk research was conducted to begin with, serving the formation of questions for semi-structured interviews and questionnaires; questionnaires were distributed to tourism stakeholders in Rovaniemi, focusing on businesses in the tourism and hospitality fields, via online and offline channels; also three semi-structured interviews were conducted with companies and organisations. In total, there were 19 responses collated, including the aforementioned interviews, amongst which three enterprises identified themselves as being involved in literary tourism.

Results indicate that economic impacts and monetary value generated from the literary tourism sector are marginal in the present. Literary heritage and literary tourism assets in Rovaniemi have barely been deployed, leaving plenty of potential for product development and marketing. Collaboration and linkage with other tourism sectors are the first step to promote literary tourism in Rovaniemi to local audiences and subsequently international visitors.

Key words     literary tourism, literary heritage, literary tourism assets, baseline study, Rovaniemi

CONTENTS

SYMBOLS AND ABBREVIATIONS

BLITZ      Business of Literature Zones

DMO      Destination Management Organisation

NPA      Northern Periphery and Arctic

SME      Small- and Medium-sized Enterprise

SWOT      Strengths, Weaknesses, Opportunities, and Threats

UNWTO      World Tourism Organization

# 1 INTRODUCTION

Literary tourism – a term referring to a tourism type that may be still unfamiliar to many people – is increasingly attracting interest from both public and private sectors in the tourism field. From the perspective of governmental organisations, due to the fact that literary tourism is a subset of cultural tourism, boosting literary tourism activity is a means for not only literary heritage preservation but also national culture promotion to the global audience. (Karan Thompson Consulting Limited 2018b, 7–8, 13.) From the angle of an enterprise, the market of literary tourism remains remarkably untapped, hence offering massive room for creative and innovative ideas as well as new business revenue sources (Carvalho, Baptista & Costa 2012, 22). Literary tourism opens opportunities for businesses benefiting from tourism industry, providing them with one or more gateways to reach wider clientele, to diversify their offerings in order to fulfil the constantly changing demand of rapidly growing markets (Karan Thompson Consulting Limited 2018b, 7–8, 13).

BLITZ is a transnational project under the umbrella of the Northern Periphery and Arctic Programme 2014-2020. In Finland, one of the current focuses of the BLITZ Project is Kainuu, a region in Eastern Finland. (Irish Central Border Area Network Ltd. 2018.) Literary tourism in Kainuu for the time being is substantially revolving around "The Kalevala", the national epic of Finland (Karan Thompson Consulting Limited 2018a; Juminkeko 2019). Meanwhile, despite the incredibly flourishing tourism in Rovaniemi, literary tourism would perhaps sound marginally relevant to the city at first glance. Rovaniemi is contemporarily outstanding as a Christmas and winter sports destination (Discovering Finland 2019a; 2019b; Lonely Planet 2019; Dai 2017). However, that fact does not mean the city has no asset of literary tourism. On the contrary, as located in the north of Finland, Rovaniemi possesses and inherits a treasure of mythology together with other works of literature (Lapland Above Ordinary 2019a; 2019b).

Above all, from personal perspective, literary tourism may be the answer key to tourism sustainability. Current tourism activity in Rovaniemi considerably depends on the winter season, which results in heavy seasonality issues (PAM 2019; Rantala et al. 2019; UArctic 2018). Furthermore, the impacts of climate

change pose a high risk of unforeseeable happenings to tourism businesses, hence causing challenges in strategic planning (Tervo-Kankare, Hall & Saarinen 2012). Literary tourism would be at first a complementary match to current predominant tourism offerings in Rovaniemi and possibly an alternative tourism focus in the future.

The baseline audit aimed to, first of all, gain an overview of literary tourism in Rovaniemi, in other words, summarising and evaluating literary tourism assets existing in the area. Secondly, the results were expected to provide insights into literary tourism potential in terms of offerings as well as collaboration contingencies, with a view to stimulating new literary tourism businesses, strengthening the current network and welcoming prospective investors and actors into the cluster. The ultimate purpose of the study was to introduce the literary tourism concept to a broader audience, and to showcase promising business opportunities arising from this sector, resulting in inspirations for businesses' engagement in the literary tourism sector. Besides, data collected from the research may be utilised further in the BLITZ Project.

## 2   UNDERSTANDING LITERARY TOURISM

### 2.1   Cultural Tourism

Cultural tourism is a tremendously wide tourism type which comprises a variety of sub-sectors. Dating back to the late 1970s and early 1980s, it was when the concept of cultural tourism was acknowledged as a distinguished type of tourism, when there were travellers visiting a destination because of the motivation to explore and experience the cultural aspects and heritage of a local community (Tighe 1986, as cited in Du Cros & McKercher 2014, 3). In the early stage, cultural tourism travellers were mostly well off and better educated tourists, categorised as a niche market due to their minor share amongst the tourism market over that period of time (Du Cros & McKercher 2014, 3).

Nowadays, destination management organisations (DMOs) recognise cultural tourism as a fundamental means to, in addition to economic benefits, preserve cultural values, heritage and identity of local communities, both tangible and intangible cultural assets, and to develop tourism in a sustainable manner, leading to the possession of a long-lasting competitive advantage. Sustainability is the foremost interest of tourism policy makers, enterprises and well-informed travellers at present. (Du Cros & McKercher 2014, 3–4.) As stated by OECD (2009, as cited in Karan Thompson Consulting Limited 2019, 17), cultural tourists have a tendency for a longer stay in a destination, seeking for multiple cultural experiences and activities, even purchasing the entrance to a specific cultural event or festival in advance, prior to their departure from their home base. Notwithstanding the merits of cultural tourism, tourism stakeholders should be highly aware of possible drawbacks that may be caused due to the surge of visitation, leading to promptly increased pressure on local resources and perhaps negative impacts on local residents' quality of life (Du Cros & McKercher 2014, 3–4).

There have been various discussions, studies and research on cultural tourism. So as to gain a comprehensive understanding of this form of tourism, it is worthwhile to take a certain number of different views and definitions into account. To begin with, cultural tourism started early in the history even though

it was not recognised as a form of tourism back in the time. Perrottel (2002, as cited in Du Cros & McKercher 2014, 4) argued that cultural tourism was initiated when the ancient Romans made their journeys to Greece and Egypt, while Yan and McKercher (2013, as cited in Du Cros & McKercher 2014, 4) believed that the existence of cultural tourism commenced when Chinese scholars visited picturesque scenery in the ancient time. According to the UNWTO (2020), cultural tourism is defined as follows:

> Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.

There are two approaches – conceptual definition and technical definition – in defining what cultural tourism is, summarised from the work of Richards (1996, as cited in Smith, MacLeod & Hart Robertson 2010, 30). The conceptual definition approaches the concept of cultural tourism from a more generic perspective, in which cultural tourism is defined as the travel to "cultural manifestations away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs". Meanwhile, from the angle of the technical approach, cultural tourism is seen within more specific types of attractions, for instance, "heritage sites, artistic performances and festivals outside their normal place of residence". (Richards 1996, as cited in Smith et al. 2010, 30.) Silberberg (1995, as cited in Sigala & Leslie 2005, 6) has provided a definition with a focus on cultural tourists' interest when they pay a visit to a destination: Cultural tourism is "visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution". Another definition of cultural tourism under a marketing context was provided by McKercher and du Cros (2005, 211–212, as cited in Du Cros & McKercher 2014, 6), describing cultural tourism as "a form of tourism

that relies on a destination's cultural heritage assets and transforms them into products that can be consumed by tourists".

Not all cultural tourists have the exact same motives and drives. According to Stebbins (1996), there are two categories of cultural tourists. "General cultural tourist" refers to those who travel with an initial motivation to visit different geographical sites, and subsequently develop knowledge about cultures. "Specialized cultural tourist" regards travellers who repeatedly visit "a particular city, region, or country in search of a broad cultural understanding of the place", or even more specifically looking for a type of attraction such as "art, history, festival, or museum". (Stebbins 1996, 949–950.) The UNWTO (2006a, as cited in Du Cros & McKercher 2014, 5) and Canadian Tourism Commission (Whyte, Hood & White 2012, as cited in Du Cros & McKercher 2014, 5) have explained the concept of cultural tourism simply by defining the desire of cultural tourists: "to learn about a destination's cultural heritage".

Cultural tourists are considered to be more educated and have a high interest in learning about local communities' life, traditions and seeking authentic interactions with the residents of where they visit. Authenticity is the most common concern of cultural tourists. Due to the desire for authenticity in experiences that the cultural tourists expect, they view themselves as adventurers or explorers, having close and real contact with the local community in their travel. (Smith et al. 2010, 31.)

Cultural tourism attractions are present in the forms of arts and crafts, performances, festivals, museums, historic sites and monuments. Performances and festivals may vary in practices, ranging from theatre, dance, music, to book and literature. (Du Cros & McKercher 2014, 5.) Mousavi, Doratli, Mousavi and Moradiahari (2016) described visits to the aforementioned types of attractions as "the consumption of a wide range of cultural manifestations like heritage, art, folklore" and so forth. Amongst the categories of tangible and intangible expressions of culture, language and literature are listed as one of the drawing elements that attract cultural tourists. (Mousavi et al. 2016, 73.) Accordingly, it could be concluded from the discussions above that literary tourism is a sub-sector or subset under the cultural tourism umbrella. In fact,

literary tourism is conceptualised as cultural landscapes with respect to the typology of cultural tourism (Smith et al. 2010, 33).

## 2.2   Literary Heritage

Prior to the literature review of what literary tourism is, it appears to be reasonable to discuss literary heritage, what could be considered and listed as literary heritage. The justification behind this is, firstly, that literary tourism is a sub-sector of cultural tourism, meaning it comprises visits to destinations possessing certain forms of heritage of a local community. Secondly, due to the scarcity of materials with respect to literary tourism in the researched destination – Rovaniemi – it is worthwhile to look at literary tourism in such a context that enables different possibilities which may be involved in the literary tourism sector.

To begin with, there is an interesting viewpoint concerning the characteristics of heritage in the scope of heritage tourism. It has been argued that heritage tourism could be unique and universal at the same time. A heritage attraction under no doubt should possess distinct features, be able to interest, inspire and be "reinterpreted and even recreated" by other cultural backgrounds. (Nuryanti 1996, as cited in Sigala & Leslie 2005, 7–8.) Raw materials utilised in the productisation of tourism industry in general and heritage tourism in particular include "events, relics, mythologies, artefacts, archeological sites, legends, and so on" (Sigala & Leslie 2005, 9). Deriving from the categories listed, myths and legends could therefore be interpreted as unwritten forms of literary heritage. In addition, according to the definition provided by the Oxford University Press, mythology is "ancient myths in general; the ancient myths of a particular culture, society, etc." (Oxford Learner's Dictionaries 2020b). Legend is defined as "a story from ancient times about people and events, that may or may not be true", which could be understood as synonymous with myth (Oxford Learner's Dictionaries 2020a).

Looking at literary heritage from the cultural heritage angle, intangible cultural heritage would be an appropriate approach. Du Cros and McKercher (2014, 88) classified intangible cultural heritage into the following categories: traditional

craftsmanship; social practices, rituals, and festive events; performing arts; oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; knowledge and practices concerning nature and the universe. Amongst the above listed types, the second last category seems to be the most relevant and worth taking into account in terms of literary heritage. Oral traditions and expressions are retained by means of storytelling, passing from one generation to another despite not being systematically written down or preserved in printed versions. Oral traditions and expressions convey the identity, communal values throughout the history of the society. They exist and vary in diverse practices: legends, myths, tales, epic songs and poems, dramatic performances, to name a few, as presented by UNESCO in 2014. (Du Cros & McKercher 2014, 94.)

Another typology of heritage tourism has been introduced by Smith et al. (2010) in their discussion of different tourism concepts. Even though it seems that they concentrated on scrutinising heritage tourism from the perspective of tangible heritage, intangible heritage was as well taken into account. According to their classification, heritage attractions include, for instance, homes and places that have connection to renowned authors, which are known as literary heritage. (Smith et al. 2010, 94–95.) The understanding of intangible heritage has been indicated as "traditional culture, folklore, or popular culture", which is expressed through elements such as "language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture" (McKercher & du Cros 2012, 83).

Once again, authenticity is an indispensable element in an experience of cultural tourism or more specifically a heritage attraction. It is not necessary that a cultural traveller intentionally seeks for authenticity when they travel, yet authenticity is a characteristic that may be easily noticed and perceived when the experience occurs (Timothy & Boyd 2006, 5–6).

## 2.3 Literary Tourism

### 2.3.1 Definition of Literary Tourism

This section is a provision of multiple definitions of what literary tourism is. The definitions vary in the sense of what kinds of attractions, products and services are considered as literary tourism experiences. Furthermore, a range of different types of literary tourism are elaborated, taking into account various points of views from previous studies and research with respect to the topic. Understanding how literary tourism is defined, what could be viewed in the scope of this tourism sector and in what forms that literary tourism exists may help actors in tourism industry identify themselves as being or not involved in the sector. Besides, by being familiarised with the concept of literary tourism, tourism players may be inspired and enabled to find an innovative development orientation for their contemporary tourism offerings.

The dawn of the literary tourism era dated back to the 19th century. Readers over that period of time "embarked on pilgrimages to literary destinations within Britain and, rather later in the century, in America". A detailed discovery of what kinds of places those reader communities travelled to on the literary pilgrimages has been revealed. Birthplaces, burial sites as well as preserved homes of deceased authors and poets, landscapes and sites that were described in literature, places that writers compiled their respected literary work, all of the aforementioned attractions were roamed around by literature lovers, resulting in trips sparked by a passion and interest in works of literature and their composers. (Watson 2009, 9.) In the discussion of the history of literary tourism, Bidaki and Hosseini (2014, 1) have confirmed once again that the starting point of literary tourism was recorded in the 18th and 19th centuries, with London being the first global literary tourism destination. In regard to the design of heritage trails, the very first existence of literary tourism appeared under the form of nature trails in the UK over the course of the 1960–70s, which encompassed a diversity of heritage themes, such as architecture, renowned individuals, or historical sites in relation to historic happenings (Hayes & MacLeod 2007, 48).

Smith et al. (2010) have discussed literary tourism in a compilation of key concepts in tourist studies. The knowledge revolving around literary tourism begins with a brief description that literary tourism means "tourism activity that is motivated by interest in an author, a literary creation or setting, or the literary heritage of a destination". In addition to the recognition of what literary destinations comprise, the authors have also included tourism products associated with literature in a broader perspective, such as guided literary pub tours of Edinburgh, in the scope of the literary tourism sector. The thriving market of the sector was thanks to the prevalence of the film and television industry, which enabled "classic texts" to be more accessible and reach a massive number of audiences. Besides, it was argued that travellers with generic cultural motives and being influenced through film, television and other media seemed to outnumber those literary pilgrims with respect to literary tourists. (Smith et al. 2010, 108–109.)

Literary tourism is a subset or, more particularly, a niche sector of cultural tourism (Le Bel 2017, 59; Karan Thompson Consulting Limited 2018b, 7; Immonen 2018, 14). In a wider context of cultural tourism, Squire (1994, as cited in Carson, Hawkes, Gislason & Martin 2013, 43) has voiced an opinion that literary tourism could be viewed as an experience of cultural tourism bearing a particular attention on destinations "celebrated for associations with books or authors". Another definition of literary tourism worth taking into account is as follows:

> Literary tourism is an activity born from an interest in a writer, a literary work or climate, and/or the literary heritage of a destination including the birth places and graves of literary figures, literary museums and other places related to writers and literary works, and also surveying paths with literary themes (Bidaki & Hosseini 2014, 1–2).

By defining literary tourism as involving visits to libraries, Anderson and Robinson (2002, 464) have indicated that literary tourism concentrates not merely on an individual or a single work of literature. Accordingly, the umbrella of literary tourism encompasses sites and places that have a collection of literature or a place to store and maintain the publications, which may also

mean literary heritage preservation settings such as museums. It has been emphasised that a connection of three elements, namely a writer, a literature work, and a place connected or referred to in the work or having a connection to the author of the work, can be experienced by means of tourism. The sense of place arising from literary texts is provoked and reinforced in literary tourists' perception, especially in terms of visual scenery. (Anderson & Robinson 2002, 464.) The authors have also pointed out that literature stimulating and inducing tourism is not "tourism texts", in other words, not marketing materials purposely used for promoting tourism in a destination. Instead, the relationship between literature and tourism in the context of literary tourism refers to the inspiration to travel caused by "travel books (Mark Twain), novels or poetry". (Anderson & Robinson 2002, 465.)

Owing to the examinations and summary from the attempt at proposing a complete definition of literary tourism, a fundamental element has been pointed out. The discovery has noted that literary tourism lies in the area of "a niche (media-related tourism) within a niche (creative tourism) in the wider field of cultural and heritage tourism", due to the involvement and association of literary tourism with "creative arts, such as design, architecture, music, film, media, music and literature". (Hoppen, Brown & Fyall 2014, 40.) Materials and different aspects that are linked to and utilised in the literary tourism sector include filming sites and landscape, architecture, mythology and oral traditions that are textualised (Karan Thompson Consulting Limited 2019, 9).

On the whole, this thesis employed the definition of literary tourism noted in the SME Toolkit provided by Karan Thompson Consulting Limited (2019, 9):

> Literary Tourism is a subset of cultural tourism that responds to the needs of tourists looking to engage in unique and authentic literary-related experiences; oftentimes in locations with a specific literary heritage, association with a writer's life or the inspiration for a literary work.

The literary heritage referred to in the above definition has been explained as such:

The literary heritage of a place is not purely the sum of its literary history. It is the shared expression of that community's tradition and values as voiced through writing and storytelling, and how it exists within the collective imagination. (wdclookwest 2019.)

