



# Narratives in Finnish Tourism

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## Abstract

The purpose of this paper is to examine how Finland is represented in Denmark looking at the narratives in Finnish tourism. The motivation behind the purpose comes from the fact that Danes seem to favor Sweden and Norway over Finland as a destination. The project will therefore look upon how Finland is represented through articles in Danish newspapers as well as how Finland presents themselves through the Stopover Program launched by Visit Finland in cooperation with Finnair. The project will answer the following three questions, 1) What are the current narratives of Finnish tourism? 2) How is Finland represented in Danish news articles and in the Finland Stopover Program? 3) What are the future challenges and opportunities for the development of tourist attractions in Finland?. There are used qualitative methods with a hermeneutic approach as this project interprets the data with a pre-understanding of the topic. The data consists of articles from Danish national daily newspaper through a period of 2 years from 1<sup>st</sup> of July 2015 to 1<sup>st</sup> of July 2017. The data is divided up in the following sections; politics, society, sports, tourism, art and culture. The other part of the data is the webpage of the stopover program, which entail the pictures, texts and the video. The results of the analysis are as follows. The current narratives in Finnish tourism based on the finding of the data are nature, art & design, culture and tourism in declining order. Based on the Stopover Program, Finland is represented as a destination where nature is the most important aspect, as Finland see it as unique to their country. The articles are representing Finland as a destination, where culture, sport and tourism are important factors. The geographical location is one challenge for Finland in the future, as well as Finland lacking their own attraction – their own big story. In the future, there are opportunities to use the stopover program to reform the awareness of Finland as a possible destination with several tourist attractions. The paper concludes that it is recommendable Finland adjust their narratives from purely nature to include art, design, culture and tourism as well.

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# 1. Introduction

Denmark, Sweden and Norway are the Scandinavian countries, no Danes doubt that, but we often forget that next to Sweden, before we arrive to Russia, Finland is located. Finland used to be a part of Sweden but 100 years ago, they got their independence. Finland is known as the land of the thousand lakes, with Lapland in the north and Helsinki in the south. But, what else is Finland actually? Back in 2013 I decided to move to Finland to work and I was asked several times, "Finland?! But, why?!" It made no sense to anyone, for my friends it seemed to be this dark spot on the world map, with a lot of snow, lakes, knife violence and high suicide rates. Not an interesting place to visit and definitely not to live! I, however, fell in love with the country and its unique nature, which compared to Denmark, is very different. Sweden and Norway however are similar in nature to Finland, but no one seems to be travelling to Finland. I myself have visited both Sweden and Norway several times growing up and many Danes go skiing in Northern Norway and Sweden. This has gotten me to wonder why people not go to Finland instead. Does the general idea, that Finland is filled with knives, vodka and suicide scare them off or is it something else? What kind of pictures is Finland sending out? In November 2016, My Helsinki and Slush put up "Badass-sign" in Helsinki Airport, which welcomed visitors with the text "Nobody in their right mind would come to Helsinki in November. Except you, you badass. Welcome." The sign created a lot of talk on the social media and Finland showed that evidently they agreed that visiting Helsinki was a special choice. Looking behind the text, it formed a narrative with the tourist in centrum; who visits Helsinki when no one else, giving the tourist the feeling of being adventurous and appreciated. Narrative analysis is getting more and more popular, within tourism research as well as psychology and sociology, as narrative analysis focuses on what is told and how.

This project will look upon what stories are told in Danish newspapers to see what narratives are present in Finnish tourism and how Finland is represented in Denmark. My wonders on how Finland is perceived led to the following research questions:

*What are the current narratives of Finnish tourism?*

*How is Finland represented in Danish news articles and in the Finland Stopover Program?*

*What are the future challenges and opportunities for the development of tourist attractions in Finland?*

I will study what is written in the Danish about Finland in Danish news articles in the last 2 years. I will further more analyse the stopover program campaign as well as the video seen in Finnair's planes. Lastly, I will look upon the future challenges and opportunities for Finland as a tourist attraction based on my findings.

## 2. Theory

The word “narrative” comes from the Latin word “narrativuy”, which stem is “narrare” meaning “to tell” (Thomsen, et al., 2016). A meaningful plot characterizes a narrative; the plot is the story’s red thread, it creates a coherence and acts as a dynamo in the story (ibid). The plot creates meaning retrospective, explaining the logic of actions and experiences. That way past, present and future are combined to a meaningful whole (ibid). The narratives can, besides the retrospective meaning creation, also be about the future; hope, wishes and dreams. Thomsen et al. (2016) state that “the construction of the future will be based on projections about potential possibilities and limitations (own translation)” (Thomsen, et al., 2016, p. 15). Kupferberg (2016) refers to Abbott (2007) who warns about the type of narratives, which are too focused on the plot, which is what creates meaning and connection in the narratives (Kupferberg, 2016). The plot or the meaning is what the researcher has to interpret from the collected data.

### 2.1 Narratives

Narrative research is an overall term, covering different approaches and methods (Thomsen, et al., 2016). The focus of the approach is typical on individuals’ lives through their own stories. The emphasis is on the story, how it is told and what is told (ibid). Cultural narrative resources like folk fairy tales, media news and so on are central for our construction of narratives (ibid). Culture is not only one thing and neither are narratives. The cultural narratives are a result of different narratives encounter and them being conflicting (ibid). Many stories are told about the same phenomenon, despite the influence from the media, but the stories will not be completely alike. Narratives cannot incorporate all aspects or the complexity of the experiences. They are socially constructed in a certain time and space, given a meaning and based on interpretations (ibid). Some interpretations will be enhanced and other left out depending on the context. Narrative texts are novels, short stories, fairy tales, newspaper etc. This generates a boundary as it indicates that a narrative has to be a language text (Bal, 1997). However, comic strips can also be considered narrative, as a text does not have to be a *language* text as the image acts as the text instead (ibid). Bal (1997) states that almost everyone has an opinion on what narrative texts are, however it is not always easy to decide if a text should be considered a narrative – partly or wholly (ibid). According to Faber and Nielsen (2016)

narratives are more than “just” stories being told or collected through interviews, they can also be told by visual methods or through analysis of visual material (Faber & Nielsen, 2016). Faber and Nielsen (2016) state that “visual methods e.g. in narrative research can entail a potential to support and capture narratives (author’s own translation)” (Faber & Nielsen, 2016, p. 167). The number of different narratives are reaching from social narratives to life narrative and to exchange of stories in everyday life (Olesen, 2016). You distinguish between small narratives, which are small in a way of time – how long they last and grand or petite narratives, which define if they are overall stories (grand) (Olesen, 2016) or specific stories (petite) told in interaction and everyday situations (Phoenix, 2016). Kupferberg states that the hermeneutical storyteller tells the story chronologically and the actions make sense; there is a plot (a meaning) as the story develops (Kupferberg, 2016). The lyrical story-teller is more interested in the chaotic part of life, there is no plot as life does not have one (Kupferberg, 2016).

“Narratology is the theory of narratives, narrative texts, images, spectacles, events; cultural artifact that ‘tell a story’” (Bal, 1997, p. 3). Mieke Bal (1997) presents the theory of narrative texts by defining concepts. The concepts help increase the understanding when reading or processing a narrative. The reader – the analyst – differentiates the layers in the text as the different parts have different effects on the reader (Bal, 1997). The concepts Bal (1997) uses are the following, text, narrative text, story, fabula, event, actors and to act (ibid). ‘A text’ “is a finite, structured whole composed of language signs” (Bal, 1997, p. 5). This means that there is a first and a last part of the text, like the beginning and end of a video and the first and last word of an article. The definition of a ‘narrative text’ is a text told by an agent through a medium, e.g. images, sounds, language or a combination of them all. “A story is a fabula that is presented in a certain manner” (Bal, 1997, p. 5). ‘A fabula’ is series of logically and chronologically related events” (ibid, p. 5), which are experienced or caused by the actors. The ‘actors’ are the agents, not surely human, who perform the actions (Bal, 1997). ‘To act’ is by Bal (1997) defined as “to cause or to experience an event” (Bal, 1997, p. 5). An ‘event’ is referring to “the transition from one state to another state” (ibid, p. 5). Edelheim (2015) explains Bal’s (1997) theory of narratives by stating that overall she divided narratives into three parts: the text, the story and the fabula. The first part, the text, includes the tangible elements the tourist come across, such as texts, movies and pictures, all elements that give specific information to the tourist (Edelheim, 2015). The story and the fabula are abstract and only apparent through analysis

(ibid). The text is seen before the fabula (Bal, 1997). Each fabula varies depending on the individual who assembled it. Edelheim writes that he is aware that the fabula he assembles is only one out of countless possibilities (Edelheim, 2015). The fabula is not final, when you learn something new about the tourist attraction (TA); it alters the understanding and the narrative of the tourist attraction. Edelheim suggests that "tourist attractions as narratives can be understood as theoretical snapshots" (Edelheim, 2015, p. 25), as they inform the audience at a certain moment. The difference between real snapshots and 'theoretical snapshots' is that the TA narratives are multidimensional, combining all the text that the tourist has perceived up until that time (Edelheim, 2015).