The development of literary tourism, or should it may be called a phenomenon, in the UK was remarkable. Not only essential materials, such as guidebooks, for literary tourism experiences thrived, other tourism-supporting production and businesses, for instance "postcards, bookmarks, calendars, and other souvenirs", earned their profits thanks to literary tourism enthusiasts as well. Furthermore, platforms for discussion and information obtaining were enabled and accessed freely by literary travellers. Popular websites for literary enthusiasts could be named as "LiteraryPlaces.com", "LiteraryTraveler.com" and "LiteraryTourist.com". (Hoppen et al. 2014, 37–38.)

In the elaboration with respect to different forms of literary tourism, Hoppen et al. (2014) have referred to the typology adapted from Busby (2004) and Busby and Klug (2001). The first four forms could be recognised as similar and categorised into different types of literary sites discussed in the subsequent paragraphs. In addition, two more forms of literary tourism have been added: travel writing and film-induced literary tourism. Within the scope of this thesis research, the two aforementioned forms were excluded due to the lack of acknowledgement in a broader academic community. (Busby & Klug 2001, as cited in Hoppen et al. 2014, 39.)

2.3.2  Forms of Literary Tourism

As resulted from the review of a variety of classifications provided by different researchers, the following paragraphs summarise the most common forms of literary tourism. Literary tourism, in general, exists in the forms listed as follows: literary sites; book towns; literary tours and literary trails; literary festivals and events; UNESCO Cities of Literature; and places where literary works are celebrated.

To gain a deeper understanding of the distinctions between different literary tourist attractions, it has been generally agreed by a number of authors that

literary tourism sites could be categorised into three types: factual, imaginative, and socially constructed. Factual sites are places where real events happened with connection to a particular writer. To be specific, they are places where the writer was born, lived, the burial site, or the location in which a work of literature was created by the writer. (Smith et al. 2010, 109–110.) For instance, the Eino Leino House situated in Kajaani, Finland, was built in 1978. It is known as the birthplace of the poet Eino Leino. (Visit Kajaani 2020.) The second category – imaginative sites – refers to real settings in which a fictional narrative takes place in a novel, poem, or play (Smith et al. 2010, 110). Take the worldwide classic detective novel Sherlock Holmes as an example. The address of 221B Baker Street in London, England – the fictional home of the character Sherlock Holmes – has attracted millions of visitors who admire this brilliant detective, one of the most famous characters in the history of literature (English Club TV Ltd 2020). Lastly, socially constructed sites include settings and attractions that are purposely constructed or created based on a work of literature, with a view to attracting visitors who are keen on literature and wish to relive their imagination in reality (Smith et al. 2010, 110–111). An example of this category would be the Moat Brae National Centre for Children's Literature in Dumfries, England, which "promotes and encourages imagination, creativity and play, for everyone to enjoy, in recognition of its literary, cultural and historical heritage as the birthplace of Peter Pan" (Peter Pan Moat Brae Trust 2020). The first and second kinds of literary sites discussed above have also been introduced by Herbert (1996, as cited in Carvalho et al. 2012, 7), whereas the third category is a newly developed addition to the typology of literary sites. The classification is presented in the work of Bidaki and Hosseini (2014, 2).

So as to understand the nature of book towns as a form of literary tourism, bookshops would be a fair starting point – the entities that form a book town. As noted by Mintel (2011, as cited in Hoppen et al. 2014, 42), bookshops, or even a book town as a destination, are wandered by travellers who "when they travel, trail around local bookshops to seek out titles related to the destination they are visiting (guide books, literary maps, literary tours etc.) or to search for books written by local authors".

Besides the main attraction being bookshops, a book town holds a chain of businesses in different aspects, hence offering an inclusive experience of the destination as a whole. Book towns are commonly established in rural areas. The transformation of an ordinary town of residence into a book town may very likely result in the development of accommodation providers, restaurants, cafes, and retailing, especially second-hand bookshops. (Seaton 1999, 390.) Book fairs and literary festivals are common practices in book towns (Agarwal & Shaw 2018, 120).

Literary tours and literary trails connect multiple points amongst a number of cities or within merely one. No matter how large an area is covered by a literary trail, the "checkpoints" along the literary trail are related to writers or their works. (Karan Thompson Consulting Limited 2018b, 7–8.) Literary trails are provided in the form of guided tours, self-guided tours and digital trails. There is a possibility of literary trails organised in a digital platform, accessed by literary tourists themselves by means of electronic gadgets. Digital literary trails enable a low-cost solution for literary tourism offering. (Carson et al. 2013, 43.) The benefits of digital literary trails include online platforms where literary tourists could find maps connecting literary sites in a destination, as well as audio records, so as to absorb as much information and stories as they are keen on on their way of exploring literary heritage that the destination has to offer (Carson et al. 2013, 45–46).

Literary festivals, as defined by Mintel (2011, as cited in Hoppen et al. 2014, 42), are events that take place for the celebration and in-person interactions between an author and their readers. These occasions are as well an advantageous opportunity for writers to market their literary works. Literary festivals used to be literature-centralised, yet having become more diverse nowadays thanks to the engagement with broader aspects of arts, such as films, TV documentaries, or audio books. (Mintel 2011, as cited in Hoppen et al. 2014, 42.) Literary festivals also contribute to a literary site by playing the role of spicing up the atmosphere, retaining constant excitement and keeping the site alive (Hoppen et al. 2014, 44).

UNESCO Cities of Literature draw not only visitors who hold a particular interest and enthusiasm for literature, but also plenty of general culture-interested travellers (Hoppen et al. 2014, 38). UNESCO recognises and designates a city as City of Literature due to its dynamic literary practices amongst the community. The specific criteria utilised for the selection process include "the quality, quantity, and diversity of publishing in a city; the quality and quantity of educational programs that focus on literature; the extent to which literature, drama, and/or poetry play a significant role in the city; whether literary events and festivals are hosted there; the number of libraries, bookstores, and cultural centers; and media's involvement in promoting literature". (Lev-Tov 2019.) Examples of the cities that have fulfilled the aforementioned elements and been granted the title of UNESCO City of Literature are as follows: Edinburgh, Melbourne, Iowa City, Dublin, Reykjavik, Norwich and Krakow (Hoppen et al. 2014, 38).

Another form of literary tourism refers to places where literary works are performed, celebrated and experienced. The literary works in question are considered in a wider context, out of the traditional notion of literature, being either stories, mythologies, or even cartoons and comic books. (Hoppen et al. 2014, 44.)

2.3.3   Literary Tourism in Finland

Literary tourism has received marginal attention by both literature actors and tourism stakeholders until the recent time (Amey 2015, 2, 8–11). As a majority of tourism types commenced in their flourishing paths, literary tourism ultimately entered the radar screen of actors in the tourism industry, as well as economic and social development strategists in general (Watson 2009, 4–8). Literary tourism plays a complementary role to existing tourism products and offerings in a destination, adding more value to a tourist's experiences (Karan Thompson Consulting Limited 2019, 17). The economic benefits of literary tourism could hardly be denied. Nevertheless, there are a shortage of evidence, namely records, documents, academic researches, market analyses and so forth, to statistically show the economic benefits brought to a destination as well as a lack of metrics to measure the impacts. (Agarwal & Shaw 2018, 19–20.)

In the research conducted by Immonen (2018), two outstanding literary icons in Finland were introduced, leading to the representative examples of literary places in the country. The first literary composer referred to was Johan Ludvig Runeberg – a Finnish classic poet, the father of "The Tales of Ensign Stål" ("Vänrikki Stoolin tarinat" in Finnish). The home of Johan Ludvig Runeberg in Porvoo has become the first artist museum amongst the Nordic countries. A poem in that work is nowadays the opening of the national anthem of Finland. The second figure mentioned was Aleksis Kivi, the creator of a national-status novel – "Seven Brothers". The novelist's birth home has functioned as a museum in Nurmijärvi since 1951. It has been noted that most of the literary places in Finland are related to the authors themselves, rather than their literary works. (Immonen 2018, 19–20, 24, 39–40.)

In terms of literary festivals, Helsinki Book Fair and Turku Book Fair were known to be the most popular literary events in Finland, taking place in October every year (Immonen 2018, 31). According to the results obtained in Immonen's research, literary tourism does exist in Finland, despite the fact that literary places are not always perceived or categorised specifically within the sector of literary tourism (Immonen 2018, 47). As pointed out, literary tourism is still very much in an untapped stage (Karan Thompson Consulting Limited 2018b, 24).

Within the frame of the BLITZ Project, Kainuu in Finland is one of the NPA regions that the project focuses on, with respect to developing and enhancing literary tourism offers and experiences. In that regard, the central literary work which has a strong connection to the region and is powerful enough to be the core development target of Kainuu's literary tourism is "The Kalevala" – the Finnish national epic. (Spot-lit 2020.)

# 3 OPPORTUNITIES FOR LITERARY TOURISM DEVELOPMENT

## 3.1 BLITZ Project

BLITZ is an abbreviation for Business of Literature Zones. BLITZ is a transnational project under the umbrella of Northern Periphery and Arctic Programme 2014-2020, whose logo is presented in Figure 1. (Irish Central Border Area Network Ltd. 2018.)



Figure 1. Logo of Northern Periphery and Arctic Programme 2014-2020 (BLITZ 2019)

Northern Periphery and Arctic Programme 2014-2020 is a funding programme established as part of the European Territorial Cooperation (ETC), more commonly known as Interreg (European Commission 2019). The funding programme welcomes the applications of both public and private stakeholders under the condition that the applicants are from inside the programme area, meaning certain regions of the following countries: Finland, Ireland, Northern Ireland, Scotland, Sweden, the Faroe Islands, Greenland, Iceland, and Norway. The funding budget for a project may be granted up to two million euros. Projects applying for the funds shall fulfil the requirements of their ultimate objectives being to tackle the main challenges of the programme area, which are especially due to the "peripherality combined with low population density", and to enable the advantages of "shared and common development resources" among not only the regions directly involved in the projects but also other programme regions. Projects expecting funds from the programme shall possess the following characteristics: The outcomes of the funded projects are concrete – better in tangible solutions, innovative and of a result of transnational cooperation. (Interreg NPA 2019.)

The aim of the BLITZ Project is to encourage and create an advantageous common ground for businesses in the NPA area, especially small- and medium-sized enterprises, to grow literary tourism in terms of product development and

offering, as well as marketing strategy, with a view to reaching beyond contemporary customers. The development of literary tourism is also expected to amplify the cooperation among regions within NPA area through knowledge sharing, and to increase employment opportunities, hence retaining local labourers and attracting a new workforce. (Irish Central Border Area Network Ltd. 2018.)

The project involves seven project partners from four different countries in the NPA area, namely Northern Ireland, Scotland, Finland and Ireland. Each partner contributes expertise and resources in the scope of six work packages as agreed upon. Knowledge sharing and transferability are ensured and appreciated amongst project partners. The lead partner of the project is Irish Central Border Area Network Ltd., situated in Northern Ireland. Other project partners include Western Development Commission in Ireland, Kajaani University of Applied Sciences, Lapland University of Applied Sciences and Regional Council of Kainuu in Finland, Wigtown Festival Company in Scotland, and Arts Over Borders in Northern Ireland. (Irish Central Border Area Network Ltd. 2018, 2–11.)

Spot-lit is an alternative name of the BLITZ Project, as well as an official name for references to the project in communication with internal and external audiences. Target audiences of Spot-lit's communication strategy comprise: firstly, the NPA literary tourism industry, such as networks, individual companies and organisations; secondly, literary tourist audiences, in other words, the consumer end; and the third target audience is media, for instance, journalists, bloggers and EU projects' websites (BLITZ 2019, 6).

The slogan of the project is "Putting Literary Tourism on the Map", which can be viewed in the official logo of the communication strategy and as the project's logo to the public (Figure 2). The communication tools and channels employed in Spot-lit are worth reference. Spot-lit has its own website as the main platform for displaying information vis-à-vis the project. The website is strongly promoted and circulated through the social media channels of Spot-lit as well, specifically Facebook and Instagram. In addition to that, Spot-lit utilises also eZines, email marketing, other literary news websites, public relations at regional, national

and international levels, and especially "digital ambassadors in each region to be identified and managed by each partner". (BLITZ 2019, 8.)



Figure 2. Logo of Spot-lit (BLITZ 2019)

3.2   Examples of Literary Tourism Development in Northern Periphery and Arctic Area

3.2.1   Wigtown in Scotland

Wigtown is situated in Dumfries and Galloway, the south-west of Scotland. This humble-sized town was one of the most flourishing towns for trading and farming communities up until the early 19th century. During that period of time, Wigtown had a high traffic flow thanks to the strategic location of hills facing the sea, being "the ferry point to cross the tidal river". It had been a lively farming service centre with plenty of coastal trade, fairs and markets before the economic downturn happened due to the establishment of railway networks and their growth at the time. The rail and road networks emphasised the peripheral condition of the town, excluding it from the overall prosperity brought by the betterment of the transportation system.

In the 20th century, Wigtown saw its grey period of history when two significant businesses in the town were shut down and its inhabitants started to leave for other cities with a view to prospective employment. Wigtown experienced the highest rate of unemployment all across Scotland at the time. Buildings and houses were left empty and hard to be sold, which was a sad scene for a used-to-be wealthy and charming town. (Association of Wigtown Booksellers 2019; Evans 2016.)

Not until 1997 did Wigtown come alive again owing to the event of Wigtown being designated as Scotland's national booktown and the Wigtown Book Festival being held the very first time in 1998 (Association of Wigtown Booksellers 2019). All began with The Book Shop (Figure 3), the oldest bookstore in Wigtown and the largest second-hand bookshop in Scotland (The Book Shop 2019). Thanks to appropriate decision of economic strategy and development orientation, Wigtown started to gain back favour and interest from not only domestic travellers but also international book lovers and Scottish culture enthusiasts. People who left the town years ago are now eager to move back and start businesses there. The majority of recently and newly established businesses in the town have a large share in tourism. (Association of Wigtown Booksellers 2019.) In 2012, Wigtown was honoured with £50,000 for Scotland's Creative Places award and a Thistle Award for tourism, once again confirming the importance and success of the model of social and economic regeneration – national book town – for rural residences (Spot-lit 2019b).

One of the most influential happenings in the town every year is Wigtown Book Festival, taking place in late September and the beginning of October. The ten-day book festival alone drew approximately £3.75 million to the economy of Wigtown in 2018 (Scottish Festivals PR 2019), as opposed to its population of "only 900 people" (Evans 2016). Businesses such as second-hand bookshops are operating and directly benefiting from the literary tourism sector. Other companies are opened to facilitate the rising number of visitors to the book town, for instance, event organising companies, accommodation providers, restaurants and cafes, transportation corporations, to name a few. Innovative ideas are being executed in Wigtown.

Figure 3. The Book Shop, the Largest Second-Hand Bookstore in Wigtown, Scotland (Spot-lit 2019a)

One of the noteworthy business ideas is an Airbnb called Open Book, which is actually a bookstore in which guests can stay and run the bookstore on their own over the course of their stay. This Airbnb is usually fully booked. (Evans 2016.) In addition to the book festival, a variety of events and other festivals are held in other months of the year, keeping Wigtown buoyant day by day (Association of Wigtown Booksellers 2019).

### 3.2.2  Reykjavík in Iceland

Given that Iceland is the country publishing the second most books per capita in the world after the United Kingdom and in every ten Icelanders there is a writer, it is inspiring enough for a book lover to visit this country for its enormous

treasure of literature, dating back to the 9th century with the Poetic Edda. Iceland is well known for its sagas where the beauty of its landscape and stories of ordinary people are illustrated. (Griest 2018.)

With such rich reading culture and an outstanding number of works of literature, Iceland's capital – Reykjavík – is a good example of a literary tourism destination inside the Northern Periphery and Arctic area. There are plentiful statues of writers that people walking around the city may easily encounter (Griest 2018). Reykjavík was designated as a City of Literature by UNESCO in 2011 (Barone 2017). The island has numerous book launches and signings in late autumn, which not only attracts domestic writers to visit Reykjavík but also inspires a large number of non-Icelandic authors and motivates them to pay a visit to this literature-rich country and particularly its capital (Griest 2018).

A wide range of literary walks could be found in this UNESCO acknowledged City of Literature, together with three immense bookstores downtown in terms of their book stock (Thorsson 2014). Reykjavík City Library (Figure 4) welcomed roughly 620 000 visitors in 2015, around five times as many as the population of the city (Reykjavík UNESCO City of Literature 2019).



Figure 4. Reykjavík City Library, Grófin – One of the Six City Library's Branches in Reykjavík (Visit Reykjavík 2020)

Amongst the literary festivals held throughout the year, Reykjavík International Literary Festival is worth mentioning. The festival is an annual event, uniting "high-powered" guest authors from all over the world (Griest 2018). Renowned writers who have been invited to the festival are, for instance, Kurt Vonnegut, Günter Grass, J.M. Coetzee, Paul Auster, A.S. Byatt and Isabel Allende

(Thorsson 2014). Halldór Laxness, an author from Reykjavík, was awarded the Nobel Prize for Literature in 1955 for "vivid epic power which has renewed the great narrative art of Iceland" (Reykjavík UNESCO City of Literature 2019).

## 3.3  Motives for Literary Tourism Development in Rovaniemi

### 3.3.1  Tourism in Rovaniemi

Rovaniemi is a rapidly developing and dynamic business hub in Lapland as well as over the whole area of Northern Europe (City of Rovaniemi 2020a). A positive number of organisations and companies exist to lend counsel, expertise and aid in setting up a new business in Rovaniemi, such as the Centre for Economic Development, Transport and the Environment for Lapland (ELY Centre) and Business Rovaniemi (Rovaniemi Development Ltd.) (City of Rovaniemi 2020a; Business Rovaniemi 2020; City of Helsinki 2020a). Furthermore, one of the strengths of Rovaniemi that replies to the active business environment of the city is the miscellaneous education system, diversifying from university, university of applied sciences and vocational institute, to integration training for immigrants, meeting the demand of professionals and skilful workforce of the economy, particularly in the tourism industry (City of Helsinki 2020b).

Rovaniemi is the capital of the Lapland Province in Finland. It had a population of 63 042, updated on 25 March 2020 (Statistics Finland 2020). It is located 800 kilometres away from Finland's capital – Helsinki – to the north (City of Rovaniemi 2020a). Rovaniemi is well known for the Arctic Circle line crossing the city, at the place where Santa Claus Village is situated. A visible line sign marking the Arctic Circle is drawn on the ground in the village, attracting visitors to Rovaniemi as well as to Santa Claus Village. (City of Rovaniemi 2020b.)

Accessibility was one of the challenges pointed out by Luiro (2020). However, it is no longer the case. Rovaniemi Airport is one of the largest airports in Finland (Finavia 2020). The fast growing tourism industry in Rovaniemi led to the expansion of the city's airport, beginning in February 2018 (Sweco 2019). Besides the airway, Rovaniemi is accessible by railway and E75 highway (City of Rovaniemi 2020a). Transportation within the city is convenient with a range

of options available such as bus, taxi, or rental car (City of Rovaniemi 2020c; Lähitaksi Rovaniemi 2020; House of Lapland 2020a). There are bus transfer companies operating transportation service to other cities at affordable prices, such as Matkahuolto and OnniBus.

The sign of residence in Rovaniemi is believed to be traced back to 8 000 years ago. The residents of the area were immigrants from "Karelia in the east, Häme in the south and the Arctic Ocean coast in the north". Sami people were the original inhabitants of the land. The indigenous people, together with the newcomers, lived in small villages, relying much on agriculture and animal husbandry. (City of Rovaniemi 2020d.) The city of Rovaniemi was earliest mentioned in a document dating back to 1453 (University of Lapland 2007a). Rovaniemi has risen to become the business hub of Lapland thanks to the shift of economic focus into forestry and mineral mining businesses, happening across the whole region from the 1800s (City of Rovaniemi 2020d).

The very first tourism marketing materials were printed in the 1950s (University of Lapland 2007a). A certain number of marketing materials related to Rovaniemi are displayed online, for instance, a brochure cover for an international meeting taking place in Rovaniemi in 1969 (Figure 5), or a booklet cover introducing an international snow sculpture championship happening in 1985 (Figure 6). A picture of Rovaniemi's camping site in the early 1960s provides a view of the city at the time (Figure 7).

Figure 5. A Brochure Cover of an International Meeting at the Arctic Circle in 1969 (University of Lapland 2007b)

Rovaniemi began to thrive as a tourism destination in the 1990s (City of Rovaniemi 2020d). Owing to the uniqueness of its location at the Arctic Circle, Rovaniemi is gifted with plentiful tourism assets such as magnificent landscape, spectacular natural phenomena – eight seasons of the years, northern lights, and midnight sun (Regional Council of Lapland 2020; House of Lapland 2020b; Visit Finland 2020a). The fact of being situated on the Arctic Circle line poses a decent deal of attractiveness for Rovaniemi (City of Rovaniemi 2020d; University of Lapland 2007a). The flourishing tourism of Lapland in general and Rovaniemi in particular was claimed to be attributed to the success stories of Ounasvaara and the Ounasvaara Ski Club (University of Lapland 2007a).

Figure 6. A Programme Booklet for Arctic Snow Week 1985 – an International Snow Sculpture Championship in Rovaniemi (University of Lapland 2007c)

The land of Rovaniemi is filled with plenty of high hills, where the confluence of the two rivers – Kemijoki and Ounasjoki – is situated (University of Lapland 2007a). The street plan of Rovaniemi was designed by the renowned Finnish architect Alvar Aalto, which is gracefully in the shape of a reindeer's head and antlers, visual from the air (Figure 8).
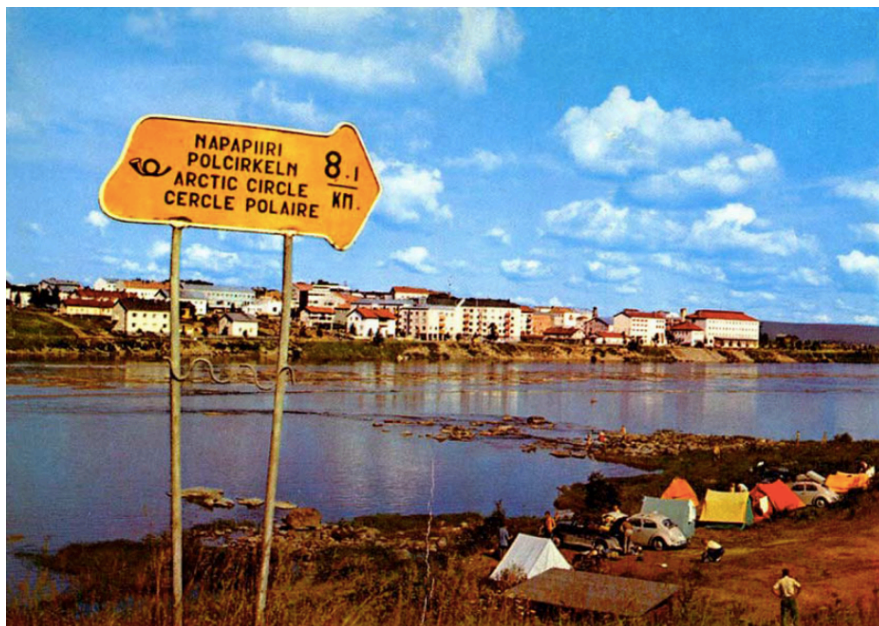


Figure 7. A Camping Site in Rovaniemi in the Early 60's (University of Lapland 2007d)

There was a dark chapter of the city's history when it suffered the anger of the retreating German army during the Second World War. Almost the entire city was burned to the ground by the German army. The Association of Finnish Architects commissioned Alvar Aalto to reconstruct the city in 1945. The story of rebuilding the city from "smoking ruin with just chimney stacks left standing" to nowadays a modernised tourism destination is believed to play an important role in attracting visitors to the city. (Watts 2018; Lonely Planet 2019.)

Rovaniemi is well-known at the present time for being a winter destination and Christmas-themed destination, particularly the claim of the official hometown of Santa Claus, drawing hundreds of thousands of visitors, mainly from foreign countries, to the city of merely more than 60 000 inhabitants (Luiro 2020; Lonely Planet 2019; House of Lapland 2020b; Discovering Finland 2019b; Visit Rovaniemi 2018, 1, 3). As observed from the web pages used for marketing tourism activities in Rovaniemi, tourism products vis-à-vis winter season, especially Christmas time, are displayed the most. A certain range of options could be named, such as visiting Santa Claus at the Arctic Circle, hunting northern lights, ice floating, snowmobile safaris, ice fishing, reindeer or husky sleigh riding. (Salomäki 2017; Foreigner.fi 2019; House of Lapland 2020b.) From visitors' perspectives, the top 10 activities and attractions that travellers to the city have experienced are listed as follows: Arktikum; Santa Claus Office; Santa Claus Village; SantaPark - the Home Cavern of Santa Claus; Ounasvaaran Hiihtokeskus Oy; Santa Claus Secret Forest - Joulukka; Angry Birds Park; Pilke Science Centre; Auttikongas; and Rovaniemi Church (TripAdvisor 2019).
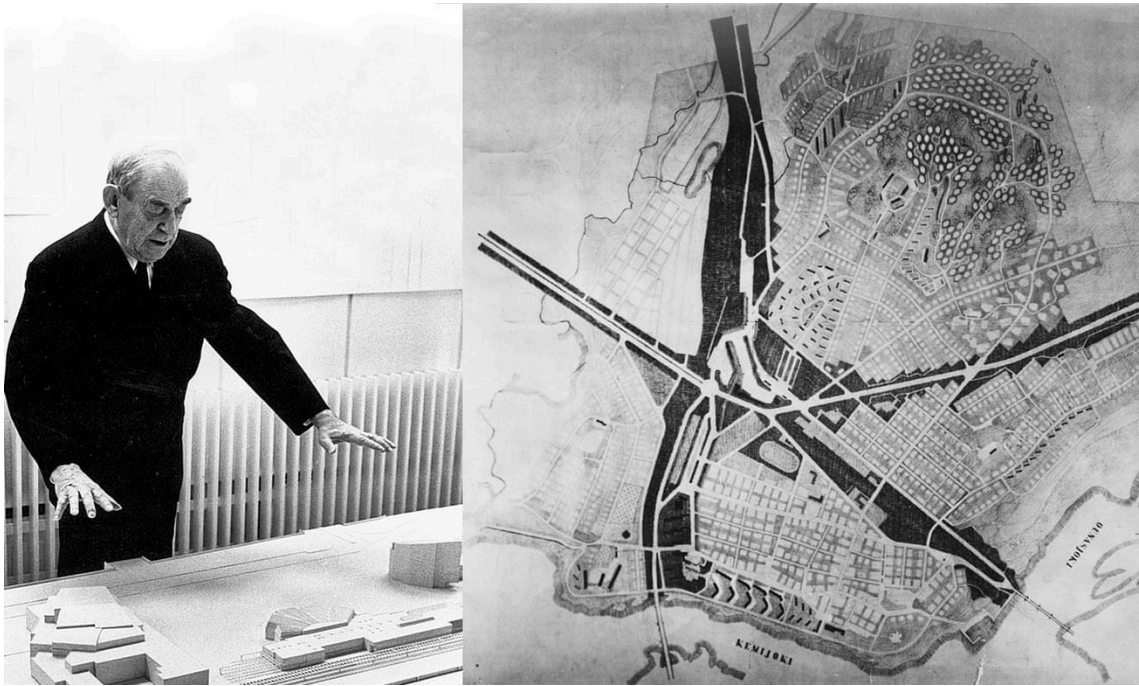
Figure 8. Alvar Aalto and the Reindeer Street Plan (Watts 2018)

The following figures were the statistics with reference to tourism in Rovaniemi during December 2018 and July 2019. These two months were selected for statistics comparison due to the reason that they were respectively considered as the representative months for the winter and summer seasons.

In December 2018, there were 126 000 overnight stays registered in Rovaniemi, in which domestic visitors accounted for 12 per cent and foreign guests 88 per cent (Visit Rovaniemi 2018, 1). In July 2019, the number of bednights recorded was 55 600, fewer than half of the number in the tourism peak month of 2018. Amongst those 55 600 overnight stays, Finnish travellers made up roughly 57 per cent, whereas international visitors occupied 43 per cent. (Visit Rovaniemi 2019, 1.) The difference of the number of visitors to Rovaniemi between the winter season and the summer season is apparent, implying the importance of current Rovaniemi being a winter destination. Over the year 2018, Rovaniemi saw a rise of 5.2 per cent in the number of bednights in comparison to the previous year, with 664 000 overnight stays registered, ranking the fifth amongst selected tourism areas, after Helsinki, Tampere, Vantaa, and Sotkamo. However, in December, Rovaniemi stood at the second place, only after Helsinki. (Visit Rovaniemi 2018, 3.)

As can be seen from the statistics recorded in 2018, foreign travellers to Rovaniemi showed as predominant, with 66.9 per cent, compared to domestic visitors. The top five countries where the foreign visitors came from are as follows: China (7.4 per cent), Britain (5.9 per cent), France (5 per cent), Israel (4.4 per cent), and Germany (4.3 per cent). (Visit Rovaniemi 2018, 2.)

Israel was one of the target markets for tourism in Rovaniemi. Israeli visitors were claimed to be willing-to-spend customers for experiences, services and also local products, such as husky or reindeer trips, safaris or icebreaker trips, and local food in high-quality restaurants. The future prospect for marketing Rovaniemi to Israeli tourists would not only be concentrated in the Israel market itself, but also aiming at "affluent Jewish tourists from across Europe and North America", shared by Shimon Biton – an active marketer and a great contributor to the current success of Rovaniemi as a tourism destination in Israel's travel market. (News Now Finland 2018.)

Rovaniemi has been renowned for Christmas, Santa Claus and its location at the Arctic Circle. The discussion of lengthening the winter season in tourism and especially boosting the summer tourism season in Rovaniemi has been taking place for over two decades. In the summary of tourism strategy concerning Rovaniemi, in addition to the recognition of the significance of the winter season, the need to diminish the dependency on the Christmas season and to develop year-round tourism activities in Rovaniemi was highlighted as one of the strategic goals for the city by 2016. (Bradley 2020, 4–5.)

As argued by Luiro (2020) in her report on Lapland's tourism industry, one of the main challenges relating to business, research and development work was seasonality. The issues and challenges posed by seasonality still remain till the present time after a decade (Rantala et al. 2019, 18, 20–21). The discussion to find ways for stimulating summer tourism in Rovaniemi is of importance, argued by Sanna Kärkkäinen from Visit Rovaniemi (Salomäki 2017).

The seasonal employment attracted a certain number of tourism professionals and skilful workers to Rovaniemi during the peak tourism season. Nonetheless, very few of them stayed in the city after the season passed. This has caused a shortage of employees for the winter season in Rovaniemi, pushing the local

companies to have better and long-term plans in terms of recruitment and preparation tasks for the upcoming high seasons. (PAM 2019; Rantala et al. 2019, 36–37.) A tremendous recruitment campaign through social media was executed during summer and autumn of 2018, stated by Sanna Tarssanen from the tourist marketing company House of Lapland. Most of the foreigners joining the Finnish workforce were employed by hotels, restaurants, ski resorts and event production businesses. (Yle 2018a.) More than half of the job applicants for the 2019 winter season were foreigners, revealed by Rami Korhonen – the Group's Director of Operations at Lapland Safaris (PAM 2019).

### 3.3.2  Risks and Impacts of Climate Change on Tourism in Rovaniemi

In 2008, the World Tourism Organization (UNWTO) published a book discussing climate change and foreseeing the impacts of climate change upon tourism all over the world. Nature-based destinations were pointed out to be highly vulnerable and relying on the diversity of natural resources. For instance, in the case of ski resorts, snow conditions would be fundamental. (World Tourism Organization & United Nations Environment Programme 2008, 8.) It was declared that climate change would be seen through "higher maximum temperature" and "more hot days" (World Tourism Organization & United Nations Environment Programme 2008, 28). All of these concern destinations with winter activities as tourism drive. Climate change has required tourism strategists and decision-makers in businesses to anticipate future changes and propose deliberate plans for responding to global challenges and risk management in the long run (World Tourism Organization & United Nations Environment Programme 2008, 30–31; Becken & Hay 2007, 143).

As forecast in the publication disclosed by the World Tourism Organization in 2008, the global warming situation would be vast over the regions located at "most high northern latitudes" and northern Europe (World Tourism Organization & United Nations Environment Programme 2008, 55). The lack of snow was predicted as one of the major climate change impacts, posing severe damage and negative influences upon tourism operations in winter sports destinations (World Tourism Organization & United Nations Environment Programme 2008, 61–63, 68). A recent happening – evidence as a

consequence of climate change and impacts on the tourism industry in Rovaniemi – could be seen in the winter of 2018. The tourism industry in Rovaniemi was struck by a "snow-crisis" when the peak season was approaching and there was barely snow in the city even in late November. This apparently posed tremendous concerns and difficulties for travel companies, especially those relying on the condition of snow in organising customers' activities (ITV 2018). There were numerous articles and news reported by the city's as well as foreign media concerning the scant amount of snow and its influences on travellers' experiences, who came all the way from their home countries to Rovaniemi, expecting the beauty of a white Christmas and a taste of the Arctic (Parker 2018; Staton 2018; Forsyth 2018; Bateman 2018; Smith 2018).

The fact of the snow coming unusually much later than the previous years was due to the high temperatures, one of the primary effects caused by climate change (Parker 2018; Sheldon 2018; Smith 2018). According to the Earth Science Communications Team (2020) at NASA's Jet Propulsion Laboratory, "temperatures will continue to rise" and "intense heat waves" will occur, leaving Finland and the Arctic area no exception.

The lack of snow prevented safari companies from organising activities such as snowmobiles, husky and reindeer sleigh rides, snowshoeing, which were the main draws and highlights of a visit to Lapland in general and Rovaniemi in particular at the time. As shared by a purchaser for a £1,500-trip to Rovaniemi, snow was thought to be something obvious and guaranteed in Lapland, but it might not be the case any longer. (Parker 2018.) Many holidaymakers expressed their worry and disappointment while following news of the snow condition in Rovaniemi, when their thousands-of-euro trips were approaching, since snow was one of the vital values of an experience they expected (Bateman 2018; Murphy 2018).

Local travel companies and tour operators acted and responded to the situation in different ways. The condition of snow was kept subtle in the media with the intention not to trigger disappointment or even frustration from leisure travellers. Optimistic spirit was maintained and fostered by local tourism businesses.

Social media posts, articles on websites and suggestions of a diverse range of alternative activities to do while waiting for the snow to come were shared upon. (ITV 2018; Sheldon 2018; Smith 2018; Frost 2018.) For instance, Visit Rovaniemi showed their uplifting attitude through an article on their website, compiling a list of ten things to do for holidaymakers staying in the city while the snow was yet to come (Ruohonen 2018). However, major holiday operators such as TUI and Transun were forced to cancel certain trips, process refunds or offer alternative dates due to the weather condition (ITV 2018; Robinson 2018).

The dependence upon winter season and natural resources, such as snow, leaves Rovaniemi in a vulnerable position with respect to strategic planning and sustainable development in tourism (Parker 2018; Robinson 2018; Tervo-Kankare et al. 2012, 2–4). Ville Siiskonen – a meteorologist at the Finnish Meteorological Institute – stated that snow was expected to substantially decrease in amount by the end of the century and even disappear in some places within Lapland (Robinson 2018). Storing and conserving snow have been thought of as one of the solutions to the issue, revealed by Sanna Kärkkäinen, the Managing Director of Visit Rovaniemi (Malm 2018). It could not be denied that winter has been the most important season for tourism in Rovaniemi so far, accounting for roughly 60 per cent of an annual tourism income, added by Kärkkäinen (Bateman 2018). After all, it is the time to realise multiple solutions to the puzzle of a year-round tourism industry in Rovaniemi.