No naive tourists go on vacation without having researched the place they are visiting. Bruner (2005) calls this pre-tour narratives (Bruner, 2005). Pre-tour narratives are pre-understandings (Bruner, 2005). This can be compared to Leiper's (1990) 'generating markers', the texts the tourists encounter at home before the journey, create pre-understandings about the destination. Bruner (2005) states that in the mid 1980's he believed "that stories had a beginning, middle, and an ending, in other words, a narrative structure, a plot" (Bruner, 2005, p. 17). Nicolas Entrikin (1991) refer to Ricoeur, who explains that plots in narratives - texts - are significant, as plots are constructed of separate parts (Edelheim, 2015). Entrikin (1991) continues with the suggestion that places can be treated the way Ricoeur treats texts, where different keywords of a certain place are combined to an understandable whole (Edelheim, 2015, and Entrikin, 1991). The combination of the keywords will vary from person to person, generating different narratives despite it being from the same place or text. Each of the versions is acceptable in its own right (Edelheim, 2015).

## 2.2 Tourist Attraction System

A definition of tourist attractions (TA) is needed for management of the attraction, as to figure out what is actually being managed (Edelheim, 2015). The problem is that attractions can be many things. Edelheim has compiled a table with several definitions of TAs, from broad definitions to more simple and detailed ones (ibid). The definition by VisitBritain (2006) An attraction is "where it is feasible to charge admission for the sole purpose of sightseeing" (Edelheim, 2015, p. 17) is narrow and very specific; however, it is useful for managed sites with a range of product. TAs can be anything from places to events and even persons and the definition has to suit the TA in question. It is visible in the compilation of the many definitions



that the authors agree that “TAs seldom stand on their own: they are generally part of a larger conglomeration of attractions” (Edelheim, 2015, p. 15). In a larger conglomeration, not all the attractions have the same level of value. Leiper (1990) divides the conglomeration into three categories: primary, secondary and tertiary nuclei. Primary nuclei are iconic attractions that tourists will travel long distances to visit (Leiper, 1990). This is the main reason for their trip. Secondary nuclei are elements in the region of the primary nucleus, which are known by the tourist before they travel to the region (ibid). The secondary nuclei is just not influential enough to warrant the trip; it needs a primary nucleus. Tertiary nuclei are the attractions that the tourists will discover while being in the region and going to and/or from the primary nucleus (ibid). The tertiary attractions are not known to the tourist before the journey (Edelheim, 2015). One attraction is not enough to motivate the tourist to travel; a conglomeration of attractions is needed to make the region an attractive place to spend leisure time (ibid).

MacCannell (1976) defined a TA as “an empirical relationship between a tourist, a sight and a marker – a piece of information about a sight” (Edelheim, 2015, pp. 20-21). The power of attraction lies by the tourist and not the attraction, making the tourist a part of the ‘tourist attraction system’ (Edelheim, 2015). Leiper (1990) has a different view on what the attraction is. Based on Gunn (1988), Leiper chose the term ‘nucleus’, instead of MacCannell’s ‘sight’, “to denote the boundaries that mark the central component of an attraction” (Edelheim, 2015, p. 21). Leiper (2004) states that TA definitions often focused on the attraction, which simply ‘pull’ travellers towards it (Leiper, 2004). Leiper suggests, “tourist are not simply pulled or attracted, but motivated by the opportunity to experience the core products and its markers” (Page & Connell, 2006, p. 182). Consequently, when the tourist, the nucleus and the marker are linked together, the tourists are being pushed by information to explore the new world and the attraction system develops (Page & Connell, 2006).

The model that Leiper (1990) compiled to analyse TAs have three necessary elements “a tourist or a human element, a nucleus or a central element, and a marker or an informative element” (Edelheim, 2015, p. 21). The nucleus can be an object, but also a place, precinct, event or even an atmosphere. Leiper’s TA system has the markers divided into three different categories:

1. Generating markers, which tourists pass by in their home environment. These markers can be television programs or books about the TA that form an impression in the tourist’s mind of the story (Edelheim, 2015). The name ‘generating markers’ refer to the

fact that “these texts might generate tourist activities by motivating tourists to visit certain destinations” (Edelheim, 2015, p. 86)

2. Transit markers, which the tourist pass on their way to the destination. This could be information/adds in local newspapers, regional brochures and media advertisements (Edelheim, 2015). In addition, blogs and suggestions along the way act as transit markers. The tourists come across these texts on their way to the destination meaning this is not the primary reason for the journey, “but they have an impact on how the more detailed itinerary is planned and executed” (Edelheim, 2015, p. 86).
3. Contiguous markers, which are found at the destination, while experiencing the destination. These are oral accounts from stakeholders as well as local brochures about the destination, only found at the destination (Edelheim, 2015).

Leiper’s (1990) markers are a mixture of text and stories, but by dividing them up into text and stories, the power becomes more evident. Bal (1997) states that the “text is the tangible element that will be analysed, while the story is an abstract construct that the texts have formed by presenting the fabula in a certain fashion” (Edelheim, 2015, p. 26). By combining Entrikin’s (1991) notice of place and Bal’s (1997) narrative terminology, Edelheim compiled a model to study TAs as narratives. Edelheim (2015) builds on Leiper’s (1990) TA system and defines a TA as “being constituted of a tourist, texts, stories and a fabula” (Edelheim, 2015, p. 24).

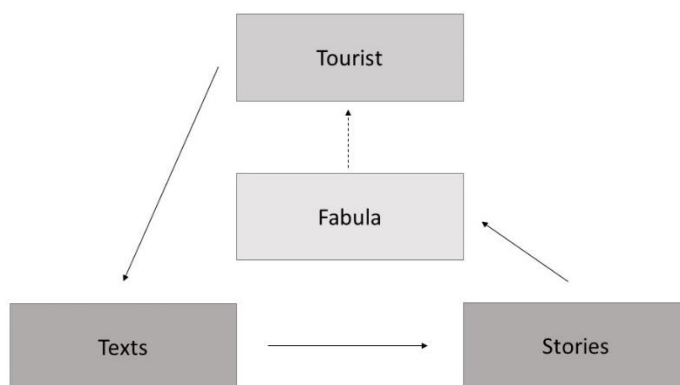


Figure 1, tourist attractions seen as narratives (Edelheim, 2015, p. 25)

As seen in figure 1, the tourist and the fabula are in singular form “because each tourist has only one fabula at any one time” (Edelheim, 2015, p. 24). The texts and the stories are in plural form, as these are unlimited. The texts are about the attractions that tourists encounter while traveling. The texts are referring to the stories. Small and less well-known

TAs have fewer texts than the bigger and better-known attractions (Edelheim, 2015). The full arrow lines demonstrate that it is a constant flow. The dotted line between fabula and tourist indicates, “that a fabula is simply a fluid memory, and it might change for every new text tourist comes across” (Edelheim, 2015, p. 25). Bal (1997) states that the fabula is really the result of

the interpretation by the reader, which changes depending on the reader, but also the encounters the reader had with the text and the manipulation of the story (Bal, 1997). An interpretation is never more than a proposal (ibid).

This project will use Edelheim's definition of a TA, Bal's terminology and Leiper's definitions of markers, as the combination provides a better understanding of narratives. For this project, a narrative is defined as a story, consisting of a series of events, which forms a plot.

## 2.3 Representation

Representations affect the understanding of what is being represented. Representations of reality are created through how we speak and organize arguments. These representations are never neutral or a direct reflection of something already existing (Bjørst, 2011). There will always be elements of interpretations and translations in the representation. Representation can only be extended to what can be acknowledged as a subject (ibid). Subjects are formed based on pre-made criteria. This can become an issue for e.g. women as central players in world history, as they have to meet the pre-made criteria to be a subject and a part of the representation. This means that it is not enough to look upon how e.g. an Inuit is represented, it is just a central to look upon how they are produced as subjects (ibid). An Inuit is doubtful not the only position he can be perceived as, but also as e.g. an angler or a dad (ibid).

The way a destination is perceived is becoming an important factor when advertising. The purpose of choosing images and text to a specific target group are is important when intending to influence the target group. This has resulted in that "promotional materials have become a key in representation of a destination" (Nelson, 2005, p. 131). Tourists visiting new destinations will "view things that are different from what they perceive to be their own as the 'other'" (Nelson, 2005, p. 132). The 'other' comes from a process of reflection "where other cultures and environments are everything our culture and environments are not" (Nelson, 2005, p. 132). The representations of tourism's 'others' are often involving dualities; active-passive, natural-artificial and exotic-familiar. These dualities serve as the guide between the tourists (the intended audience) and the others (the group outside the intended audience) (Nelson, 2005).

The active-passive duality is important in the context of people. The attention to and exclusion of certain destination features can play a part in the how the destination is perceived (Nelson, 2005). "Tourist identities are created in opposition to the working non-tourists" (Nelson, 2005,

p. 133). The familiar-exotic duality is e.g. the representation of the local people. The familiar are the locals, who are serving the tourists. The second is the individual 'others', who are seen as an attraction, a part of the destination (Nelson, 2005). They are presented as exotic and seen as something different, compared to what the tourist what is used to seeing. The natural-artificial duality is looking at these 'other locals', who are perceived as authentic representations of the local population (ibid). The natural are people e.g. shown in everyday clothes or in family contexts.