# 4 MIXED-METHODS APPROACH FOR BASELINE AUDIT OF LITERARY TOURISM IN ROVANIEMI

## 4.1 Mixed Qualitative and Quantitative Methods as Research Strategy

Research is a planned series of actions with the aim to acquire information and factual view of the world, phenomena and issues, including defining a problem, goals and usage of the information and data collection in order to investigate, understand and draw conclusions, eventually presenting findings and facts explored from the research in a systematic, constructive and informative way. In other words, the goal of a research is to generate "effective information" to serve a specific purpose in reality. (Habib, Pathik & Maryam 2014, 3.)

The following empirical material and data collection methods were in accordance with the research methodology employed by the BLITZ Project, in the scope of the baseline study of literary tourism in other regions, namely Kainuu in Finland, Northern Ireland, South-West Scotland, and the West of Ireland. This may allow, in the future, other interested parties, researchers and practitioners to conduct further research and development projects, statistics comparison and analysis of literary tourism growth in Northern Periphery and Arctic regions. According to the report on the baseline study (Tran 2019, 4), seven researched facets are as follows, contributing to the establishment of a baseline for literary tourism activity in Rovaniemi: SME activity within the literary tourism sector; the number of jobs supported by the literary tourism sector; the number of SME products and services connected to the literary tourism sector; the reach of those products and services into national and international markets; the extent of SME clusters in the literary tourism sector; the visibility of products and services connected to the literary tourism sector; lastly, public awareness and engagement with the literary tourism sector as a means of identifying destinations of choice for tourism activity.

With reference to the baseline study research plan of the BLITZ Project (Tekoniemi-Selkälä 2019), mixed qualitative and quantitative methods were the main research approach in the aforementioned research. The mixed research

methods were therefore employed as the main research strategy in the baseline audit of literary tourism in Rovaniemi as well.

Literary tourism still remains a sector whose market potential is marginally uncovered, hence possessing broad room for innovative ideas and business opportunities (Irish Central Border Area Network Ltd. 2018). On the other hand, materials such as literature, research, case studies and former statistics collected with respect to literary tourism across Finland in general and over the area of Rovaniemi in particular are of scarcity. As a matter of fact, qualitative research was a necessary and reasonable starting step to collect empirical material, so that a base for further research execution was determined and built. Consequently, quantitative research to collate data in a wider area was enabled. Plano Clark and Creswell (2008, as cited in Tekoniemi-Selkälä 2019) have explained that in mixed methods research, later quantitative data collection design is stimulated thanks to the results of primary empirical material analysis, generated in prior qualitative research.

The mixed methods approach of the research was not merely a combination of the two sets of methodologies. It was important to understand the typical characteristics of each methodology, from which a more appropriate research design was decided.

By means of quantitative methodology, data collected over the course of the research are transformed to or presented in the form of figures. In other words, results from quantitative research are numerical data, from which conclusions are drawn by making comparisons and finding patterns of the figures. Quantitative research requires a large population of samples, due to the fact that the nature of this methodology is deduction, meaning generating conclusions and findings from a wide pool of samples to a specific theory. (Habib et al. 2014, 8–9; Weaver & Lawton 2014, 357.)

Qualitative methodology has reverse characteristics in comparison with quantitative research. This research methodology requires a smaller number of samples yet in-depth exploration and understanding of each sample or individual participant under the research context. (Habib et al. 2014, 9; Weaver & Lawton 2014, 360; Kuada 2012, 94.) The nature of qualitative methodology is

induction, which means generating conclusions that are to be applied to a wider population influenced by the studied phenomenon, even though they are not directly investigated through the research. Furthermore, qualitative methodology relies on the interpretation of the researcher towards empirical material and content collected. Therefore, findings in qualitative research are of subjectivity to a certain extent. (Kuada 2012, 99–100.)

Mixed research methods may leverage the advantages of qualitative and quantitative methodologies. As suggested by Kuada (2012, 119–120), one of the benefits of applying the mixed methods approach is that it will enable the enhancement of research findings due to the sequential use and integration of one method to the other. In other words, results obtained from utilising one method may serve as a foundation for exploring deeper knowledge by shifting to the other method. Moreover, mixed methods research has been claimed to improve the trustworthiness of findings (Hanson et al. 2005, as cited in Tekoniemi-Selkälä 2019).

4.2   Research Design and Data Collection Methods

There are a variety of research approaches. One of the research design classifications listed by Sachdeva (2008, 78–79) is exploratory study. Exploratory research study was determined as this research design due to the main objectives of the baseline study, which were to discover and gain insights into the current literary tourism activity in Rovaniemi from the perspective of businesses, especially small- and medium-sized enterprises. The decision was based on the discussion of exploratory research studies' purposes, provided by Kothari (2004, 35–36). The research was implemented following the sequential exploratory design process (Figure 9). Sequential design is one of the mixed methods design processes introduced by Creswell, Plano Clark, Gutmann and Hanson (2003, as cited in Tekoniemi-Selkälä 2019).
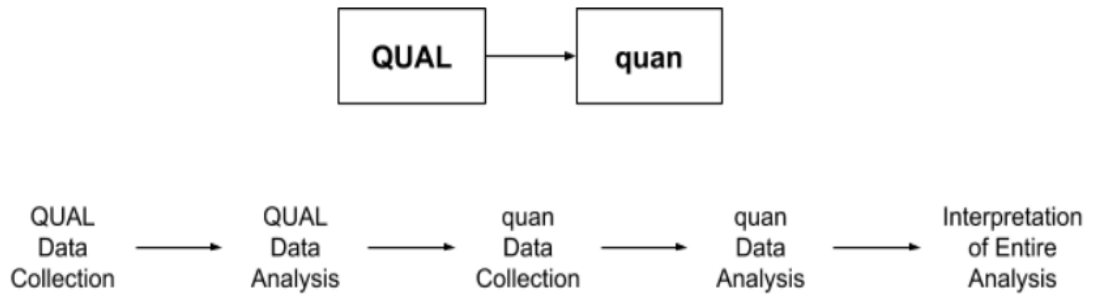
Figure 9. Sequential Exploratory Design Process (Creswell et al. 2003, as cited in Tekoniemi-Selkälä 2019)

According to the sequential exploratory research design, qualitative data collection was implemented to start with. Qualitative data collection methods in this case comprised secondary research and desk research. Secondary research provides data which is the results of previous findings by other researchers or even by the researcher themselves, however not particularly for the contemporary research (Weaver & Lawton 2014, 367). The researcher may use secondary data as sources for reference, foundation and baseline knowledge to develop hypotheses, compare and contrast with the current research (Sachdeva 2008, 109). Secondary data sources include "websites, published journals, conference papers, books, research reports, etc." (Habib et al. 2014, 4). Desk research is defined as the act of collecting and analysing information that is "available in print or published on the internet" (WebFinance Inc. 2019).

Qualitative data analysis produced a foundation from which quantitative data collection proceeded. Quantitative data collection methods included questionnaires and semi-structured interviews. The outcome of the qualitative data analysis functioned as a starting point to create questions for the semi-structured interviews, as well as to modify the questionnaires utilised in the baseline study of the BLITZ Project. The adjusted questionnaires served as more appropriate versions that were to be distributed in the quantitative data collection phase, with reference to the baseline audit of literary tourism in Rovaniemi. The questionnaires built under the BLITZ Project were the results of a series of academic paper review, themed interviews, project partners' feedback and corresponding modifications (Tran 2019, 4–5).

There were two separate sets of questionnaires designed for the private sector (see Appendix 1) and the public sector (see Appendix 2). The five-point Likert scale was employed to form a range measuring survey respondents' opinions on a particular subject. The five-point Likert scale is the most commonly used device in conducting surveys to evaluate attitudes of respondents towards an issue. Numerical scale was as well in use to form the options in the questionnaires. The numerical scale was utilised in order to provide a more visually effective view to respondents, hence assisting them in categorising their assessment of an issue in question into a barometer, rather than "verbal" or textual descriptions. Ordinal scale was used for the options in response to questions with the purpose of classifying respondents within the sample population. (Habib et al. 2014, 23–24, 28.) Both sets of the questionnaires were also available in Finnish. Google Forms was the tool selected to present the questionnaires.

The questionnaires were accessible by prospective respondents in printed versions as well as online survey links via emails. Printed questionnaire forms were handed out and collected back through company and organisation visits. Site visits to businesses and organisations operating in or having connection to the literary tourism sector were expected to increase and ensure the response rate of the survey.

Semi-structured interviews were planned to be conducted with relevant actors of literary tourism in Rovaniemi, such as businesses offering literary tourism products and services, literary heritage management organisations, tourism development strategic stakeholders, marketing companies, to name a few. The interviews were expected to be in person or via phone, online conversation tools, such as Skype, depending on the arrangement between the interviewer and respondents.

Data collected from interviews and questionnaires is primary data (Sachdeva 2008, 109). Primary data, also considered as "raw data", is the data obtained directly by the researcher over the course of a research, in which the researcher participates during the data collection process themselves (Habib et al. 2014, 4).

Based on the estimated populations for the baseline study in different regions of the Northern Periphery and Arctic area in the baseline study research plan of the BLITZ Project (Tekoniemi-Selkälä 2019), ranging from 25 to 60 businesses and organisations, the estimated population for the baseline study concerning Rovaniemi was 25. The estimation was justified by the size of the research area in comparison with other regions, together with the current development state of literary tourism in Rovaniemi as opposed to other regions in question. As the aim of the BLITZ Project is to intensify literary tourism capacity and offering in the Northern Periphery and Arctic area, the survey's target population in Rovaniemi was accordingly enterprises operating in or relating to the literary tourism sector, together with relevant public actors, organisations and other stakeholders (Tran 2019, 2).

With a view to conducting a successful research and providing useful findings and answers to the proposed research questions, it was essential to bear in mind how valuable information is defined in order to capture it. Valuable information has four characteristics: relevance, quality, timeliness, and completeness. Relevance of the information shows the "direct relationship" of the information with the problem that the research concerns. High relevance level of the collected information could be seen when there are variations in the figures leading to the information corresponding to the changes of the situation or the problem in research. Quality refers to the accuracy of findings, which determines the validity of the research. Timeliness deals with the urgency of a research problem. Findings from a research would no longer be effective and useful when the moments of the concerned problem have already passed. Completeness discusses the holistic approach to the problem. Multifaceted data and information in relation to the problem should be taken into account. (Habib et al. 2014, 4–5.)

4.3   Research Timetable

Research timetable is required to be "carefully" and "realistically" compiled (Lapland University of Applied Sciences 2019). The procedure of the research is depicted in the following timetable plan (Table 1). Overall, the research took

place in Rovaniemi, Finland, over the course of eight months, lasting from September 2019 to April 2020.

Table 1. Thesis Research Timetable

| Date | Research steps and contents | Deadline |
|---|---|---|
| 2.9.2019 | Thesis Commission Agreement signed | |
| 2 – 22.9.2019 | - Collecting and analysing secondary data<br>- Writing Methodology<br>- Creating Timetable Plan for the thesis<br>- Writing Thesis Project Plan | |
| 22.9.2019 | Thesis Project Plan submitted to Discussion forum and Return box | Thesis Project Plan |
| 23 – 29.9.2019 | - Contacting prospective interviewees<br>- Completing questionnaires<br>- Distributing questionnaires and collecting responses<br>- Writing theoretical background | |
| 30.9 – 27.10.2019 | - Continuing writing theoretical background<br>- Conducting interviews<br>- Continuing collecting responses for questionnaires | |
| November – December 2019 | - Transcribing interviews<br>- Analysing interviews' content | |
| January – 13.4.2020 | - Analysing data collected<br>- Drawing conclusions from the results and analysis<br>- Completing the thesis report<br>- Proofreading the thesis report | |
| 14.4.2020 | Preliminary version of thesis report submitted to Return box | Preliminary version of thesis |
| 14.4 – 20.5.2020 | - Individual supervision meeting<br>- Checking the analysis work<br>- Correction if needed<br>- Language revision<br>- Getting feedback from the commissioner<br>- Making corrections to language and contents according to feedback received<br>- Getting Preliminary version of thesis approved<br>- Registering for Thesis Seminar and Maturity Test<br>- Finding opponent<br>- Making thesis presentation | |
| 20.5.2020 | - Final version of thesis report submitted to Return box<br>- Uploading thesis report to Theseus | Final thesis report |
| 26.5.2020 | Maturity Test | Maturity Test |
| 27.5.2020 | Thesis Presentation | Thesis Seminar |

A well-planned and clear timetable is crucial for systematic research phases, increasing the feasibility of expected research actions, resulting in effective time management and plan consistency. The timetable above worked as a means of

encouragement, ensuring that the research was conducted within the determined time frame.

## 4.4 Research Process

To begin with, secondary research was carried out. The secondary research in the very first phase comprised literature review with respect to current definitions and understanding of literary tourism, relevant theories and concepts in a wider context, such as cultural tourism and definition of literary heritage. The implementation of the secondary research as the first step was of similarity with the research procedure proposed in the baseline study research plan of the BLITZ Project (Tekoniemi-Selkälä 2019), which was a "small-scale content analysis of academic papers related to literary tourism".

Desk research was also conducted so as to gain an initial view over the current situation of literary tourism in Rovaniemi, businesses operating in the sector, as well as existing products and services in relation to literary tourism. The information acquired from this research helped determine subsequent research methods and survey's sample population, create proper and relevant survey questions, in addition to building a theoretical background on which the whole research was based.

Questionnaires utilised to collect data in the research were modified based on the ones created for the work package named "Development of Transformative Guide for SMEs in Literary Tourism" in the scope of the BLITZ Project. Questionnaires in the baseline study of the BLITZ Project were initially generated by a group of students at Lapland University of Applied Sciences, due to a collaboration between the BLITZ Project and the tourism faculty of the institution. The initial versions by the group of tourism students were subsequently reviewed and adjusted according to the feedback from all of the project partners prior to the circulation of the questionnaires amongst the targeted stakeholders. There were two sets of questionnaires: one targeting actors in the private sector, and the other for the public sector. (Tran 2019, 4–5.)

In the research on literary tourism in Rovaniemi, there were also two sets of questionnaires as in the BLITZ Project. Furthermore, the questionnaires were translated into Finnish with a view to increasing the response rate, since there was a high probability that most of the potential respondents may not be fluent in English, or non-Finnish questionnaires may discourage them.

The questionnaires were distributed online and offline, for instance, on-site during the implementation of interviews and company visits. To be specific, the questionnaires were available online as well as distributed through the following channels. Over 200 emails were sent to companies operating in the tourism and hospitality industry in Rovaniemi. The emails were bilingual, in Finnish and English. The list of the companies and their email addresses were obtained in a brochure published by Visit Rovaniemi: "Services for visitors / Palvelut matkailijalle 2019". The tourism companies in question were not specifically specialising in literary tourism. The questionnaires were distributed to as many potential respondents that were businesses operating in the tourism industry in Rovaniemi as possible. This was due to the fact that there were scarcely data on literary tourism companies and research on literary tourism in Rovaniemi. Therefore, in order to establish a baseline study, the questionnaires were meant to reach as many possible respondents as better to obtain more knowledge about the topic.

So as to reach a larger group of potential respondents, the Rovaniemi City Library and Business Rovaniemi were asked to help include the link to the online questionnaire in their Facebook posts. Moreover, in late October 2019, Business Rovaniemi held an event for entrepreneurs, especially international start-ups, in Rovaniemi, called "Rovaniemi networking event for international entrepreneurs" (Business Rovaniemi 2019). The online questionnaires were distributed to the registered participants via email by the event organiser from Business Rovaniemi. Thanks to these attempts, a certain number of responses were recorded.

In regard to the offline distribution of the questionnaires, over the course of the three interviews, questionnaires were handed on-site to the respondents and collected right afterwards. In addition to that, company visits were as well

conducted. Nine travel agencies located in the centre of Rovaniemi had been aimed before the start of the visits. However, only four companies were reached since the rest could not be found based on their addresses obtained in advance, also some were closed at that point. Printed questionnaires were handed out to the four companies. One questionnaire was answered and collected back on the spot, whereas three were left at the companies to be answered later on according to the companies' suggestion. The reason behind the postponed responses was due to the fact that the peak season of tourism in Rovaniemi had already begun.

With regard to the response rate, a total of 19 responses, including both online and offline, were achieved. Three semi-structured interviews were conducted, comprising a marketing company, a business consultancy company, and a public organisation. The answers to the questionnaires collected from the three interviews were included in the 19 responses.

Out of the 19 responses, eight responses were collected from English questionnaires, whereas 11 from Finnish. In terms of the ratio of responses between the private and public sectors, 17 responses came from the private sector, and two from the public sector. The ratio was adequate and considered advantageous since the purpose of the research was to acquire knowledge and statistics of the businesses involved in literary tourism in Rovaniemi.

Amongst the respondents, 79 per cent were either working in management levels, or entrepreneurs and owners themselves. The rest were in the positions that were believed to have adequate knowledge and information regarding the enterprises they were working for, for instance, experts, consultants, or product developers. As a consequence, the answers from the 19 respondents allowed the research to form a factual picture of literary tourism in Rovaniemi.

The semi-structured interviews were transcribed and saved as three separate documents. The interviewees were named and referred to as Respondent 1, Respondent 2, and Respondent 3 in this thesis report, according to the sequence of the interviews conducted. A matrix for content analysis of the interviews was created. Results from the questionnaires were reviewed and examined jointly with the interview responses.

4.5   Validity and Reliability of Research

The reflection on the validity and reliability of the research was based on the criteria and procedures presented by Zohrabi in 2013. Validity could be examined through content validity, internal validity, utility criterion, and external validity (Zohrabi 2013, 258–259). In a comprehensible way of understanding, validity is "an essential criterion for evaluating the quality and acceptability of research" (Burns 1999, 160). In other words, validity refers to the trustworthiness and usefulness of a research. Since instruments are the means of collecting data in a research, it is essential that the instruments employed are validated (Zohrabi 2013, 258).

Content validity discusses the matter of whether the instruments utilised in a research are reviewed and recognised by experts and professionals in the field as well as involved parties (Zohrabi 2013, 258). Instruments referred above under the circumstances of this thesis were questionnaires and interviews. Regarding the questionnaire and interview preparations, due to the fact that the questionnaires employed in this research were based on those utilised in the baseline study of the BLITZ Project, in which the questionnaires had been reviewed, commented and modified according to the feedback from the project partners, the instrument of questionnaires in this regard was considered indirectly reviewed by the prior baseline study of the BLITZ Project. Secondly, the questionnaires whose questions were as well asked in the semi-structured interviews conducted under the scope of this research were assessed and approved by the thesis supervisors.

Internal validity represents the compatibility of the explorations from a research with reality. It refers to "the degree to which the researcher observes and measures what is supposed to be measured". (Zohrabi 2013, 258.) Amongst the six methods introduced by Merriam (1998) to enhance and strengthen the validity of a research, three were in use in the case of this thesis: peer examination, collaborative modes of research, and researcher's bias. In terms of peer examination, the findings of the research were reviewed and given feedback by the thesis supervisors. The supervisors, despite not specialising in the literary tourism sector, were experienced and possessed expertise in

tourism activity. They had gone through the background knowledge with the researcher over the beginning phase of the research planning, and were familiar with the topic. Collaborative modes of research occurred likewise. Researcher's bias deals with the researcher's "own particular values, beliefs and worldviews" that may have influences on the process of data collection, analysis and interpretation (Zohrabi 2013, 259). In this case, the data collected through the questionnaires was at the highest level of impartiality. Nevertheless, responses acquired during the semi-structured interviews may be biased to a certain extent due to the conversations and information exchange between the researcher and the respondents. In terms of data analysis and interpretation, the neutrality degree was ensured. Judgmental and personal viewpoints rarely interfered in the research and reporting processes.

In regard to the utility of the research, the commissioner of the thesis – the BLITZ Project – acknowledged the practicality of the purposes as well as the findings from the research. The knowledge obtained in this thesis may serve as an extended baseline for the progress of the BLITZ Project in the future. With respect to external validity, the applicability of findings under the circumstances outside the research context, or even in other subjects and fields, is taken into account. Regarding the results of this research, the external validity is of low extent since the baseline audit concerned a particular area – Rovaniemi, which was determined prior to the beginning of the study.

Reliability could be understood as the consistency and dependability of the data collected and findings from a research. In other words, should the research procedures are implemented once again, the same data and findings would be provided. Reliability in quantitative research is considered clear and easy to evaluate since quantitative research deals with numerical figures. In qualitative research, results could hardly be exactly the same even though the same research procedures are repeated. Therefore, reliability in qualitative as well as mix-methods research is represented by the consistency and dependability of the findings, given that data collection processes are identical. Reliability looks at two respects: external reliability and internal reliability. (Zohrabi 2013, 259– 260.)

External reliability refers to the replication of a research (Zohrabi 2013, 260). The probability of replicating this research is fairly high thanks to the thorough record of the research process. Details of the research implementation were recorded and reported as explicitly as possible. The research subject and related knowledge were elaborated. The objectives and design of the research were indicated. The processes of data collection and analysis were noted, including the distribution of the questionnaires and the implementation of the semi-structured interviews.

Zohrabi (2013, 260) has explained internal reliability as "the consistency of collecting, analyzing and interpreting the data". Two of the four basic strategies introduced by LeCompte and Goetz (1982, as cited in Zohrabi 2013, 260) were practiced in the scope of this research: peer examination and mechanically recorded data. Peer examination regards the act of taking other relevant studies and findings into consideration (Zohrabi 2013, 260). In fact, the results of the research were compared with the findings in the baseline study of the BLITZ Project to gain deeper and wider explorations. Mechanically recorded data means interviews conducted during a research are recorded and preserved (Zohrabi 2013, 260), which were the case in the data collection phase of this research.

## 5    CURRENT STATE OF LITERARY TOURISM IN ROVANIEMI

A marginal number of companies responded as connected to the literary tourism sector, providing literary tourism products and services. The results and explorations drawn from the research are presented collectively in the following paragraphs.

Amongst the 17 responses received through the questionnaires for the private sector, merely three respondents identified themselves, or their companies, as being involved in the literary tourism sector, accounting for a total of 17.7 per cent (Figure 10). Furthermore, two of the three literary-tourism-connected businesses evaluated the level of connection of their products and services to literary tourism as of a slight extent. Meanwhile, the other enterprise was assessed as having a fairly strong connection to the sector. It is noteworthy that, notwithstanding the acknowledgement of being involved in literary tourism, the aforementioned companies hardly specialised nor concentrated merely on providing products and services connected to literature or an author.

Corresponding to the level of engagement in the literary tourism sector, turnover generated from the sector for each enterprise was all less than 10 per cent in the previous financial year. In comparison with the findings in the baseline study under the BLITZ Project, a majority of enterprises involved in literary tourism in Northern Ireland, South-West Scotland, the West of Ireland, and Kainuu (Finland) also had less than 10 per cent of turnover generated from literary tourism activity, despite their strong engagement in the sector (Tran 2019, 7–8).
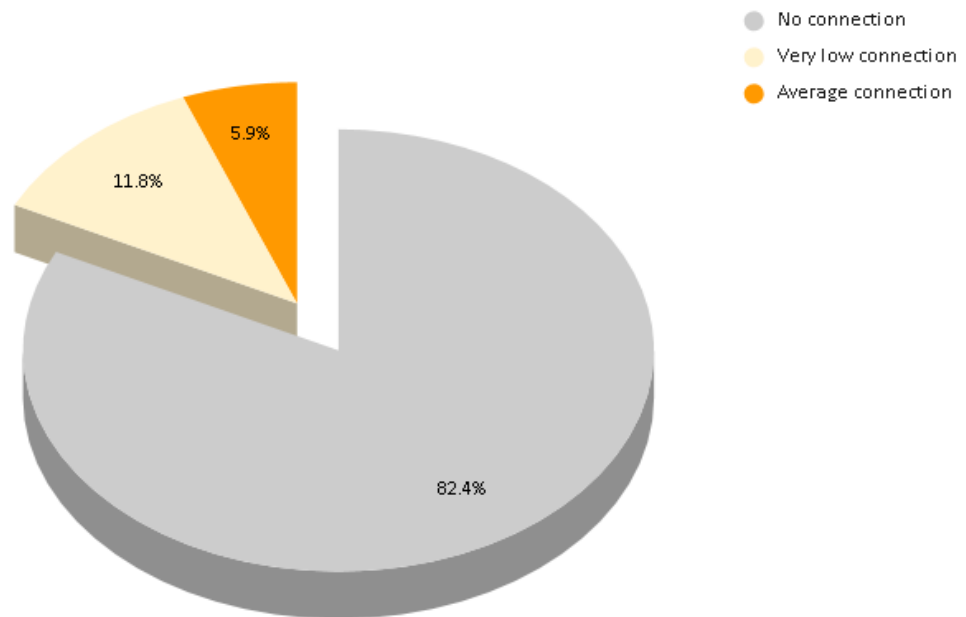
Figure 10. Enterprises' Level of Connection to Literary Tourism in Rovaniemi (N=17)

Literary tourism products and services in Rovaniemi are significantly author-based. During the interviews, a certain number of writers were mentioned. Nonetheless, activities built around those authors and their literary works, particularly those aiming at customers in the tourism industry, are not widely marketed as literary tourism products. In fact, they exist under the form of, or are intertwined with, other tourism sectors, for instance, nature tourism or adventure tourism.

Besides, mythology is a critical category of literary tourism assets in Rovaniemi. According to the definition of literary tourism provided by the BLITZ Project, myths and legends are viewed as literary heritage (wdclookwest 2019). As a consequence, tourism products that are inspired, complemented or built around this kind of literary heritage could be recognised within the sphere of literary tourism. The acknowledgement of the aforementioned category of literary tourism assets has opened a gateway for enterprises in Rovaniemi to review the potential of the literary tourism sector, as well as realising the existence of literary tourism activity, despite its mildness, in the tourism industry of the city. The owner of a marketing company in Rovaniemi stated:

It depends what you call literary heritage. Because here in Lapland you have lots of myths and tales. (Respondent 1.)

Well, again, it's the heritage that we're talking is the folklore, not a literature as it's viewed traditionally. So literature, no. Folklore, yes. (Respondent 1.)

The average number of full-time employees in a company having literary tourism offerings or connected to the sector in Rovaniemi was within the range of one to three employees. The average number of part-time staff fell in the same range. In terms of volunteers, over half of the literary-tourism-involved businesses barely had any voluntary workforce in employment. The only exception was a company operating in the field of providing guided tours and museum service. The representative of the company responded in the survey that they received a total of 50 volunteers over the last financial year. According to Respondent 3, 10 to 20 professionals were estimated as the total number of people employed particularly for the literary tourism sector in Rovaniemi.

The structure of the labour force involved in literary tourism in Rovaniemi is similar to those in Northern Ireland, South-West Scotland, the West of Ireland, and Kainuu, with reference to the ratio of full-time to part-time employees. Nevertheless, whereas businesses in Rovaniemi barely involved voluntary workers, volunteers were an important workforce for the other four regions, accounting for a similar rate as full-time employees. Besides, in regard to the scale of employment in the literary tourism sector, Rovaniemi was found in more common with South-West Scotland and Kainuu, with an average number of staff ranging from one to three employees in a company. (Tran 2019, 9.)

On the grounds that there were in total 17 businesses responding to the survey, and that merely three of them were actively involved in the literary tourism sector, a precise conclusion of the number of literary tourism products and services in Rovaniemi could hardly be drawn. The possibility that companies offering literary tourism products might not have been aware of the research, or that they might not have had sufficient knowledge of literary tourism, hence not recognising themselves involved in the sector, should not be ignored.

In general, the number of productised literary tourism offerings could be seen at a remarkably low quantity, perhaps fewer than 10. In comparison, Northern Ireland, the West of Ireland, and Kainuu each provided approximately 15 to 20 literary tourism products, whereas South-West Scotland had a larger variety of offerings, up to 60 products in the region (Tran 2019, 9).

The enterprises involved in literary tourism in Rovaniemi mostly had guided tours and guided activities as their core business. Meanwhile, the four regions studied in the BLITZ Project had festivals and events as their predominant offerings in terms of revenue generation. Companies in Rovaniemi shared the same view with those in the other four regions on what factors to be considered essential in delivering literary tourism experiences: authenticity, theme, storytelling, and aesthetic elements. (Tran 2019, 11.) In addition, customer service quality, pricing, use of senses, and entertaining elements received better concern by the businesses in Rovaniemi.

The three enterprises responding as being involved in the literary tourism sector had noticeably varied opinions on different markets in regard to the development of literary tourism, including domestic and international markets. As illustrated in Figure 11, local customers were viewed as a low important target market by all of the three enterprises. In terms of domestic customers, whereas two enterprises considered the market as low and very low important, the other rated it highly important. This is a surprising exploration since with reference to all of the four regions researched in the BLITZ Project, local and domestic travellers were viewed as fundamental markets to the businesses offering literary tourism products and services. In particular, concerning the case of Kainuu region in Finland, language played an essential role in delivering literary tourism experiences, resulting in the concentration upon Finnish-speaking target customers. (Tran 2019, 12–14.) However, this was not the case from the perspectives of the enterprises in Rovaniemi. Local customers were hardly seen as a target market for all of the respondents. Domestic market was viewed in the same way, apart from only a response voicing that the domestic market was of high importance.

Despite the diverse opinions, two businesses shared a fairly common view on the importance of certain international markets. The levels of importance of the following markets were rated high or very high by the aforementioned respondents: Ireland, Great Britain, Germany, Austria, Switzerland, France, Italy, Spain, Portugal, Benelux countries, and Asia (Figure 11). It is believed that the agreement amongst the aforementioned companies on the crucial roles of the target markets came from the characteristics of their core business: one was a marketing-specialised enterprise, and the other was a tourist information company. The other enterprise providing literary tourism products voiced a strong message that could be seen in the response: All international markets were considered not important, meaning they were not at all of the company's focus and interest (Figure 11). The company had guided tours and museum service as their core business.

Interestingly, the perspective of the public sector upon the levels of importance amongst various markets to literary tourism in Rovaniemi was in contradiction to the enterprises' viewpoints. According to Respondent 2, local market appeared to be valued more than how the businesses perceived:

I think they are most local people.

I would say that local, and then Finland. And then there are maybe this Nordic countries.
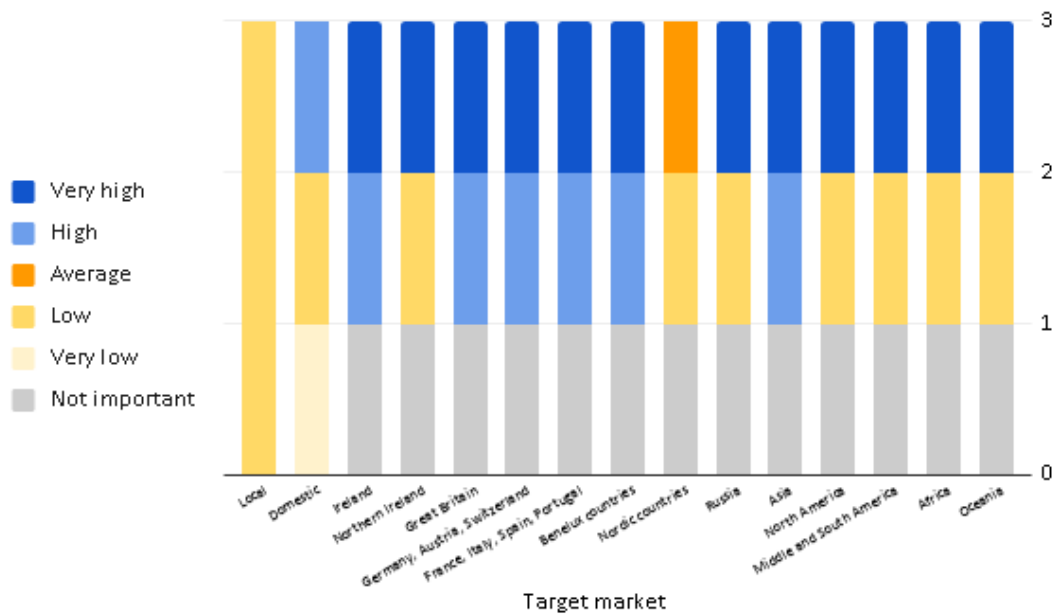
Figure 11. Importance Levels of Different Markets to Literary Tourism Enterprises in Rovaniemi (N=3)

So as to examine the existence and evaluate the extent of SME clusters supporting literary tourism in Rovaniemi, the concept of cluster was comprehended. The definition of clusters introduced by Yalçınkaya and Güzel (2019, 28) was found coherent:

> Clusters are geographical cooperation of value chains in which companies, public institutions and universities do business with each other. Rather than being in the same sectors, it should be called the same value chain since complementary companies from different sectors can be in the same value chain.

Based on how clusters are defined, a conclusion could be drawn that SME clusters in the literary tourism sector in Rovaniemi are barely active. It could not be denied that the elements to form a literary tourism cluster exist in Rovaniemi, yet they had not been linked so far. The three respondents in the interviews pointed out the potential and possibility of literary tourism clusters. The possibility could be realised by connecting companies in different fields and sectors, building a value chain where every business has offerings to contribute

to the literary tourism clusters. A number of examples were given by the respondents:

> So one more thing that comes to mind is Alvar Aalto, which is widely used in Rovaniemi (Respondent 1).

> Taigakoru they have investigated these different symbols that are on shaman drums, because shaman drums have three sections (Respondent 1).

> And then we have some groups, theatre groups, ylioppilasteatteri (Respondent 2).

> There is the organisation, Lappish writers, Lapin Kirjallisuusseura (Respondent 2).

> Santasport has product Staalon Loikka. Staalon Tikkaat (Respondent 3).

On the other hand, from a different angle, Rovaniemi has already established clusters for the tourism industry in general. It might not pose a challenge for the literary tourism sector to connect and join the strong, effective and wider clusters of tourism in Rovaniemi for a greater development.

The research problem concerning the level of visibility of literary tourism products and services in Rovaniemi was addressed by the question of through what channels and which of them was considered the most important in marketing, distributing and selling literary tourism products and services. Channels that were selected and viewed as crucial are as follows: company's web pages, social media, and personal marketing and sales. Besides, printed media, word of mouth (WOM) and eWOM, email, together with newspapers, were as well mentioned as fairly important means to reach target markets. Likewise, own websites and social media were agreed to be critical channels for enterprises in Northern Ireland, South-West Scotland, the West of Ireland, and Kainuu to maintain and enhance the visibility of their offerings to potential purchasers (Tran 2019, 15).

Rovaniemi for the time being could not be seen as a well-known destination for literary tourism activities. With respect to public awareness, literary tourism appears to be an unfamiliar concept and form of tourism. Respondent 3 expressed her thoughts on the degree of understanding of the sector:

> This morning I asked my colleagues, "Did you know something or what means literature tourism or travelling?", and nobody answered. They just turned their head and then I said that, "Even I didn't know very well what it means but… then I said that it's usually something that when there's some book, good book which is concentrated on certain area or city or culture".