## 2.4 Choice of Theory

I have chosen the model of how TA and narratives are linked together by Edelheim (2015) as it can be used to analyse how the stories from the articles and webpage affect the narratives about Finland. It can deconstruct what stories the texts are telling and what narratives it generates for me as a Danish tourist. Edelheim (2015) uses the definition on tourist attractions, but as Finland is seen as an attraction, the model is transferrable from attraction to a destination. Bal's terminology and Leiper's definitions of markers add to model and provide a deconstruction of narratives. Nelson's theory on representation is used as it based on promotional material as well.

## 2.5 Literature Review

This section will contain an overview about what is written about tourism in Finland. It investigates, what topics have been covered in tourism literature and which are lacking. The section will be divided into categories based on different topics within literature. The last section in this chapter contains a summary of the literature review as well as a reflection over what this project will contribute to the current literature.

### 2.5.1 Northern Finland

The part of Finland that seems to be the most attractive to write about is Northern Finland, more specific Lapland. The Finnish Lapland is used in several articles (see Popescu & Corbos, 2010, Edelheim, 2012 and Niskala & Ridanpää, 2016) as the research topic. However, the angle to how the authors write about Lapland is different for each of them. Popescu & Corbos (2010) investigate 'the role of tourism marketing in the strategic development of the town of Rovaniemi'. Rovaniemi is a small town in Lapland, through which the Arctic Circle runs, it is the capital of the Rovaniemi region and home to Santa Claus. Rovaniemi is the gate to Lapland,

visited by approx. 500.000 tourists, making it one of the top tourism destinations in the Arctic Circle area (Popescu & Corbos, 2010). Popescu & Corbos provide several numbers about the development of tourism in Rovaniemi, "in 2002, tourism has generated in Rovaniemi direct revenues of 116 million Euros, of which 20 million just in the Christmas season" (Popescu & Corbos, 2010, p. 274). They investigate the different target groups and amount of overnight stays in Rovaniemi. The second capital of Finland is more than just one kind of city; Rovaniemi is called a business city, a city of culture, university city, young people city and the city of Santa Claus. The strategy, which is investigated in the article, is made up by three directions; business, Santa Claus and nature (Popescu & Corbos, 2010). The target group is families with children, and the town is full of events; visits to Santa's workshop and the Christmas Eve departure to name a few. The third direction, nature is filled with events such as with huskies and reindeers tours to watch the Northern Lights (ibid). In addition, Edelheim talks about Santa Claus' Lapland and adds that Rovaniemi has specialized them self in that kind of tourism (Edelheim, 2012). Popescu & Corbos (2010) mention the summer part of Lapland, the 'midnight sun' during the Arctic Summer is the main attraction (Popescu & Corbos, 2010). The amount of activities and information Popesco and Corbos give about summer in Rovaniemi is very limited and they do also later conclude that from the economic point of view, the winter season is the most important (ibid).

Edelheim (2012) presents Lapland in a different way; using the impression tourism brochures give of Lapland as the case for culture tourism. The content of the brochures is split up into five different categories; "the clean and nature picture of Lapland", which is the nature in Lapland, the trees, midnight sun, the crystal white snow. "The Sami and magical picture of Lapland", which is the picture of the indigenous Finns (Edelheim, 2012). The Sami people are iconic pictures today with their reindeer herding, traditions and clothes. They are a tourist attraction all year round (ibid). The category "the wild and masculine Lapland" is a category about history, as well as nature. The old landscape untouched by humanity, the wilderness invites to survival, adventures and hunting. "Design and culture in Lapland" is the category for architecture, design and museum. This is the only category where Edelheim also mentions Helsinki, as it was named the design capital of the world in 2012 (ibid). Finnish designed knives from Martiniis and Pentik's ceramic, both from in Lapland (ibid). "Santa Claus' Lapland" is the last category of the five and it entails a description about Santa, one which is very similar to the one Popescu and Corbos (2010) gave about Santa Claus.

Niskala and Ridanpää (2016) are analysing “the representations of Sáminess in Finnish Lapland tourism brochures by counter-reading material against the theoretical viewpoints in which Sámi culture and people are perceived as othered discourses within Finnish Lapland tourism promotion” (Niskala & Ridanpää, 2016, p. 375). Just as Edelheim (2012), Niskala and Ridanpää are also using tourism brochures for their analysis. In this case, the brochures are also contributing to political discourses and power issues in the society, not only as information to culture tourism.

The article by Finnish and Norwegian authors Tuulentie and Heimtun (2014) investigates tourism workers in high tourist season in the arctic tourism destination (Finnish Lapland and North Cape). The aim is to seek out if there is potential for the mobile workers to become new residents in the area (Tuulentie & Heimtun, 2014). They look upon and interview different type of workers, e.g. migrant workers, professional holiday employees and local season workers. The conclusion of the study is that recruiting mobile workers for a shorter period is not beneficial for the local communities. The local communities should instead look for professional holiday employers and people who want to immigrate permanently and not just for a season (ibid).

James Luckhurst (1998) is the author behind the article “Skiing of a Beaten Track”, which represents information about skiing in the arctic region of Finland. He states that “unspoiled, uncrowded environment of Finland's Arctic region” (Luckhurst, 1998 B) will give opportunities to both seasoned and new winter sports enthusiasts. He lists the different skiing options Lapland entails, cross-country skiing, downhill skiing and snowboarding, but he also informs the reader about snow safaris and reindeer rides, just like Popescu & Corbos (2010). Luckhurst (1998) rounds off the article with a list he calls “10 off-piste things to do”, which includes ice-golf, ice-fishing and romantic dinners in an igloo. Luckhurst (1998) is also the author behind the article “Santa’s Big Surprise”. The article presents information about the soon to open<sup>1</sup> SantaPark, a Christmas theme park. Jarmo Karisniemi, managing director of the existing Santa Claus Village<sup>2</sup>, is quoted about the cooperation togetherness. Tiina Viman, marketing director of Santa Park is also quoted and she states that “since the ideas originated in Finland, we will certainly ensure that the Finnish Christmas traditions will be prominent” (Luckhurst, 1998 A,

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<sup>1</sup> The Santa Park opened November 1998 (Länkinen & Ikäheimo-Länkinen, 2017).

<sup>2</sup> The Santa Claus Village opened 11<sup>th</sup> of June 1950 (Rovaniemi, 2017).

p. 59). The ideas, she is referring to, are the traditional outside of the park, where insides will be a fantasy world filled with Christmas atmosphere. The article presents the opportunities between the two parks and entails details of how Santa Park came to be. Both articles are from the same issue of the Geographical with the special section "Focus on Finland" and they are both focusing on the northern part of Finland. In the interest of a different perspective of Finland, a search for more articles from the section "Focus on Finland" was lead, but without any result. The reason is probably that articles from 1998 are not easily available online.

#### 2.5.1.1 Climate changes

Eva Kaján (2014) and Karjalainen et al. (2014), are discussing the climate changes and how it is affecting Lapland and tourism in the area; the arctic tourism and how to adapt to the changes. The attractive part of nature tourism is the nature and the climate change is predicted to alter the preconditions for the flora and fauna in the arctic region (Karjalainen, et al., 2014). This will affect the locals in the small arctic communities, where the arctic tourism is a big part of the economy (Kaján, 2014). The climate affects the region, e.g. less snow in skiing regions generates a decrease in tourists. Artificial snow could extend the season, but it is expensive and unsustainable. Kaján (2014) concludes that sustainable adaption and development is necessary as nature has an increasing role of nature in tourism development (Kaján, 2014, pp. 60 & 75). Karjalainen et al. (2014) aim to evaluate a multidisciplinary and participatory approach, which was developed in the project VACCIA<sup>3</sup> and its research Action 12: Tourism (Karjalainen, et al., 2014). The aim of the article was to evaluate this approach by investigating the climate changes in two municipalities in Northern Finland, not only winter activities but also summer activities in Oulanka National Park (Karjalainen, et al., 2014). Karjalainen et al. (2014) conclude that it is necessary to develop better methods for better understandings for the future of nature tourism.

#### 2.5.1.2 Nature Conservation and Tourism

The article by Siikamäki et al. (2011) is investigating nature-based tourism in the Oulanka National Park in North Eastern Finland. The growing amount of visitors to the park is putting pressure on the natural resources at the park, which is cause for concern, as Oulanka National Park is a protected park (Siikamäki, et al., 2011). This article assesses the relations between

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<sup>3</sup> VACCIA: Vulnerability Assessment of ecosystem services for Climate Change Impacts and Adaptation (Karjalainen, et al., 2014, p. 41)

biodiversity hotspots and visitor distributions within Oulanka National Park. In addition, Tolvanen et al. (2007) are looking upon the opinions of local people about the conserving the nature and how to develop the tourism and if the opinion is affected by socioeconomic and demographic factors. The article is based on surveys, which gather information and the answers are divided into 3 clusters. The conclusion of the study is that “the local residents should be a crucial component of tourism planning” (Tolvanen, et al., 2007, p. 15) and engaging all stakeholders could lead to a deeper understanding, although it is difficult to get all involved (Tolvanen, et al., 2007).

## 2.5.2 Mixed topics

Authors do investigate other aspects of Finland, besides Northern Finland, but it is very limited and very diverse topics. Thus an overall combined heading is not possible and the chapter is therefore called ‘mixed topics’ with subheadings in the chapter.