> I think there are a lot of companies, even in tourism field, who can't exactly describe what this means.

According to Respondent 3, there may not be significant growth in the sector in the next five years. However, the willingness of the public sector to be involved and engage in the sector has been confirmed, as shared by Respondent 3 when she was asked for her thoughts on the future development of literary tourism in Rovaniemi:

> I'm sure there are average willingness to develop it and to learn more, and maybe develop some new products, services related to literature or other cultural myths and persons.

> I'm sure public is willing to support if companies are ready to do it. I don't see that they are against. And I think the interest from tourists is growing. I think they are interested, so of course our companies should answer to the demand.

# 6 LITERARY HERITAGE AND LITERARY TOURISM ASSETS IN ROVANIEMI

The following names and attractions were resulted from the analysis of the interviews, considered as literary tourism assets or having connection to literary tourism. It should be borne in mind that the information is presented in no particular order of importance or priority.

Annikki Setälä was born in Helsinki in 1900. She moved to Ivalo and later on Rovaniemi. Rovaniemi was the city where Setälä resided in the last days of her life. She passed away in 1970. Annikki Setälä penned more than 20 books, mainly aiming at the audience groups of children and the youth. In addition to those, the works of literature written by Annikki Setälä are admirably diverse and abundant. Her literary career covered from theatre dramas to fairy tales, novels, and translations. (Kirjasampo.fi 2020a.)

Annikki Setälä shifted to the concentration on writing fairy stories for children over the period from the 1920s to 1960s (Ahmajärvi 1997). It could be seen that the majority of Annikki Setälä's children's books had the theme of Christmas or Christmas related fairy tales and characters. One of the Christmas-themed fairy stories that may be listed is "Myllytontun tarinoita". (Kirjasampo.fi 2020a.) "Myllytontun tarinoita" (Figure 12), completed in 1945, is a story of the elves living in Pöyliövaara, located in Rovaniemi, also where Setälä and her family lived in the 1940s (Ahmajärvi 1997). Pöyliövaara is nowadays known for cross-country skiing tracks and trekking trails (Rovaniemen kaupunki 2014). In fact, the Rovaniemi Local Heritage Museum was developing products based on stories written by Annikki Setälä.

Figure 12. Book Cover of "Myllytontun tarinoita" (Kirjasampo.fi 2020b)

Another field of work commenced and encouraged thanks to Annikki Setälä is puppet performances in Rovaniemi. In 1948, Annikki Setälä was a pioneer in a solo puppet show. Since then, Rovaniemi has become one of the most active locations in the Barents Region when it comes to puppetry. (Yle 2010a.)

Hornwork is a handicraft workshop, whose primary theme is Lappish nature. The Hornwork workshop creates jewellery, utensils, as well as decorative items. All of those are made from unique materials: "reindeer antler and leather, bark, silver pine and burl". Handicrafts from Hornwork range from kitchenware to traditional Lappish drums (Figure 13). (Hornwork 2020a.) It is possible for visitors to the workshop to learn and make their own jewellery or decorative items under the instructions and help of the owners. The workshop concentrates on the experiences in which participants can create something by themselves, which would add more meaning and value to the products. (Visit Finland 2020b.)

Figure 13. Lappish Drums (Hornwork 2020b)

Hornwork is well known and favoured thanks to its products – traditional Lappish handicrafts with a special kind of material: reindeer antlers. Nevertheless, there is more to the popularity behind the Hornwork workshop. The Hornwork workshop belongs to the couple Irene Kangasniemi, who is from Kemijärvi, and Ari Kangasniemi, a Sami man from Inari (Joy 2018).

Not only that the couple have Sami origin, which in fact could be seen and perceived in their handicrafts, but it is also worth mentioning that Irene Kangasniemi is a descendant of a shaman – Aikia Aikianpoika (Joy 2018). Furthermore, the image and origin of Irene Kangasniemi have become the brand of the business in some ways. As revealed by Respondent 1, Irene Kangasniemi "tells a lot of these stories, and she's the one who is using most of these stories in her business". He added:

> Irene makes this shaman drum. She researched this drum, and she found out many interesting things, like her ancestor was a shaman in 1600. (Respondent 1.)

"Multiformes" is an exhibition of ritual artefacts made by Irene Kangasniemi to display the life of her ancestor – a shaman: Aikia Aikianpoika. He was sentenced to death by a court case in Kemi over three centuries ago. The reason and story behind the death sentence of Aikia Aikianpoika were revealed in Kangasniemi's words:

> My ancestor Aikia Aikianpoika was the most renowned witch of the village Kitka in the 17th century. In 1671, the Crown's local representative challenged him to appear before the Kuolajärvi court to respond to a murder charge. Already in his eighties, Aikia had promised a few years earlier to conjure up some good salmon fishing fortune for a peasant from Kemi. The peasant had promised Aikia a fur coat of sheep's hide, but he ended up only with a pair of wool socks and mittens. Infuriated by this, Aikia had cursed the peasant down his salmon dam to drown the following summer. He had cast the spell by means of drumming and singing. Aikianpoika's confession found in the court records is the most detailed description of the use of a shaman's drum. (Joy 2018.)

There are artefacts in the collection "Multiformes" depicting the elements in Sami oral traditional mythologies. An example could be a shaman drum which "at the top shows the Angels, Sun, Moon and Stars. Below are the symbols of hell and the devil. The 'T'-shaped hammer made from reindeer bone is used to beat the drum with and the circular piece of reindeer bone is called Arpa and is typically used for practices related to divination" (Figure 14). (Joy 2018.)

Figure 14. A Shaman's Drum (Joy 2018)

Jari Tervo (Figure 15) – a renowned writer for Finnish book lovers in general and television viewers in particular – was born in Rovaniemi in 1959 and spent his early years studying there. Afterwards, he moved to Helsinki, commencing his journey of becoming a poetry journalist and later on a popular pen with the taste of the northern characters of Finland, especially amongst television viewers. (Yle 2019.)



Figure 15. Jari Tervo (Somerpuro 2015)

There is a series called "Ammatti: kirjailija", which portrays a wide range of authors born in the period between 1920 and 1969. The series was awarded the State Information Award in 2003. The series is available to viewers on Yle's website. (Yle 2020.) Jari Tervo is one of the 32 writers whose stories are introduced to the followers. Their stories have drawn up a picture of Finnish literature's history and culture. This has shown the substantial influence of Jari Tervo and his role in the development of Finnish literature. The popularity of Jari Tervo has been confirmed through an answer from Respondent 1:

> The only writer I know from Rovaniemi is Jari Tervo, who I follow on Twitter. I haven't read anything from him, but he is a kind of famous writer who was born in Rovaniemi and moved to Helsinki.

"Pohjan Hovi" is one of the books penned by Jari Tervo, inspired by the time the author lived in Rovaniemi. River Kemijoki is one of the landscapes depicted in the book, reliving the memories of the author swimming and immersing in the beauty of northern nature. Koskikatu – the main street in downtown Rovaniemi – is another example of the places described in Tervo's literary work that has a connection to Rovaniemi. (Rintala-Murtoaro 2014.) In addition, sites that have relevance to Jari Tervo could be named as Rovaniemi City Library and Pub Pisto (Yle 2019). Pub Pisto is located in a hotel's premises – Scandic Polar. On the website of the hotel, Jari Tervo's words are quoted as an intriguing invitation for a visit to the Pub Pisto: "A person who hasn't visited Pisto hasn't visited Rovaniemi!" (Scandic Polar 2020).

Jorma Etto was born in Rovaniemi in 1931. He passed away in 2016, leaving his will of donating all of his collections in his private home library to the Rovaniemi City Library. Prior to that, Etto was a respected novelist, an author of a wide range of short stories, plays, and poems. Moreover, he was a journalist and a translator. His translation covered, for instance, the work of James Joyce and Mark Twain. (Kirjasampo.fi 2020c.)

Jorma Etto had a remarkably close connection to the Rovaniemi City Library. There was a time when he worked as a librarian there, later on becoming the director of the Rovaniemi City Library over the period of 1961–1984. Meanwhile, he was the editor-in-chief of the Finnish cultural magazine Kaltio in 1964–1965.

A fascinating and noteworthy fact is that the street behind the Rovaniemi City Library was named after Jorma Etto while he was still around (Talvensaari 2019). The street is known by the name "Jorma Eton tie". As voiced by Respondent 2, Jorma Etto is "one of our activities. Maybe people come to see his library. And then the street here is Jorma Eton tie".

During the speech of Urho Kaleva Kekkonen – the 8th President of Finland – on the 50th anniversary of Finland's independence, he quoted the first two lines from Jorma Etto's poem "Suomalainen":

Suomalainen on sellainen joka vastaa kun ei kysytä,

kysyy kun ei vastata, ei vastaa kun kysytään. (Passoja 2016.)

The lines could roughly be translated as: "A Finn is one who answers when not asked, asks when not answered, doesn't answer when asked". It could be agreed that Jorma Etto became nationwide known owing to this special occasion. The statement has been supported by Respondent 2 that "Jorma Etto came famous in whole Finland" and "this poem is now on the wall of his earlier school, Lyseonpuiston lukio".

Jorma Etto worked as a co-author with Oiva Arvola in writing plays. The co-authored work, for instance, could be named as follows: "Helvetin 16" (1968), "Hyvää iltaa – henki menee: Poromies Heikin seikkailut sota-ajassa" (1970), or "Saatanan seitsemäntoista: Kaamos-revyy" (1972). (Kirjasampo.fi 2020c.) Furthermore, "Rovaniemi: Napapiirin maa" is a photobook of the local history of Rovaniemi, which was published in 1968 (Figure 16). The book was co-authored by Matti Poutvaara – the photographer of the pictures depicted in the book, and Jorma Etto, who was responsible for the captions. (Antikvariaatti 2020.)
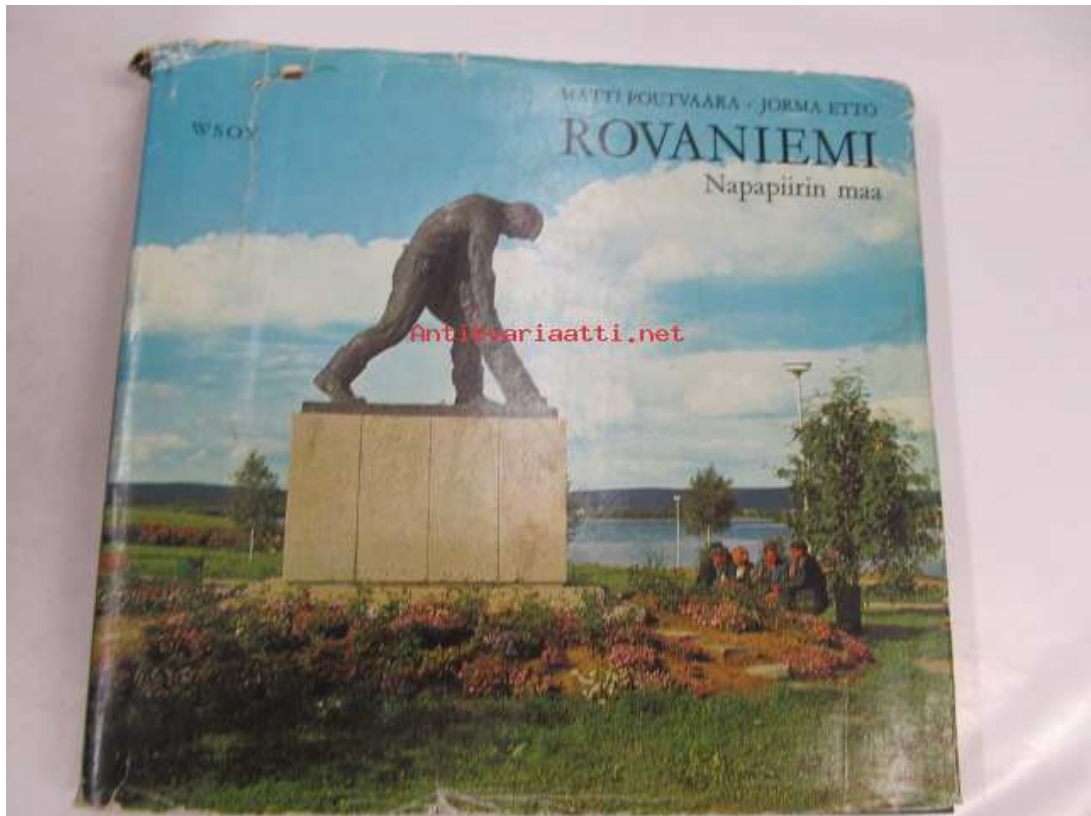
Figure 16. Photo-Book "Rovaniemi: Napapiirin Maa" (Antikvariaatti 2020)

Etto's entire collection and private library were donated to the Rovaniemi City Library after his death. A publishing event was held at the library to introduce his collection and work to the public and interested readers in October 2019. (Rovaniemen kaupunginkirjasto 2019.)

Juho Vihtori Nätti, widely recognised by the name "Nätti-Jussi", was born in Karstula, Central Finland, in August 1890. Nätti-Jussi is referred to as a legend in storytelling. His reputation began in Tervola, Pisalla, Muurola and then Rovaniemi. (People Pill 2020.) The narratives told by Nätti-Jussi were about himself, in which reality and fiction were intertwined with each other. His personal life was mysterious to the public. He gained notable fame in the Nordic region and especially in Lapland. (Tiuraniemi, Maasilta & Keränen 2019.)

He was a forest labourer, working and spending most of his time in forests. Besides work, he was fond of telling stories to his co-workers, loggers and lumberjacks, in forest camps. He was extraordinarily good at storytelling and soon became famous for his talent throughout Finland, starting in the 1930s.

Nätti-Jussi even became acquainted with Adolf Hitler and the Pope during his journeys to different continents due to the work of a logger. (Simola 2012.)

Nätti-Jussi passed away in Rovaniemi in August 1964. He was buried in Viirinkangas, IV cemetery in Rovaniemi. (Lapin yliopisto 2007.) In 2006, a monument made of natural stone was erected on the grave of Nätti-Jussi (Tahkolahti 2006).

Notwithstanding all of the controversies surrounding the life of Nätti-Jussi, including the speculation that he was merely a mythical figure, it could hardly be denied that Nätti-Jussi is a significant name in the literary and artistic culture of Lapland, being an inspiration for many publications and activities. A sightseeing train tour in Rovaniemi during the summer was named after him, operating from June to August (NewsBeezer 2018). The name of Nätti-Jussi was painted on the sides of the locomotive (Figure 17). The tour lasted approximately 35 minutes (Daily Finland 2017).



Figure 17. Sightseeing Train Named After Nätti-Jussi (apt_feels_rovaniemi 2019)

Another example indicating the influences of Nätti-Jussi is a theatre play written by Esko Janhunen, directed by Kari Väänänen, and produced by the Rovaniemi Theatre. The play is called "Nätti-Jussi seikkailee" ("The Adventures of Nätti-Jussi" in English), performing the stories of Nätti-Jussi under the form of theatre art. "Nätti-Jussi seikkailee" was premiered at the grand stage of Lappia Hall on the 16th of September, 2017. Following that, a monologue performance displaying perspectives on Nätti-Jussi based on real life events, written and acted by Kari Väänänen, was introduced to the public and audience in the autumn of 2018. (Visit Rovaniemi 2020.)

Oiva Arvola (Figure 18), born in 1935, is originally from Nivankylä. Nowadays, he mainly lives in Rovaniemi and Kittilä. Arvola is a poet and writer. He has worked as a columnist for Lapin Kansa as well. Pseudonyms utilised in Arvola's literary work include Jet, Korpikettu, or Set. (Kirjasampo.fi 2020d.) In 2012, he was awarded the "Lapin Tarinamestareiden kunniajäsen 2012", virtually translated as the "Honorary Member of Lapland Story Masters 2012" (Antikainen 2012).



Figure 18. Oiva Arvola (Yle 2010b)

Oiva Arvola is renowned for his talent for storytelling (Antikainen 2012). His stories revolve around the mysteries of Lapland, the Lappish culture and tradition. Oiva Arvola declared to be a shaman himself, which was believed to

be a fascinating element drawing his audience's interest and excitement. (Yle 2018b; Antikainen 2012.)

"Kampsuherran valtakunta", which could be roughly translated as "The Kingdom of Kampsuherra", may be viewed as the largest success and well-known creation of Oiva Arvola. "Kampsuherran valtakunta" was found in Nivankylä in 1985. (Antikainen 2012.) Nivankylä is a village situated approximately 10 kilometres away from the city centre of Rovaniemi, inhabited by around 600 people (Rovaniemen kaupunki 2020). Arvola hosted and performed the stories full of Lappish identity in the premises of "Kampsuherran valtakunta". In Arvola's career as a writer, Jorma Etto was seen as a co-author with him in a certain number of plays, for instance, "Helvetin 16" (1968), "Hyvää iltaa – henki menee: Poromies Heikin seikkailut sota-ajassa" (1970), and "Saatanan seitsemäntoista: Kaamos-revyy" (1972).

Not only have his stories brought entertainment, joy and knowledge since they are based on the historical identity of Lapland, but they have also contributed to the preservation of an almost faded Lappish tradition – storytelling (Antikainen 2012). Respondent 2 shared her thoughts on the popularity of Oiva Arvola:

> Certain time he had his own stage here and tourists came there to live a northern Finnish life there and such things.

Rovaniemi City Library has its history dating back to 1860. Alvar Aalto was the brain behind the architecture of the library, resulting in the completion of the library's building in 1965. The library is organised into diverse sections: Lappish collections, including the Sami library collection and "fiction, a large selection of various kinds of non-fiction, music and movies"; archives of a broad range of newspapers and magazines originating in the Lapland region; and a newspaper and magazine reading room (Figure 19). Computers and tablets are available for library card holders to use. The use of the aforementioned devices as well as acquiring a library card, or borrowing a book from there, are all free of charge. More importantly, the Rovaniemi City Library plays a substantial role in the preservation and development of the literary culture in Rovaniemi and Lapland in particular, and all over Finland in general. It has multiple connections

to a variety of well-known Finnish authors originally from Rovaniemi, such as Jorma Etto and Jari Tervo. (City of Rovaniemi 2020e.)



Figure 19. Rovaniemi City Library (Daily Finland 2018)

The Rovaniemi City Library has a Facebook page with approximately 1 800 followers. The page is highly active and frequently updated. Events are organised on a regular basis, whose information is published and provided to the public and followers on the library's Facebook page.

The Rovaniemi City Library has held various kinds of activities so far: literature reading and listening evenings combined with knitting activity; writing workshops; Finnish language café; book fairs that sell all genres of books at 1 € for one item; to name a few. Furthermore, the library is a common hosting venue selected by writers and artists for their book publishing events and music performances, together with exhibitions of photographs and paintings.

Taigakoru is a local jewellery producer located in Rovaniemi, Lapland, specialising in gold and silver jewellery. Taigakoru was founded approximately four decades ago, renowned for its delicate handmade jewellery. The company has two shops in Rovaniemi: one situated in the heart of downtown, and the other in Santa Claus Village. (Santa Claus Village 2020.)

The observations collected from the company's website and product pricing led to a conclusion that the segmentation of Taigakoru is customers seeking for high-end products. Taigakoru's product lines comprise pendants, rings, earrings, brooches, bracelet (Figure 20) or wrist jewellery, chains, as well as men's jewellery.



Figure 20. A Bracelet Made by Taigakoru, "Shamaanirumpu" (Taigakoru 2020)

The design and name of each product created by Taigakoru reflect the principles of the business. Taigakoru's jewellery is inspired and based on Lappish culture and nature of the region, telling stories of the Sami people. (Santa Claus Village 2020.) Respondent 1 also stated:

> Taigakoru they have investigated these different symbols that are on shaman drums, because shaman drums have three sections. It has like the heaven, the earth and the underground, and they all have this kind of different symbols. So they have put these symbols into their jewellery.

The myths of northern lights could be considered as literary tourism assets in Rovaniemi. The most famous explanation of the northern lights in Finland is the legend of a fire fox. In the winter night, a giant fire fox runs through the land of endless snow, whipping crystals of snow into the northern skies with its flaming tail. Simultaneously, as it moves so fast and sometimes scratches the trees along the movements, its fur causes sparks, initiating the dancing flames in the skies. They are the northern lights. In Finnish, the word referring to the northern lights is "revontulet" which literally translates as "fox fires". (Coble 2018; House of Lapland 2020c; Aurora Zone 2020.) Visit Finland has made a magnificent

video for illustration, emphasising the popularity of the myth (Visit Finland 2020c).

Rovaniemi is worldwide acknowledged as the hometown of Santa Claus – or Joulupukki in Finnish (Wood 2018). The legend of Santa Claus is a story told by plenty of households in Finland (Santa Claus Foundation & Business Finland 2018). Mauri Kunnas – a gifted drawing pen – has gained his success in the field of children's picture books. "Joulupukki" (Figure 21) could be agreed as his most significant work, which has been translated into 26 different languages. (Otava 2019.)
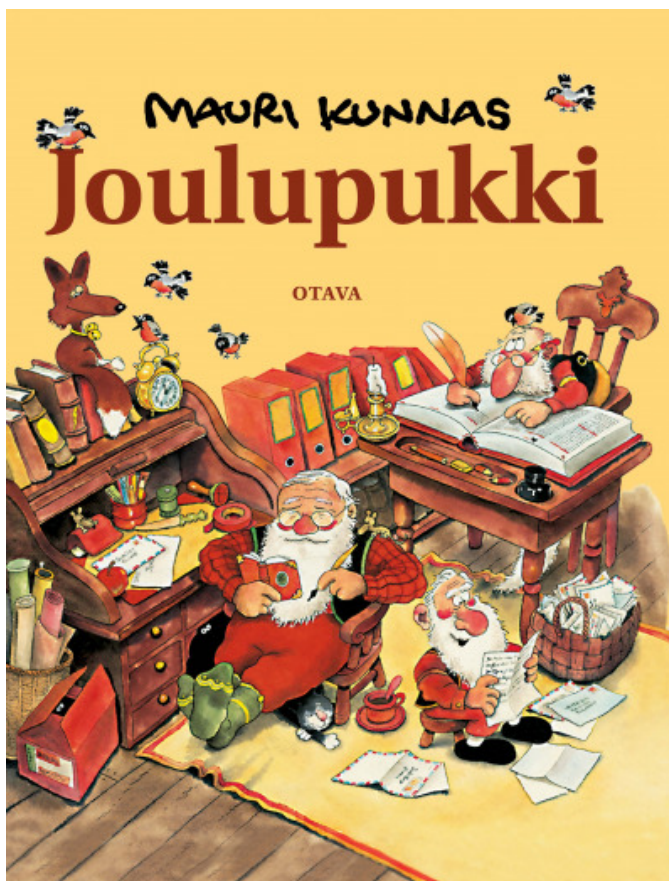


Figure 21. Book Cover of "Joulupukki" (Otava 2019)

Two places that may be related to literary tourism came up as a surprise during the interviews: MustaKissa cafe, and Santasport with Staalon loikka. According to Respondent 2, MustaKissa used to have poem and literature reading evenings. Besides, Staalon loikka is an activity provided by Santasport – a well-being and sports centre located at the Ounasvaara fell in Rovaniemi (Figure 22).

In Sami folklore, Staalo is an evil creature which is enormous in size and has humanlike appearance (Siida 2002). As Respondent 3 explained, Santasport has named one of its activities after the creature:

Staalo is a big person, so. And loikka is jump. So I'm sure they're somehow connected.



Figure 22. Staalon Loikka at Santasport (Santasport 2020)

In addition, a certain number of places and subjects were brought up in the responses collected from the survey. They are listed as follows: "Arctic Pocket Book", "Rovaniemen retkeilyopas" (Trekking guide for Rovaniemi), "Sommer in Lappland -kirjanen" (Summer in Lapland booklet), "pari satukirjaa" (two children's books), "Revontuli-kirja" (Book of the Northern Lights).

# 7  DISCUSSION

The chapter presents overall conclusions drawn from the results of the empirical research, providing answers to the seven facets researched in the thesis. Subsequently, limitations of the findings are noted. Beyond that, a table of SWOT analysis follows the conclusions, elaborating matters that enterprises involved in literary tourism, as well as those who may find the sector inviting, should pay close attention to in a more comprehensive way. Suggestions are offered with a view to enabling solutions to tackle challenges and stimulating the growth of the sector in Rovaniemi.

At the present stage, there are a marginal number of businesses, especially travel agencies and companies providing tours and guided activities, that are engaged in literary tourism in Rovaniemi. The current state of the tourism sector could be seen as in its embryo, due to the fact that existing literary tourism assets have not yet been completely recognised, productised, and marketed.

Tourism products and services that are related to literary tourism are packaged and marketed under other types of tourism, for instance, nature tourism or adventure tourism. There is hardly any tourism offering in Rovaniemi marketed entirely as a literary tourism activity or product. This may explain the fact that literary tourism has not reached the necessary level of awareness and acknowledgement yet. Literary heritage and literary tourism assets are commonly utilised only as complementary or inspiring elements at present.

The economic effectiveness from the sale of literary tourism products is not ideal for the current state, proved by the majority of businesses revealing that the proportion of their annual revenue generated from the sector was lower than 10 per cent. This fact has also been confirmed in the previous study on the four regions involved in the BLITZ Project.

The quantity of jobs created owing to the literary tourism sector is limited, ranging from one to three employees for every enterprise. Besides, there is rarely a need for part-time employees or volunteers. Concerning the matter of clusters and networks available for the literary tourism sector, no activity nor the existence of SME clusters has been identified.

Local and domestic customers are barely the main target markets. International markets appear to be more of preference and focus, especially customers from European and Asian countries. This perspective may be influenced by the fact that the contemporary flow of travellers to Rovaniemi are from the aforementioned regions.

Own websites and social media are selected and considered as essential channels in marketing, distributing and selling literary tourism products and services in Rovaniemi. The advantages may be explained by the economic effectiveness. Nevertheless, greater effort and creativeness on the online platforms may be crucial in order to gain attention and interest from audiences and potential customers, especially in terms of accessibility such as languages used on the platforms.

With reference to the responses collected from the questionnaires, 82.4 per cent of the companies did not see themselves providing literary tourism products and services. From an interview with a public organisation, the aforementioned outcome may be explained by the fact that literary tourism was still an extremely new and fresh concept for enterprises in Rovaniemi, even for business consulting firms. Nevertheless, subsequent to the conversations and idea exchanges over the course of the interviews, the respondents understood better and had a clearer view of what literary tourism meant, hence being able to identify a range of different literary tourism activities, assets, and attractions in Rovaniemi. It could be seen from this experience that there is a need to familiarise people with the concept of literary tourism, with a view to helping companies see business opportunities and to inspire them to partake in the sector.

The findings discussed above are nevertheless subjected to certain limitations. Firstly, there is a risk of bias towards the results that supported the possibility of a place or cultural feature identified as literary heritage or a literary tourism asset. To be specific, over the course of the data collection and analysis process, especially during the semi-structured interviews, high attention was paid to the detection of literary heritage and possible literary tourism assets. Cultural and literary features listed by the respondents in the semi-structured

interviews tended to be recognised as literary heritage and literary tourism assets.

The second limitation concerns the selection bias in terms of the samples for the semi-structured interviews. In particular, amongst the three interviewees, merely one was the representative of a marketing company which provided activities for tourists. The other two were not directly engaged in offering tourism products and services. It is imperative that future studies should concentrate more on prospective respondents that are directly involved in tourism business, in other words, providing tourism products and services. It is worth mentioning again that the aim of the BLITZ Project is to grow literary tourism in terms of product development and offering, together with the betterment of marketing strategy for the sector (Irish Central Border Area Network Ltd. 2018). Thus, it should be borne in mind in future research that SMEs are the focus as well as the beneficiary end of the BLITZ Project.

A table of SWOT analysis is presented following the conclusions (Table 2). The SWOT analysis serves as a summary as well as highlighting matters that are essential to the growth of literary tourism in Rovaniemi.

Table 2. SWOT Analysis of Literary Tourism in Rovaniemi

| Strengths | Weaknesses |
|---|---|
| ▪ Rovaniemi is a thriving destination, gaining its popularity amongst travel destination choices on the world tourism map. | ▪ The current state of tourism activity in Rovaniemi has weak and vague connection to neither literature nor literary tourism. |
| ▪ There has been an increasing inflow of tourists to the city. | ▪ A minority of nationwide and internationally renowned Finnish writers are from Rovaniemi. |
| ▪ Accessibility has been enhanced over the last few years, including public transport, private transportation services, and the expansion of Rovaniemi Airport. | ▪ There are few famous works of literature penned in Rovaniemi or about Rovaniemi. |
| ▪ Infrastructure has been strengthened and increased to accommodate the demand. | ▪ Awareness of literary tourism is at a low level, including both business and public sectors. |
| ▪ Newly established businesses are joining the tourism industry in Rovaniemi. | ▪ Monetary value generated from the literary tourism sector is minor in the current state. |
| ▪ There are institutes researching and specialising in the development of tourism. | ▪ There remains low accessibility to literary heritage in the sense of language, for instance, documents, literature, and information. |
| ▪ Reading culture is strong in Finland. | |
| ▪ Public libraries are accessible free of charge. | |
| ▪ Associations of writers provide networking opportunities and connect individual writers. | |
| ▪ Literary heritage as well as literary tourism assets in Rovaniemi have not been properly recognised and utilised to the full degree. | |

| Opportunities | Threats |
|---|---|
| ▪ Projects such as Spot-lit (BLITZ) are chances and also channels to introduce, connect, guide and assist businesses that are interested in literary tourism, operating in the sector, or wishing to diversify their offerings.<br><br>▪ Literary tourism should be acknowledged as one of the alternative sustainable solutions for enterprises to climate change.<br><br>▪ To link literary heritage and literary tourism assets with nature is an advantage to develop new literary tourism products since nature-based activities may serve as a momentum to boost the popularity of literary tourism offerings.<br><br>▪ Collaborations are important between businesses in the tourism sector and other fields, such as publishing organisations, media, theatres, movie producers, to name a few.<br><br>▪ Rovaniemi has a strong brand of being a Christmas destination, winter destination, and the official hometown of Santa Claus. | ▪ The rights of businesses to utilise myths, folklore, or cultural elements, especially those in relation to Sami people, for tourism activity may confront controversy and criticism.<br><br>▪ Other types of tourism may pose competing challenges to the growth of literary tourism in the sense of visitors' time spending, meaning which activities they will choose within a limited time of visiting Rovaniemi.<br><br>▪ There is a shortage of knowledge and data on economic impacts in the scenario of tourism shifting to a new focus – literary tourism. |

The following paragraphs offer suggestions and recommendations aiming for the betterment of literary tourism in Rovaniemi in general, and the deployment of literary heritage as well as literary tourism products and services in particular. To begin with, the subsequent ideas were inspired by Carvalho et al. (2012, 10–

11), in their research on the potential of literary tourism. A portfolio of literary places, festivals, events, cultural activities, and art performances should be compiled. The elaboration of literary tourism assets in Rovaniemi in a prior chapter is a minimal example. From the portfolio, event calendars could be scheduled and published on a monthly or yearly basis. As a result, local enterprises as well as tourism stakeholders are able to have better views and plans for activities involved in literary tourism. Furthermore, literary routes are a crucial and effective means to introduce literary heritage and sites, which could be integrated into event calendars. (Le Bel 2017, 67–69.)

Creating an event calendar may start with selecting an iconic author from Rovaniemi, or a work of literature that has connection to the city, as a theme for a specific month. Activities and festivals may be held revolving around the monthly theme, giving a clear-cut idea of the author, or the story told in their work. The message conveyed in the activities should be comprehensible, even for children. The practice may not only boost the reading culture at a local level, but also inspire and entertain international tourists, resulting in their interest and engagement.

In order to compete with other tourism offerings and gain sufficient interest, creative and innovative methods to diversify and enhance experiences of literary tourism should not be underestimated. It would be beneficial to find a sweet spot between literary tourism and film-induced tourism, to popularise works of literature linked with Rovaniemi by the power of the seventh art – cinema (Carvalho et al. 2012, 12).

The focus should be laid on "incidental tourists" who are not particularly interested in literary heritage or literary tourism products, but seeking for cultural offerings in the destination they are visiting (Karan Thompson Consulting Limited 2019, 12). Due to the fact that Rovaniemi is not yet well known as a literary tourism destination, neither possessing any famous or typical literary tourism product, it would be a wise move to start with being intertwined with other tourism types and positioned in a wider pool – cultural tourism.

The development of literary tourism should at first be parallel with the context of the destination. In the case of Rovaniemi, being Santa Claus' official hometown

is what the destination is widely associated with in the present. Literary tourism should not separate itself and be developed independently while Rovaniemi has such a strong brand, as advised in a toolkit document introduced by the Spot-lit Project: "ensure that what you are developing will fit within the context of your destination" (Karan Thompson Consulting Limited 2019, 21).

The thesis was to examine and evaluate the current state of literary tourism in Rovaniemi. More research could be done with respect to the following facets in order to heighten the knowledge of the sector: firstly, identifying what types of visitors may be interested in Rovaniemi and its literary experience offerings; secondly, creating a profile of literary tourists particularly for Rovaniemi; thirdly, educating businesses and organisations to collect, build and enhance literary tourist database; lastly, creating products that respond to the demands of literary tourists, inspiring and motivating visitors coming to Rovaniemi for other travel purposes to be interested in literary tourism offerings.

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APPENDICES

Appendix 1 1(7).　　　Questionnaire for Actors in the Private Sector

# Developing Literary Tourism in Rovaniemi

SpotLit is a new EU funded project which aims to grow the literary tourism sector in the Northern Periphery and Arctic region by supporting the organisations and businesses in this culturally-rich region. The partner countries in this project include: Ireland, Northern Ireland, Scotland, Finland and Iceland.

It is about enhancing the marketing of existing literary tourism assets, and to help develop new assets which can respond to emerging literary and cultural consumer needs.

Purpose of the Survey
As an identified business stakeholder we would appreciate your help and assistance. As a starting point there is quite limited information on the literary tourism sector at the moment.
This element of the project seeks to help quantify both the existing and potential impacts of the development of the literary tourism sector in relation to stimulating SME activity and growth. It is about setting and understanding the baseline and identifying various business opportunities.

We kindly ask if you would spend approximately 10 minutes on the survey. By answering the questions you will help complete the first evaluation of the current sectoral situation and the future prospects for literary tourism across not just in our region, but also across the Northern Periphery and Arctic areas, and beyond.

The information we collect will be used solely for the purposes of the project and in creating a Baseline Report. Individual contributions will be kept anonymous throughout. The project adheres to a strict GDPR Policy.

* Required



... an emerging niche sector within the wider cultural tourism sector.

Literary tourism is ...

... where places with literary heritage offer author and fiction-related tourism opportunities, arising from literary festivals, literary trails and book shops. Literary trails exist in many places where authors and poets have lived or visited; taking the form of walking or driving trails.

## Background
In this section we kindly ask you to answer questions related to the company/organisation you represent and your position in the company/organisation.