### 2.5.2.1. Stereotypes

Alcohol consumption affect the overall alcohol amount in Lapland, making it stereotype that people living in the region of Lapland are heavy drinkers. Orjasniemi (2012) states that “there is a need to carry out more research on alcohol use and its environmental effects in tourism resorts” (Orjasniemi, 2012, p. 38).

### 2.5.2.2. Mass tourism

Another Finnish author, Vilhelmiina Vainikka analyses the case study of mass tourism and how Finnish tour operators engage with mass tourism by looking beyond the stereotypes (Vainikka, 2014). This is addressed in a Finnish context, as the tour operators are Finnish. However, the article does not specify anything about Finland or the tour operators in question.

### 2.5.2.3. Helsinki

In the article “Tourism and identity politics in the Helsinki churchscape”, the focus is on the many churches in Helsinki and how they have become tourist attractions. Jokela (2014) states that “religious sites are popular tourist attractions” (Jokela, 2014, p. 252) and that it is evident in Helsinki, where the many churches are among the most popular tourist sites (Jokela, 2014). This is the only article, I have found for this literature review, which does not focus on the Northern Finland or the nature of Finland, but actually investigates a different topic and in Helsinki.



### 2.5.3 Authors

It is worth noting that Finnish Authors wrote most of the articles mentioned in this chapter. There are 10 articles in the chapter and only three articles (Popescu &, Corbos, Lepy and Luckhurst) are not written by anyone from Finland. Three articles are written partly by Finnish authors (Tuulentie & Heimtum, Karjalainen et al., and Siikamäki et al.) and the remaining four are purely written by Finnish authors. The amount of Finnish authors, who are behind seven of the 10 articles, indicates that Finnish people write the main part of research of tourism in Finland. It points to the fact that the researchers, who are actually interested in researching tourism in Finland, are Finns, which based on these finding confirms my hypothesis, that Finland is not “known” or seen as an interesting topic for tourism research.

### 2.5.4 Recapitulation

A reoccurring topic is the Finnish nature and how it is a part of branding Finland. It is evident that in wintertime, the emphasis is put on tourism in Rovaniemi and the artic region, where skiing and Santa Claus is to be found. Santa Claus has a major role in the literature about Finland. Almost all articles in the section ‘Northern Finland’ mention Santa Claus in some way and the activities connected to that part of tourism. Besides winter tourism, also nature tourism – again in the northern Finland – is a recurring topic of the articles, where the Oulanka National Park is a topic for both climate changes and nature conservation. This project will add to the part of the literature concerning Finland as a tourism destination. Popescu and Corbos (2010) talk about stories about Santa Claus and Edelheim categories five different representations of Lapland. However, it is only Lapland which is in the focus and this project will add to the gap where the whole Finland is in focus. Only Jokela (2014) writes about Helsinki, with focus on churches as tourists sites. The aim of this project is to fill out a bit of the gap of about Finnish tourism, where the whole Finland as a destination, as well as contributing to the current literature by non-Finnish authors.

### 3. Methodology

This chapter will entail the elaboration of the methodology used for the project. The chapter 'research design' will entail reflections made by the author prior to and during the writing the project.

#### 3.1 Research design

The research design helps to outline the problem statement and research questions. It gives structure to the project and a guidance for the readers. The design gives the reader an overview of how the data was collected and used. Furthermore, it gives a structure of how data will be analysed. Lastly the research design helps to answer the research question in a structured way. The topic for this project was based on my own interest for Finland and a guest lecture on the 8<sup>th</sup> semester by a Finnish professor. My own background knowledge about Finland and the Danes view on Finland led to the topic of Finland. The idea behind the research question is based on questions: Why do Danish tourists not visit Finland? Why do Danish tourists seem to find Finland non-interesting? How is Finland being represented in Denmark? First research in the current literature were conducted. Based on the goal to provide a broader understanding of why Finland is not succeeding as a destination for Denmark, the theory of narratives and representation were chosen. This project contains information on how Finland market itself through the Stopover Program and how Finland is presented in Danish news articles.

The analysis of the articles is divided by genre, where the content is presented and analysed. Within each genre the findings are presented. The analysis of the Stopover Program is divided up in sections. Firstly, it will be identified what is seen in the pictures. Based on those findings it will be investigated what the sender intended with the pictures. Lastly, Mieke Bal's concepts of narratology will be used to identify the different parts of the pictures and text on the webpage.

#### 3.2 Knowledge perceptions

This section of the methodology chapter entails an outline of the different knowledge perceptions, approaches and methods as well as stating which method and approach this project will take.

### 3.2.1 Qualitative methods

Qualitative research provides results, which are descriptive rather than predictive (QRCA, 2017). The researcher uses qualitative methods when the conditions of the topic are difficult to observe and measure in numbers (Kaspersen, 2017 A). An example would be culture and experiences, as these are explained using word and statements. The field of research is not seen as an object, but as a subject. In order to understand the data a deeper analysis is needed. Qualitative methods provides an amount of flexibility as methods can be adjusted to the research and the results during the project process.

The use of qualitative method limits the amount of data that can be processed. As the data in qualitative research is often statements and opinions instead of quantifiable data it is not possible to take everything in to consideration. The researcher chooses a specific amount of data and goes into depth with it. Subjectivity can be an issue in data collection as well as analysis. The researcher has to interpret and understand the data, which can cause insecurities about the interpretation as it can be coloured by the researcher's opinion.

Two central terms of qualitative methods are validity and reliability. Validity is to measure what you actually want to measure. Reliability refers to the way the researcher gathered the data. If the data would be collected again, would the results then be the same. This is very unlikely in an interview as the interviewees would probably give different answers. If the articles were collected within a different period, the results are unlikely to be the same, as the topic of the articles will not be the same.

### 3.2.2 Quantitative methods

In quantitative research, the data is measurable providing the researcher with quantifiable results. The data gathered is often more on-hand, than the 'softer' data gathered using qualitative methods. Quantitative methods are used, when the data is measureable and often generalizable (Kaspersen, 2017 B). The results are often presented numerical. The researcher is often looking at the research field as an object, which means that by use of quantitative methods the communication must be one-way communication (ibid). Examples of one-way communication would be surveys, articles and television, as there is no option to respond to what is being said. An issue with the quantitative methods is that a large amount of data is required, as the researcher often tries to generalize and standardize the results (Føge & Hegner,

2010 A), which has to be built on a high number articles or answers, depending on the chosen data, as the researcher cannot generalise based on 5 answers.

There are strength and weaknesses with both qualitative and quantitative methods. This project will use both research methods to gain from the strength of both. It will primarily be qualitative methods as it emphasizes words and non-numeric knowledge. However, for the analysis of the news articles and their content, quantitative methods will be used in order to provide an overview of the amount of articles. It will generate numerical data looking, and to use this information fully, quantitative methods will give better results than qualitative, as the researcher will be looking for patterns and topics of significance between the articles. For perceptions of Finland and the narratives, the articles present data, which cannot be analysed using quantitative methods, thus qualitative methods will be used for all other data in this project.

### 3.2.3 Inductive and deductive methods

Induction is to generalise from coincidences to a few overall structures and rules. The inductive method works from a significant amount of data, although less than for deductive methods. The results the researcher gets are made through examples and observations (Laursen, 2004). E.g. by investigating the passengers boarding all Finnair flights from Copenhagen Airport to Helsinki Airport in a certain timeframe and inferring that half the passengers are Finnish speaking, would lead to the conclusion that it is always like that every afternoon. This is how the inductive method works, you proceed to generate general knowledge based on observing a few incidents (ibid).

The deductive method the opposite of the inductive method. It predicts the results with some certainty going from rule to coincidence and then to result (ibid). E.g. if all planets moves in an ellipse and then when we discover a new planet, we assume it moves in an ellipse too (ibid).

### 3.2.4 Ontology

Ontology is assumptions on how the reality is (Phillips, 2015). Ontology is concerned with whether "social entities can and should be considered objective entities that have a reality external to social actors, or whether they can and should be considered social construction built

up from the perceptions and actions of social actors” (Bryman, 2008, p. 18). These two different positions are referred to as objectivism and constructionism (Bryman, 2008).

Objectivism is a position that “implies that social phenomena confront us as external facts that are beyond our reach or influence” (Bryman, 2008, p. 18). Objectivism is when talking about something without it being reflected by your own opinion. The statement is independent from personal opinions and is impartial (Koch, 2017 A). You tell the story from an objective point of view. This is how journalists tell stories – at least mainly – without the story reflecting their own opinion about the topic. Subjectivism is the opposite of objectivism. The statement is affected by personal opinions and experience. You are a part of the story, being a subject of the story (Koch, 2017 B). This is how you tell about your own experiences about a destination, being a part of it and sharing your personal experiences.

Constructivism is a position that “challenges the suggestion that categories such as organisation and culture are pre-given and therefore confront social actors as external realities that they have no role in fashioning” (Bryman, 2008, p. 19). Constructivism requests the researcher to consider that social reality is an ongoing achievement of social actors instead of something that is external and restrains them (Bryman, 2008). According to constructivism, people grasp social phenomenon through concepts and figures, created by society and human interactions (Poulsen, 2017). Social constructivism is of the acknowledgement that all human realisation is social constructed. This means that all forms of realisation go through a non-inherent realm of understanding, but is a result of the culture and history we are a part of every day (Bengt-Pedersen & Klausen, 2017).