Appendix 1 2(7).          Questionnaire for Actors in the Private Sector

**1. Choose the core business of the company/organisation represented in this survey. If applicable, choose more than one option. ***
*Check all that apply.*

- [ ] Festivals/events
- [ ] Restaurant/bar/café
- [ ] Artisan food and drink production
- [ ] Accommodation
- [ ] Guided tours and/or other guided activities
- [ ] Museum
- [ ] Arts & crafts
- [ ] Theatre
- [ ] Creative industries
- [ ] Retail outlet
- [ ] Transportation
- [ ] Travel agency and/or tour operator
- [ ] Other: _____

**2. Your role/job title is**
*Mark only one oval.*

- ( ) CEO or Chairman of the Board (no ownership in the organisation)
- ( ) Entrepreneur
- ( ) Manager
- ( ) Officer
- ( ) Expert/consultant
- ( ) Author/artist
- ( ) Content curator
- ( ) Product developer
- ( ) Researcher
- ( ) Customer service staff (e.g. guide, receptionist, waiter)
- ( ) Other: _____

**3. The average number of full-time employees in the company/organisation during the last financial year is ***
*Mark only one oval.*

- ( ) 1–3 employees
- ( ) 4–6 employees
- ( ) 7–10 employees
- ( ) 11–20 employees
- ( ) 21–50 employees
- ( ) more than 50

Appendix 1 3(7).            Questionnaire for Actors in the Private Sector

**4. The average number of part-time employees in the company/organisation during the last financial year is**
*Mark only one oval.*

- none
- 1–3 employees
- 4–6 employees
- 7–10 employees
- 11–20 employees
- 21–50 employees
- more than 50

**5. If applicable, please estimate the number of volunteers in the company/organisation during the last financial year.**

_____

**6. The company's/organisation's turnover during the last financial year is** *
*Mark only one oval.*

- under 100.000 €
- 100.000–299.999 €
- 300.000–499.999 €
- 500.000–999.999 €
- 1.000.000–1.999.999 €
- 2.000.000–4.999.999 €
- 5.000.000 € or over

## Linkages Between Business and Literature

**7. Does the company/organisation provide literary and/or author-related products/services?** *
*Mark only one oval.*

- Yes
- No        *Skip to question 17.*

## Linkages Between Business and Literature
This section seeks to examine the product/service linkages between the company/organisation and the literary market.

Appendix 1 4(7).              Questionnaire for Actors in the Private Sector

**8. Evaluate how strongly the products/services are connected to literature and/or an author?**
*Mark only one oval.*

|  | 1 | 2 | 3 | 4 | 5 |  |
|---|---|---|---|---|---|---|
| There is a slight connection | ◯ | ◯ | ◯ | ◯ | ◯ | There is an extremely strong connection |

**9. If appropriate, please give details of your most important literary and/or author-related products/services.**

_____

_____

_____

_____

_____

**10. Estimate the monetary value of literary and/or author-related products/services to the company/organisation during the last financial year. ***
*Mark only one oval.*

◯ Less than 10 % of the turnover

◯ 10–19 % of the turnover

◯ 20–29 % of the turnover

◯ 30–49 % of the turnover

◯ 50–75 % of the turnover

◯ More than 75 % of the turnover

**11. Estimate the number of customers consuming literary and/or author-related products/services sold by the company/organisation during the last financial year.**

_____

Appendix 1 5(7).          Questionnaire for Actors in the Private Sector

**12. Evaluate the importance of the following elements to the company/organisation in the delivery of literary and/or author-related products/services.**
*Mark only one oval per row.*

|  | Not important at all | Very Low | Low | Average | High | Very High |
|---|---|---|---|---|---|---|
| Authenticity | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Theme | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Storytelling | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Customer service quality | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Pricing | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Atmosphere | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Interaction & communication | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Use of senses (sensescape) | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Entertaining elements | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Educational elements | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Aesthetic elements | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Escapist elements | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

## Marketing, Distribution and Selling of Literary Tourism Products/Services

Marketing, distribution and sales channels are changing rapidly and they may overlap and be mixed. Therefore, in question #14, there is a lengthy list of different types of channels which can be used.

**13. Evaluate the importance of the following target markets for literary and/or author-related products/services of the company/organisation. ***
*Mark only one oval per row.*

|  | Not important | Very low | Low | Average | High | Very High |
|---|---|---|---|---|---|---|
| Local | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Domestic (other than local) | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Ireland | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Northern Ireland | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Great Britain | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Germany, Austria, Switzerland | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| France, Italy, Spain, Portugal | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Benelux countries | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Nordic countries | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Russia | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Asia | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| North America | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Middle & South America | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Africa | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Oceania | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Other | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

**If other, please specify.**

_____

Appendix 1 6(7).          Questionnaire for Actors in the Private Sector

**14. Choose the most important marketing, distribution and sales channels that are used for literary and/or author-related products/services in the company/organisation. Multiple answers are possible.**
*Check all that apply.*

- [ ] Company's web pages
- [ ] Email
- [ ] Social media (YouTube, Instagram, TripAdvisor, blogs, etc.)
- [ ] Printed media (posters, flyers, etc.)
- [ ] Word of mouth (WOM) or eWOM
- [ ] Newspapers
- [ ] Billboards
- [ ] Personal marketing and sales
- [ ] Webshop
- [ ] Pop-up marketing
- [ ] Networking events
- [ ] Online travel agency (OTA), e.g. Booking.com
- [ ] Radio and/or TV
- [ ] Traditional travel agencies
- [ ] Tour operators
- [ ] Tourism conventions
- [ ] Affiliate marketing (Performance based rewards, e.g. Tradedoubler)
- [ ] Search engine optimisation (SEO)
- [ ] Pay per click (PPC)
- [ ] Public relations (PR)
- [ ] Other: _____

**15. What are the main opportunities for the company/organisation in marketing, distribution and selling literary and/or author-related products/services?**

_____

_____

_____

_____

_____

**16. What are the main challenges for the company/organisation in marketing, distribution and selling literary and/or author-related products/services?**

_____

_____

_____

_____

_____

Appendix 1 7(7).          Questionnaire for Actors in the Private Sector

## Future Prospects

**17. Does the company/organisation have plans to develop literary and/or author-related products/services in the next 5 years?** *
*Mark only one oval per row.*

|  | Strongly disagree | Disagree | Not disagree nor agree | Agree | Strongly agree |
|---|---|---|---|---|---|
| New products/services will be developed | ◯ | ◯ | ◯ | ◯ | ◯ |
| New target markets will be attracted | ◯ | ◯ | ◯ | ◯ | ◯ |
| Significant investments will be executed | ◯ | ◯ | ◯ | ◯ | ◯ |
| New marketing/distribution/sales channels will be used | ◯ | ◯ | ◯ | ◯ | ◯ |
| Other | ◯ | ◯ | ◯ | ◯ | ◯ |

**If other, please specify.**

_____

**18. Estimate the growth rate of the turnover in literary and/or author-related products/services of the company/organisation in the next 5 years?** *
*Mark only one oval.*

|  | 1 | 2 | 3 | 4 | 5 |  |
|---|---|---|---|---|---|---|
| Stays the same | ◯ | ◯ | ◯ | ◯ | ◯ | Extremely strong growth |

## ON BEHALF OF THE SPOTLIT PROJECT, THANK YOU FOR PARTICIPATING IN THIS SURVEY!

spot-lit. Putting Literary Tourism on the Map     Northern Periphery and Arctic Programme 2014-2020     EUROPEAN UNION Investing in your future European Regional Development Fund

Appendix 2 1(8).          Questionnaire for Actors in the Public Sector

## Literary Tourism Development in Rovaniemi

SpotLit is a new EU funded project which aims to grow the literary tourism sector in the Northern Periphery and Arctic region by supporting the organisations and businesses in this culturally-rich region. The partner countries in this project include: Ireland, Northern Ireland, Scotland, Finland and Iceland.

It is about enhancing the marketing of existing literary tourism assets, and to help develop new assets which can respond to emerging literary and cultural consumer needs.

Purpose of the Survey
As an identified business stakeholder we would appreciate your help and assistance. As a starting point there is quite limited information on the literary tourism sector at the moment.
This element of the project seeks to help quantify both the existing and potential impacts of the development of the literary tourism sector in relation to stimulating SME activity and growth. It is about setting and understanding the baseline and identifying various business opportunities.

We kindly ask if you would spend approximately 10 minutes on the survey. By answering the questions you will help complete the first evaluation of the current sectoral situation and the future prospects for literary tourism across not just in our region, but also across the Northern Periphery and Arctic areas, and beyond.

The information we collect will be used solely for the purposes of the project and in creating a Baseline Report. Individual contributions will be kept anonymous throughout. The project adheres to a strict GDPR Policy.

* Required

## Background
In this section we kindly ask you to answer questions related to the organisation you represent and your position in the organisation.

**1. The type of organisation represented in this survey is ***
*Mark only one oval.*

- ⬭ Local government
- ⬭ Central government / State body
- ⬭ Public organisation (other than municipal/governmental)
- ⬭ Semi-public organisation
- ⬭ Destination marketing and/or management organisation (DMO)
- ⬭ Other

**If other, please specify.**

_____

Appendix 2 2(8).          Questionnaire for Actors in the Public Sector

**2. Your position in the organisation is**
*Mark only one oval.*

- ○ CEO or Chairman of the Board (no ownership in the organisation)
- ○ Entrepreneur
- ○ Manager
- ○ Officer
- ○ Expert/consultant
- ○ Author/artist
- ○ Content curator
- ○ Product developer
- ○ Researcher
- ○ Customer service staff
- ○ Other

**If other, please specify.**

_____

**3. You have been involved with literary tourism activities in the region for** *
*Mark only one oval.*

- ○ less than 1 year
- ○ 1–3 years
- ○ 4–5 years
- ○ more than 5 years

**4. The average number of full-time employees in the organisation during the last financial year was** *
*Mark only one oval.*

- ○ 1–3 employees
- ○ 4–6 employees
- ○ 7–10 employees
- ○ 11–20 employees
- ○ 21–50 employees
- ○ more than 50 employees

**5. The average number of part-time employees in the organisation during the last financial year was**
*Mark only one oval.*

- ○ none
- ○ 1–3 employees
- ○ 4–6 employees
- ○ 7–10 employees
- ○ 11–20 employees
- ○ 21–50 employees
- ○ more than 50 employees

Appendix 2 3(8).          Questionnaire for Actors in the Public Sector

**6. The average number of volunteers in the organisation during the last financial year was**
*Mark only one oval.*

- none
- 1–3 volunteers
- 4–6 volunteers
- 7–10 volunteers
- 11–20 volunteers
- 21–50 volunteers
- more than 50 volunteers

**7. The budget/turnover of the organisation during the last financial year was ***
*Mark only one oval.*

- less than 100.000 €
- 100.000–299.999 €
- 300.000–499.999 €
- 500.000–999.999 €
- 1.000.000–1.999.999 €
- 2.000.000–4.999.999 €
- 5.000.000–9.999.999 €
- 10.000.000 € or more

## Current State of Literary Tourism in Rovaniemi

**8. Estimate the number of literary tourism products/services in Rovaniemi.**
*Mark only one oval per row.*

|  | 0 | 1–2 | 3–4 | 5–6 | 7–10 | More than 10 |
|---|---|---|---|---|---|---|
| Festival/event | | | | | | |
| Museum/exhibition | | | | | | |
| Performance / theatre play | | | | | | |
| Tour / literary trail | | | | | | |
| Bookshop/library | | | | | | |
| Restaurant/bar/café | | | | | | |
| Accommodation | | | | | | |
| Transportation | | | | | | |
| Other | | | | | | |

**If other, please specify.**

Appendix 2 4(8).    Questionnaire for Actors in the Public Sector

9. Give examples of literary tourism
products/services/attractions in Rovaniemi.
They could be literary tourism activities (e.g.
festivals, tours, performances, experiences, etc.)
or where literary tourism activities take place
(e.g. museums, exhibition houses, libraries,
etc.).

_____

10. Evaluate the importance of different types of literary tourism in Rovaniemi.
Mark only one oval per row.

|  | Not important at all | Very low | Low | Average | High | Very high |
|---|---|---|---|---|---|---|
| Author-based literary tourism | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Literature-based literary tourism | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Festival literary tourism | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Film-induced literary tourism | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Other | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

If other, please specify.

_____

11. Estimate the percentage of tourism income supported by literary tourism per year. *
Mark only one oval.

◯ Under 10 %
◯ 10 – under 20 %
◯ 20 – under 30 %
◯ 30 – under 40 %
◯ 40 – under 50 %
◯ 50–75 %
◯ More than 75 %

If appropriate, please explain your estimate.

_____

12. Estimate the number of visitors/tourists
related to literary tourism per year.

_____

If appropriate, please explain your estimate.

_____

Appendix 2 5(8).          Questionnaire for Actors in the Public Sector

**13. Estimate the number of the following stakeholders involved in literary tourism in Rovaniemi. ***

*Mark only one oval per row.*

|  | 0 | 1–2 | 3–4 | 5–6 | 7–10 | More than 10 |
|---|---|---|---|---|---|---|
| Municipal or similar public organisation | ○ | ○ | ○ | ○ | ○ | ○ |
| Destination management and/or marketing organisation (DMO) | ○ | ○ | ○ | ○ | ○ | ○ |
| Higher education institute (e.g. university, UAS) / R&D organisation | ○ | ○ | ○ | ○ | ○ | ○ |
| Museum/theatre/library | ○ | ○ | ○ | ○ | ○ | ○ |
| Visitor attraction | ○ | ○ | ○ | ○ | ○ | ○ |
| Literature club/association | ○ | ○ | ○ | ○ | ○ | ○ |
| Other | ○ | ○ | ○ | ○ | ○ | ○ |

**If other, please specify.**

_____

**14. In your opinion, which stakeholders mentioned above are playing the most important role in developing literary tourism in Rovaniemi (and why)?**

_____

_____

_____

_____

_____

**15. Evaluate the current development level of literary tourism in Rovaniemi? ***

*Mark only one oval.*

|  | 0 | 1 | 2 | 3 | 4 | 5 |  |
|---|---|---|---|---|---|---|---|
| Not developed at all | ○ | ○ | ○ | ○ | ○ | ○ | Very well developed |

## Marketing, Distribution and Selling of Literary Tourism Products/Services

Marketing, distribution and sales channels are changing rapidly and they may overlap and be mixed. Therefore, in question #17, there is a lengthy list of different types of channels which can be used.

Appendix 2 6(8).　　　Questionnaire for Actors in the Public Sector

**16. Evaluate the importance of the following target markets for literary tourism in Rovaniemi.** *

*Mark only one oval per row.*

| | Not important | Very low | Low | Average | High | Very High |
|---|---|---|---|---|---|---|
| Local | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Domestic (other than local) | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Ireland | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Northern Ireland | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Great Britain | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Germany, Austria, Switzerland | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| France, Italy, Spain, Portugal | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Benelux countries | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Nordic countries | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Russia | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Asia | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| North America | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Middle & South America | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Africa | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Oceania | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Other | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

**If other, please specify.**

_____

Appendix 2 7(8).          Questionnaire for Actors in the Public Sector

**17. Choose the most important marketing, distribution and sales channels that are used for literary tourism products/services in Rovaniemi. Multiple answers are possible. ***
*Check all that apply.*

- [ ] Organisation's website
- [ ] Email
- [ ] Social media (YouTube, Instagram, TripAdvisor, blogs, etc.)
- [ ] Printed media (posters, flyers, etc.)
- [ ] Word of mouth (WOM) or eWOM
- [ ] Newspapers
- [ ] Billboards
- [ ] Personal marketing and sales
- [ ] Webshop
- [ ] Pop-up marketing
- [ ] Networking events
- [ ] Online travel agency (OTA), e.g. Booking.com
- [ ] Radio and/or TV
- [ ] Traditional travel agencies
- [ ] Tour operators
- [ ] Tourism conventions
- [ ] Affiliate marketing (Performance based rewards, e.g. Tradedoubler)
- [ ] Search engine optimisation (SEO)
- [ ] Pay per click (PPC)
- [ ] Public relations (PR)
- [ ] Other: _____

**18. What are the main opportunities in marketing, distribution and selling literary tourism products/services in Rovaniemi?**

_____

_____

_____

_____

**19. What are the main challenges in marketing, distribution and selling literary tourism products/services in Rovaniemi?**

_____

_____

_____

_____

Appendix 2 8(8).          Questionnaire for Actors in the Public Sector

## Future Prospects

**20. Estimate the growth potential for the following indicators relating to literary tourism in Rovaniemi over the next 5 years. ***

*Mark only one oval per row.*

|  | Reduction | Remains the same | Low growth | Average | High growth |
|---|---|---|---|---|---|
| Number of jobs supported by literary tourism | ○ | ○ | ○ | ○ | ○ |
| Number of literary tourism products/services | ○ | ○ | ○ | ○ | ○ |
| Number of visits per year in literary tourism | ○ | ○ | ○ | ○ | ○ |
| Amount of tourism income per year supported by literary tourism | ○ | ○ | ○ | ○ | ○ |

**21. Estimate the growth potential for the following literary tourism products/services in your region over the next 5 years. ***

*Mark only one oval per row.*

|  | Reduction | Remains the same | Low growth | Average growth | High growth |
|---|---|---|---|---|---|
| Festival/event | ○ | ○ | ○ | ○ | ○ |
| Museum/exhibition | ○ | ○ | ○ | ○ | ○ |
| Performance / theatre play | ○ | ○ | ○ | ○ | ○ |
| Tour / literary trail | ○ | ○ | ○ | ○ | ○ |
| Bookshop/library | ○ | ○ | ○ | ○ | ○ |
| Restaurant/bar/café | ○ | ○ | ○ | ○ | ○ |
| Accommodation | ○ | ○ | ○ | ○ | ○ |
| Transportation | ○ | ○ | ○ | ○ | ○ |
| Other | ○ | ○ | ○ | ○ | ○ |

**If other, please specify.**

_____

## ON BEHALF OF THE SPOTLIT PROJECT, THANK YOU FOR PARTICIPATING IN THIS SURVEY!

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