### 3.2.5 Epistemology

Epistemology is assumptions about, what we are capable to know and how we can know it (Phillips, 2015). “Epistemology (...) is concerned with the examination of the nature of knowledge and the links between theory and data in the construction of knowledge” (Aitchison, 2005, p. 22). In connection with this project within tourism, epistemology is to ask what we know, how we got to know it, how the beliefs and values shape what we know” (Aitchison, 2005, p. 22). Epistemology is concerned with what is regarded as acceptable knowledge (Bryman, 2008).

There are different approaches within epistemology; positivism and interpretivism. Positivism is a position that “advocates the application of the methods of the natural sciences to the study

of social reality and beyond” (Bryman, 2008, p. 13). Positivism has several principles, which entail both natural and social sciences. One of which is that positivism implies that to generate knowledge, researchers create a hypothesis, which is to be tested and afterwards explained. The point with the hypothesis is to either approve it or dismiss it; researchers therefore need a clear hypothesis to get a clear result. In research, the positivistic approach is to “test theories and to provide material for the development of laws” (Bryman, 2008, p. 14).

Interpretivism is a term that “requires the social scientist to grasp the subjective meaning of social action” (Bryman, 2008, p. 16). Studying the social world requires a different logic, the people are unique, their differences matter and are reflected upon, as opposite to the positivistic view and the natural sciences, where the social aspect is less important. This is also known as hermeneutics. It comes from theology, but when it is applied in social sciences, it is “concerned with the theory and method of the interpretation of human action” (Bryman, 2008, p. 15). Hermeneutic research has focus on meaning attribution through theory-based interpretation rather than meaning construction, as the constructivistic approach (see under ontology) has.

### 3.2.6 Hermeneutic

Hermeneutic is the theory and methodology of interpretation. It is how to understand texts or other units like pictures and videos (Katzenelson, et al., 2017). To understand a case or a text, it is a precondition that you have a pre-understanding of what you want to understand. Historicism, meaning the fact that you have a pre-understanding, is a basis for the understanding. Based on that you can choose what way to interpret the text (Katzenelson, et al., 2017). This is the idea behind the hermeneutic spiral (figure 2). The hermeneutic spiral uses interpretation

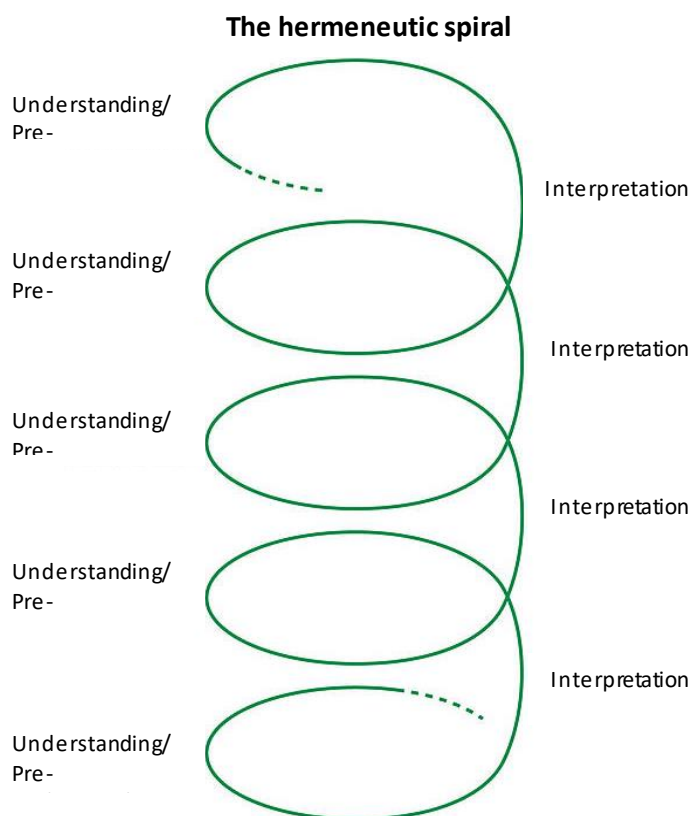


Figure 2, the hermeneutic spiral (Følge & Hegner, 2010 B)  
(Translated by the author)

and (pre)-understanding. Meaning that the text gives you information, which you interpret based on your pre-understanding of the topic. Then you read more and the pre-understanding becomes the understanding. It is a never-ending figure, which will go on forever. The understanding will expand depending on how many parts of which the whole consists.

The hermeneutic approach is relevant to this project as the hermeneutic spiral shows, how narratives are interpreted. The pre-understanding in the hermeneutic spiral can be seen as pre-tour narratives (Bruner, 2005), which is the information that tourists gets or finds, before visiting a destination. The following interpretation and understanding is the information at the destination and so on. The goal of hermeneutics is to clarify how the understanding of e.g. narratives about Finland takes place (Kinsella, 2006).

### 3.3 Data collection

This section will account for the types of data and how they were obtained for this project. The data will consist of two main sources; articles found in Danish newspaper throughout the last two years and the Finnish Stopover Program by Finnair and Visit Finland.

#### 3.3.1 News articles

The news articles were collected online on infomedia.dk. They were found by searching for "Finland" within all nationwide daily papers. All resumes, debates and review are included. Furthermore, all articles are written in Danish. In total Infomedia.dk provided about 1500 articles, however many of these articles are not relevant as explained. The articles were found by the above criteria and then further sorted by the author as they were not all relevant, e.g. in an article about Greece, Finland is mentioned in a fact box about BNP and is therefore a part of the result info media provides. This is a limitation as Infomedia.dk is providing all results with the word Finland, not only the ones where Finland is the primary topic. The topics of the articles span over topics such as politics, tourism and social studies. They will provide a broad perspective of what Danes are presented about Finland. The 111 chosen articles, where articles with alike headlines are counted as one article, are from the period between 1<sup>st</sup> of July 2015 until 1<sup>st</sup> of July 2017. Despite the 2-year period, the genres of the articles might turn out biased, as they are a snapshot of a specific time. The articles are divided by topics, based on which topics occurred the most in the collection of articles. The topics are then used in naming the headlines in the analysis. The articles are analysed by topic to avoid too much repetition. The articles will be compared with the Stopover Program in the discussion. The articles are

protected by copyright from Infomedia.dk, which means they cannot be uploaded or reproduced, thus a list of collected articles by headline and author is made instead. The list can be found in appendix A.

### 3.3.2 The Stopover Program

The Stopover Program is a program launched by Visit Finland in cooperation with Finnair to make tourists add a visit to Finland during their vacation. I noticed the video advertising the Stopover Program when I flew with Finnair to Finland: it was played on the screens on board the plane. In this project, I will use the information from the homepage of the stopover program as well as the video. The front page of Finnair.com (Figure 3) provides as many other flight companies' front pages (e.g. Norwegian.com and SAS.dk) the option to book a flight (Finnair, 2017 A). The difference here is that there are three options to choose from, besides "round-trip" and "one-way" there is the option called "stopover". The webpage ask, when you click

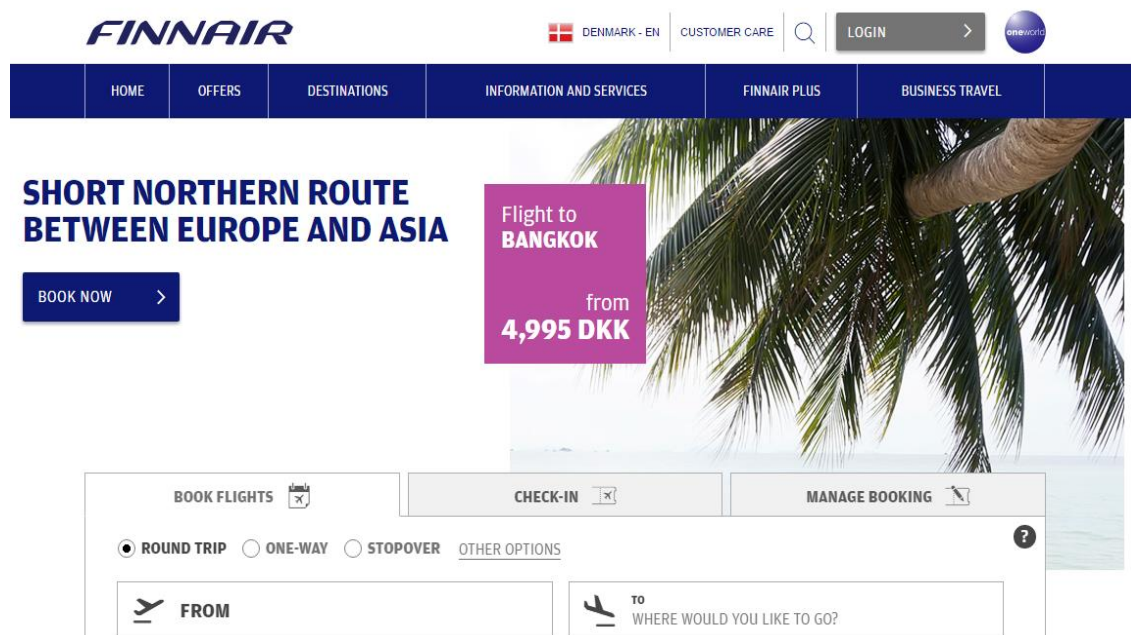


Figure 3, Finnair.com, Front page, part 1



BOOK FLIGHTS CHECK-IN MANAGE BOOKING

☐ ROUND TRIP
 ☐ ONE-WAY
 ☒ STOPOVER
 [OTHER OPTIONS](#)

Don't know what a stopover is? [FIND OUT MORE](#)

Type of stopover trip: \_\_\_\_\_

☒ RETURN
 ☐ ONE-WAY

FROM \_\_\_\_\_
 TO WHERE WOULD YOU LIKE TO GO?

DEPARTURE 12.05.2017
 RETURN 13.05.2017

When do you want your stopover in Helsinki? \_\_\_\_\_

☒ OUTBOUND JOURNEY
 ☐ RETURN JOURNEY

How many days will you stay in Finland? \_\_\_\_\_

☐ SAME DAY TRANSFER

**CONTINUE**

Figure 4, Finnair.com, Front page, part 2

stopover “Don’t know what a stopover is? Find out more” (figure 4). When clicking the blue “Find out more”-button, you are redirected to the Stopover front page (Finnair, 2017 B). The homepage is documented in the appendix by screenshots. The screenshots are also to be found in the analysis. The video is documented by screenshots as well; every clip in the video is documented by screenshots. The video is without audio. All screenshots and data from the Finnair webpage are from the Danish version with English language. This is chosen instead of the international webpage, as the focus of this project is Danish tourists and not international tourists. The screenshots of webpage as well as still images of the stopover program video can be found in appendices B and C.

## 4. Analysis

The analysis is divided into two sections, one with the news articles and one with the Stopover Program. The two sections will be discussed in the chapter "Discussion".

### 4.1. News articles

Media is only telling one story, only focusing on one aspect (Thomsen, et al., 2016). The media is telling one thing about Finland, but at the same time they also leave something out. This chapter will focus on the news articles about Finland in Danish media the past 2 years and how Finland is represented through the stories told by the media. As stated in the method chapter, the articles are combined by genre and each genre analysed separately to avoid repetitions. Each section is containing different amount of articles, which are analysed and seen as one to find the plot in the narrative in each genre. They are analysed by applying Bal's (1997) terms of narratology as well as Entriikin's (1991) and Edelheim's (2015) theory of keywords in text. Through this section of the analysis, "you" will be referred to as the reader, unless stated otherwise in the specific situation.

#### 4.1.1 Politics and Society

This section will contain an analysis of the articles, which contained topics within politics and the Finnish society such as finance, security risks, refugees and corruption. Within the period of the collected articles, Finland has been mentioned through a broad spectrum of topics from refugees in 2015 to corruption in the Finnish police force. The many topics give many small stories, which will be combined based on keywords and interpreted in the section "the plot in narrative in Finnish politics and society". "It took under 24 hours" (Rytgaard & Kaae, 2015) is the introduction to an article about how 50.000 Finnish citizens gave their signature to indicate that they believe homosexuals should have the same rights as everybody else. Today this is a law in Finland and a majority in the Danish government want to adapt this into the Danish society (ibid). The model, from 2012, requires the Finnish Parliament to look upon a special case when 50.000 signatures is collected (ibid). This is interesting as it introduces the reader to a system that could end up being copied into the Danish society.

Finland is like Denmark also aware of terrorism, and due to the attacks in Paris in 2015, the Finnish government increased security in the airports and harbour in Helsinki in the time after the attack (EB, 2015). The threat level in Finland was still seen as low, but in 2017 the threat

level was increased by the Finnish intelligence service due to information about “plans and projects” linked to terrorism (BT, 2017). These small stories, with keywords of “terror” and “threat level” are not representing Finland as a good destination in the Nordic countries. However, it is presenting Finland as a country where they take care of their citizens and are aware of the threat of terror. Furthermore, the amount of articles concerning topics with these keywords are very few and based on my research Finland is seen as a safe destination.

The story of the corrupt cop in Finland, a country where corruption normally does not exist (Bilefsky & Kuosa, 2015), reached Denmark in August 2015. Finland is the third least corrupt country in the world (ibid), so the story of the drug dealing police chief shook Finland and rest of Europe. This case is still on going in Finland; however, this article is the only one concerning that case, indicating that the story of corruption in Finland is not seen as relevant in Denmark.

The Finnish foreign minister Timo Soini is interviewed in an article from September 2016 about Finland’s relationship to Russia. He expresses that Finland does not rule out joining NATO, but many people from the West do not understand, why Finland is not a part of NATO already and he continues stating, “It is not realistic, that we (Finland) leave EU. There are two reasons for that. There is not majority for it in the parliament and not in the population either” (translated by the author) (Winther, 2016 C). What is indicated here is that the opinion of the Finnish population matters in politics, which presents Finland as a democratic country, and not anything like Russia, despite it being their border-neighbour. Furthermore, Soini also exclaims “In Denmark you took did right decision, not accepting the euro” (translated by the author) (Winther, 2016 C). He praises Denmark for their euro decision, and acknowledges that not everything Finland does is wise, but that Finland is, like Denmark, a country with opposite sides and differences of opinions in politics.

The keywords “right decision” present the Finnish opinion of Denmark as a positive one. This generates a representation that Finland is, just like Denmark, identifying itself with ‘the other’ (Nelson, 2005). Presenting itself as both the other and the same. The Finnish population is mentioned in this article, presenting that in Finland the politicians are aware of the opinion, which represents Finland as a democratic country, where the population is being heard.

#### 4.1.1.1 Refugees

The stories of the refugees, who travelled through Europe – and Denmark are many. There were several articles printed about the refugees in the last months of 2015. The first articles are from 9<sup>th</sup> and 10<sup>th</sup> of September 2015. The final destination for many of the refugees is Finland (Hvilsom, 2015). Ali and his friends from Iraq express the reason for choosing Finland, is the prospect for a quick residence permit and family reunification (Heeger, 2015). Jaffar Alsadi from Greece is aiming for Finland, as he believes they give lot of money and there is freedom for all ideologies (Jensen, et al., 2015). Moin Saeidi from Afghanistan heard in the news that the Finnish Politicians are forthcoming to refugees (ibid). Thomsen et al. (2016) state that it is important to remember that stories as these, based on interviews with refugees, cannot incorporate all aspects of the story (Thomsen, et al., 2016). The topic of refugees has been a central topic in Denmark as well, and how the stories from Finland are perceived will differ from person to person, depending on their opinion of the refugee stream. The narrative is about the refugees, 'the actors', who experience 'the events', transiting from their home land through Europe with the final destination being Finland (Bal, 1997). The keywords are "quick residence permit", "quick family reunification" and "a lot of money". Finland is represented as an open country, willing to help the refugees, but Finland can also be represented as a country, where rules are lacking and the Finns are willing to give up their country to the great amount of refugees. The interpretation of how these stories represent Finland depend on whom you ask (Edelheim, 2015).

The representation of Finland based on the narrative about the refugees will alter, when informed about another aspect of the situation (Edelheim, 2012). The following article is from end of November 2015. Finland is one of the countries in Europe who has received the most refugees this year, almost 30.000 (Thomsen, 2015). About 20.000 come from Iraq, due to the rumour that they have good chances to get asylum in Finland (ibid). However, the scepticism in the Finnish population towards the strangers are big and the Finnish immigration authorities have expressed that about 2/3 of the asylum seekers are probably going to be rejected (ibid). This changes the plot of the narrative, the keywords change and it alters how Finland is represented (Edelheim, 2015). The statements are the opposite of what the refugees believe and have heard. The keywords being "rumour" and "rejected" alters the narrative, to a story about a country, who is receiving 30.000 refugees and is sceptic of them, not welcoming the refugees with easy money and residence permit. Bo (2016) states that how actions are told is a

part of how people judge the actions (Bo, 2016). The Danish journalists tell the stories of how the actions by the Finnish authorities, which affect how Finland is represented.

The last articles concerning the refugees are from the middle of December 2015 and the beginning of January 2016 and they add the final piece to the narrative of the refugees. "Disappointment about poor conditions, poor prospects for family reunification and the possibilities to get a job are apparently making a raising number of asylum seekers retract their application and voluntarily return home" (translated by the author) (Knudsen, 2015). Stricter rules than expected, e.g. a requirement of visa to board a ferry in Germany with Finland as the destination (BT, 2016), and a country that was not as forthcoming made the refugees return home. This once again alters the representation of Finland. "Poor prospects for the future" and "return home" are the keywords in the last articles, making a final interpretation of the narrative about refugees in Finland. The story tells that despite the dreams and hopes the refugees, 'the actors', had before arriving to Finland, the events, the difficulty of residence permit etc. caused by the Finnish immigration authority, 'the actors', made a larger amount the refugees return home again (Bal, 1997).

The majority of the articles in this section are not exactly heart-warming stories, which Thomsen et al. state are quite common in the media (Thomsen, et al., 2016), but more negative and fearful stories of Finland. The many refugees and corruption in the police force do not add up to a positive image of Finland. However, the small story of the flying Prime minister (EB, 2017), who keeps up his skills in the cockpit, when he flies on official business. This story might just provide a hint of joy within Finnish politics and it represents the Finnish Prime Minister as a man, who has a job, not just a PhD background, but someone who has tried the 'real' world and still enjoys it. This is interesting as it the budget of politicians are often a topic of discussion in Denmark and this small story provides an alternative angle to the discussion.

#### 4.1.1.2 The plot in the narrative in Finnish politics and society

The journalists behind the articles in this section are hermeneutical storytellers. They have a story with a meaning to tell (Kupferberg, 2016). The plot in the narrative is found by combining all the keywords "terrorism, attack, refugees, corrupt cup and praise to Denmark" (Edelheim, 2015). The plot, the meaning of the narrative is to inform that Finland does have rules, just like Denmark, and it is not all a perfect place for dreams to come true, like imagined by the refugees.

The primary part of keywords are not joyful, but negative and demeaning to Finland, where the last one about the flying politician is more positive. However, politics are rarely about people agreeing, but more about what can be discussed – which can be seen as a story worth reading. Thomsen et al. (2015) state that the media prefer the stories of refugees and their integration, instead of boring stories of the normal everyday life (Thomsen, et al., 2016).

#### 4.1.2 Sport

This chapter entails the representations of Finland through sports in Danish news articles. The articles are about different sport genres presented in different angles. The sports mentioned are running, swimming, Formel 1 & 4 and a great amount of ice hockey. Each section is investigated separately and combined in the section “The plot in the narrative in Finnish sport”.

##### 4.1.2.1 Athletics

“In Finland orienteering is a big branch of sport. Everyone knows the best runners – also the best foreign ones” (author’s own translation) (Engmann, 2016). This is how Finland is first presented in an article in Jyllands-Posten. The Danish runners Ida Bobach and Maja Alm were invited to Tampere, Finland, as the city is where the orienteering’s shoe sponsor is located. Bobach and Alm were during their stay scheduled to do a talk at the library in the city. The article states that there were 140 chairs in the room, which when the talk started were not enough and more had to be found. Bobach states that had that talk been taking place in Aarhus, the people showing up had been their families. “The few days in Finland provided Ida Bobach and Maja Alm with an indication of, what it would be like, if orienteering was a popular sport in Denmark, with big impact in the media. In the few days, they took part in several interviews” (author’s own translation) (Engmann, 2016). Bobach describes her time in Finland as fun and hard, but continues: “The sport is just much bigger in Finland. It is very hard to be in the spotlight all the time. I would not have the strength for that all the time; I would probably lose focus on my training” (author’s own translation) (Engmann, 2016). This indicates for the reader that orienteering is much more important in Finland – also for the population who are not engaged as participants in the sport, the interest is much greater. Maja Alm and Ida Bobach are ‘the actors’ in these texts, who carry out ‘the experience’ of ‘the event’ (Bal, 1997): running in Finland, and how it would be like, if the sport had some media coverage in Denmark. Finland is not just mentioned in articles about orienteering, but also obstacle races. Anna Emilie Møller is a Danish athlete within obstacles races, and her qualification for the Olympics took

place in Finland. It was only her third race, but the optimal run, where she qualified for the Olympics, took place in Finland (Madsen, 2016) (Hilstrøm, 2016). It is probably a coincidence, the qualification happened in Finland, but it represents Finland as a good place for obstacle runners. Anna Emilie Møller is also 'the actor' in this text, but her experience is not running, it is 'the event', she accomplishes in Finland, qualifying for the Olympics while being in Finland (Bal, 1997). Entrikin (1991) is stating that treating these texts as places and finding the keywords in the texts, it will represent the place as a whole (Edelheim, 2015). "Hard but fun, qualification to Olympics and important", these keywords represent Finland as a place, where running is more important - bigger - than in Denmark and that a sport seen as small and insignificant can be much more important in a country, not far away from Denmark.

#### 4.1.2.2 Ice hockey

In BT on the 10<sup>th</sup> of May 2016, the World Championship in Ice hockey 2016 is presented, and readers are informed that Denmark is in a group, where the teams are very even. In the box titled "10 things we learned from the first games in the World Championship" (Balling, 2016 C) the first fact about Finland in this World Championship is presented. "We should be happy, that we are not in the same group as Finland. No one wants to be humiliated by a 18-year old, but with 6 points (four goals, two assists) after 2 games, Patrik Laine (...) has not been nice to his opponents" (translated by the author) (Balling, 2016 C). This represents Finland as a country where hockey players are already so good in their teens that they play in the World Championship. Patrik Laine has daily home in the ice hockey club Winnipeg Jets in Canada, where also the Danish ice-hockey player Nicolai Ehlers used to play, who was nominated to 'the discovery of the year' in 2015 (Heide-Jørgensen, 2015). Ehlers has not played for a Finnish Team, but he played in Finland against Switzerland in December 2015. This is the reason for why this article, about a Danish ice hockey player, was a part of the search result on infomedia.dk. One little mention of Finland and the search engine presents it as a result. Finland is not seen as a main topic in Danish sports news, it is mentioned in articles where Denmark is the main topic. Finland is presented as a country you just cannot avoid, when reading about ice hockey leagues. Entrikin's (1991) theory of keywords to the article in BT 10<sup>th</sup> of May provides the keywords "young ice hockey player", which combined with the fact that Laine played with the nominated Danish ice hockey player in NHL also generates the keyword "talented" (Edelheim, 2015).

Over half of the articles about sport is about ice hockey, more precise the World Championship in Russia in May 2016. Denmark met Finland "the Finnish supremacy" (Heide-Jørgensen, 2016 B) in the quarterfinal. In BT on the 20th of May, Marie Louise Balling tells the reader a story, taking place in a bus on the way to Yubileiny Sports Palace, Russia. Two journalists, a Swedish and a Finnish are speaking about the upcoming ice-hockey quarterfinal between Finland and Denmark. The Finn is expressing that he is certain it would be easy to defeat Denmark 5-1. The Swede says he is not sure it will be easy and the game will be much tighter. This article is one of many about the quarterfinal between Finland and Denmark in May 2016 (see Balling, 2016 B+C+D, Heide-Jørgensen, 2016 A,+B and Sejersbøl, 2016).

Ice hockey in Denmark is not as popular as in Finland, so when Denmark in 2016 made it to the quarterfinals, it was a big deal. The quarterfinal was the topic many newspapers wrote about and since it was against Finland, Denmark ended up often being compared to Finland in the articles. Nelson (2005) states that "one society can help to define another by being seen as its contrasting image (...)" (Nelson, 2005, p. 132). At the last three Winter-Olympics Finland has won one silver- and two bronze medals (Sejersbøl, 2016), where on the other hand Denmark's best presentation has been qualifying for the quarterfinal. Denmark has about 4.500 registered ice hockey players, which is a lot with only 25 rings (ibid), however compared to Finland this is nothing, as Finland has about 16 times as many registered players (ibid). This represent Finland as 'the other', everything that Denmark is not (Nelson, 2005). The ice hockey culture and the ice hockey environment is represented as very different from the Danish one. It is literally the small against the big, when Denmark meets Finland, representing Finland as a great and big (ice hockey) country.

In the article in Jyllands-Posten from September 2016, about 4 months after the World Championship, the reader is presented with the fact that some Danish ice hockey players have an everyday life in Finland (Lissner, 2016). One of them is Peter Regin, who is one of Denmark's biggest ice-hockey names (ibid). The headline "Regin has found the happiness in Finland" tells the story of Regin, who played in NHL, which is seen as a dream come true for many ice-hockey players, but he switched it out for a central role in the Finnish club Jokerit (ibid). Regin expresses that he has found everything he wanted in Finland, representing that in Finland your dreams come true (ibid). This is also evident in the article about Anna Emilie Møller, who qualified for the Olympics in Finland. Thomsen et al. (2016) state that many narratives are told



about the same phenomenon (Thomsen, et al., 2016): happiness is to be found in Finland, but the way their story of happiness is told, is not the same. It is not possible to incorporate all aspects of the topic and each author behind the article chooses an aspect; Denmark-Finland, running, bus tour etc. This is evident through all the articles about the quarterfinal between Denmark-Finland, they each tell the story of the game between Denmark and Finland, but they are not completely alike.

#### 4.1.2.3 Racing, swimming and skiing

Valtteri Bottas, the Finnish Formula 1 driver switched team in January 2017 and is now driving for Mercedes (Nygaard, 2017 A). BT has written a portrait of him, interviewing him about the ups and downs that comes with changing team this late in season (ibid). This article is only about Finland, Denmark is not included somehow, which is quite rare in the articles collected, as Finland is usually being compared to Denmark and mentioned due to that. In the article “young Danish hopes on difficult journey”, we are introduced to Danish Noah Watt, who will probably be driving for Jan Magnussen’s new Formula 4 team (Nygaard, 2017 C). Formula 1 driver Kevin Magnussen should have several races ahead of him according to the article, but, “if Denmark, like Finland, should have one (or more) permanent seats in Formula 1 (...)” (Nygaard, 2017 C), strategies are needed, despite there are young Danish hopes. Again, a society is being defined by comparison to another one (Nelson, 2005). Denmark is being compared to Finland, stating that we should learn from Finland, because of good strategies within racing. Finland is everything here that Denmark is not (Nelson, 2005).

In the bottom of the page about Valtteri Bottas, the reader is introduced to the private life of Bottas, where he in 2016 married the Finnish swim star Emilia Pikkarainen (Nygaard, 2017 B). Once again, in the sport section, Denmark is being compared to Finland, as Emilia Pikkarainen participated in the Olympics in 2016. In the race where Mie Nielsen, Rikke Møller Pedersen, Jeanette Ottesen and Pernille Blume won bronze in 2016, Emilia Pikkarainen and her team were defeated in the preliminary heats. Pikkarainen has not won any Olympic medals, but she has both silver and bronze from the European Championship (ibid). Finland is being represented through the medals and achievements – or lack thereof, again compared to Denmark and the achievements from the Olympics.

The following story is the only story of its kind in the collected sport articles depicting the typical knowledge I have heard expressed about Finland. Thomsen et al. (2016) state that the media are often enforcing stereotype stories on to the reader (Thomsen, et al., 2016). This story about Matti Nykänen is *that* story. Matti Nykänen is a Finnish ski jumper, who was extremely good, evident by his many medals. However, he is more known, especially in Finland, for his many alcohol related escapades; knife assault in 2014, attack on his wife in 2016 and not to forget his job as a stripper in the 90's (EB, 2016). Also doping scandals in Finland found the way to Danish News, however, Finland is actually mentioned as a comparison in this article, which is exploiting doping scandals in Norway. On the other hand, Finland is being mentioned as a part of the biggest doping scandals in cross-country skiing (Vissing, 2016). In 2001 five Finnish cross-country skiers were tested positive for the use forbidden drugs (ibid). These stories are opposites of what has been told so far about Finland. They represent Finland as expected, a country of drugs and alcohol and they affect the positive picture otherwise represented in this section. This alters the

The articles in these sport sections are all petite-narratives, as their content is told in every-day situations (Phoenix, 2016). They represent single pictures of Finland, despite how small it is, but as more articles are read and interpreted the story of sports in Finland change.

#### 4.1.2.4 The plot in the narrative in Finnish Sport

This section sums up the different keywords about sport, which when combined generates a meaning, a plot (Entrikin, 1991). The storytellers in these articles are the authors; they are hermeneutical storytellers as they aim to tell a story that makes sense (Kupferberg, 2016). Edelheim has combined theories by Entrikin (1991) and Ricoeur, and is stating that when combining the keywords of a text you get a whole part (Edelheim, 2015). By taking each keyword from this section and interpreting them together a plot in the narrative forms. The plot is the story's red thread (Thomsen, et al., 2016), but as these articles do not have Finland as the main focus, the small parts that makes a plot about Finland is found by combining the keywords of all the articles about sport in Finland. The keywords from above e.g. "young ice hockey player", "talented", "Hard but fun", "supreme Finnish team", "undefeated", "happiness", "dream", "good racing strategies", "drugs" and "alcohol" will combined form the plot in Finnish Sport. They are primarily positive words, representing Finland as a positive place. The plot is that in Finland hard work is necessary for your dreams to come true. These stories are heart-

warming stories, telling about the great achievements that transpired in Finland, which are a quite common choice in the media (Thomsen, et al., 2016). These articles represents Finland as a country, where certain sports are very popular. Each of these keywords adds to the representation of Finland – and especially the Finnish Ice-Hockey team. Ice hockey is the most highlighted sport in these articles and Finland is presented as an opponent, which should be feared more than others should. The few stories about drugs and alcohol adjust the general impression Danes carry of Finland, that drugs and alcohol are a larger part of Finnish life.

#### 4.1.3 Tourism

This section contains the articles, which fall in under the category ‘tourism’; it is everything from nature-tourism to Finnish cities, Moomins and Santa Claus. In this section “you” can be referring to both you as the reader and you as the tourist.

A few articles concern them with Chinese tourists visiting Denmark, in all of these articles Finland is mentioned, as compared to Finland, Denmark is much behind in increasing visitors from China (Leth, 2017 and Rasmussen, 2016). This tells something about Denmark and the attractions Denmark have for Chinese tourists, but it also tells about Finland, and the attractions they have, since the numbers are increasing for Finland (Leth & Bencke, 2016). A free stopover is becoming a hit at several destinations according to Aagaard, who has compiled a list, where the stopover can take place (Aagaard, 2017 A). Finland is among these countries, but the article is very basic; you can get “a free stopover in Finland between 5 hours and up to 5 days” and there is options to buy different packages from Finnair’s co-operator, Finlandstours.com with options for “visiting Rovaniemi by the polar circle (...) and a chance to experience the northern lights” (Aagaard, 2017 A). The mentioning in Danish newspapers of a possibility of stopover is a good start to advertise Finland as a possible holiday destination, but as it is not the only country on the list, it can be argued that Finland needs more than “different packages” to be chosen - even as just the stopover destination. Ritchie et al. (2005) state that when travel writers and journalist cover destinations, they often just presents facts and hard selling information, as they have limited space to work with (Ritchie, et al., 2005). This is what Aagaard has aimed to do, the hard selling information without too much advertising, just facts.

#### 4.1.3.1 Nature

In Politiken's travel section back in October 2016 the headline reads "winter adventures in Finland" (translated by the author) (Hvidtfeldt, 2016). This is the only article about nature in Finland in the collected articles. The article presents the story of winter Lapland, and it starts with the interesting point "Here is snow, ice and trees, just like in Sweden and Norway" (translated by the author) (Hvidtfeldt, 2016). Hvidtfeldt (2016) points out that Finland is no different from the Sweden and Norway. However, he continues saying that in the National Park Pallas Yllästunturin in Lapland there is a feeling that is indescribable. Ritchie et al. (2005) state that travel sections in newspapers are presenting traveling as a need (Ritchie, et al., 2005). A need that is expressed through the picture of mystery, which is represented about Finland in the article. A mystery you would like to experience yourself. Finland is known as the country of a thousand lakes, but Finland also have an overload of trees (Hvidtfeldt, 2016). It can get serious cold in Finland, to the point where your exhalation immediately transforms into small-crystallized icicles attached to your scarf and beard. The Finnish weather is, just like Denmark's, a bit unpredictable, where one spring day is warm and sunny and the next is cold and snowy (Kristensen, 2017 A). The story of nature Finland has you as a tourist as 'the actor' (Bal, 1997). The author wrote about the experiences, in a way that makes you want to go explore them yourself. This way 'the actor' has 'to experience' 'the events' and act out the mystery presented in the story, the indescribable feelings in Lapland. You are the main character of the story and you can write the ending to it.

#### 4.1.3.2 Finnish cities

Finland is a safe and secure country to explore, according to Global Peace Index the 6<sup>th</sup> most secure country in the world (Poulsen, 2015). Thus, there is no reason not to explore Helsinki on your own, deep in your own thoughts and taking in the impressions of the calm city according to Poulsen. "The Finnish capital has both good shopping and well-known Nordic culture, as well as museums and chic cafés you can visit" (translated by the author) (Poulsen, 2015). Actually, Finland is not that far away from Denmark, so it is relative easy to get there (ibid), the article in Ekstra Bladet is not shy of recommending Helsinki, but it is also under the headline "4 awesome cities for the solo trip". The articles in the following are all written in travel sections of the newspapers, promoting the cities.

When visiting Helsinki you should also take a day trip to the beautiful island 'Suomenlinna', where nature meets history (Jacobsen, 2016). Jacobsen is expressing that "walking around on Suomenlinna is a spectacular experience" (translated by the author) (Jacobsen, 2016). "Natural places are perceived to be untouched by human hands, pure and authentic, thus worthy of our protection and appreciation" (Nelson, 2005, p. 133). Suomenlinna is a UNESCO heritage site, indicating that it is in fact worthy of protection. In the middle of Helsinki centrum you find the Esplanadi-Park, which serves as a free room in the middle of the city, where fashion right Finns are walking the paths, families, students and couples are having picnics and the street musicians are setting the relaxed mood (Kristensen, 2017 A). The journalist Trine Kalliomäki describes Helsinki like Finnish design, "clean, simple and timeless" (Kalliomäki, 2015). She recommends to spend time in Helsinki experiencing classical Finnish experiences like sauna, design and gastronomy. Helsinki's harbour gives Helsinki fresh ocean air mixed pine trees and coffee. Kalliomäki states that this is the reason for Helsinki being perfect for city vacation. Ritchie et al. (2005) state that newspaper's travel sections are taking a discourse "that stresses the need for travel and promises in return, pleasure, relaxation and the development of a culturally responsive self" (Ritchie, et al., 2005, p. 154). The above-mentioned articles are presenting Helsinki as a place that promises pleasure and cultural experiences.

Signe Kristensen and Eja Nilsson both suggest taking a trip through the many saunas in Helsinki. Kristensen presents the story of a trip to the public sauna 'Löyly'<sup>4</sup> in the southern part of Helsinki (Kristensen, 2017 B). She describes the experience of sauna with the steam, hot stones and the many Finns. When in need of a break the sauna guests go outside for a chat and a drink. Nilsson starts her story in a break like that, where she is sitting outside the sauna and chatting in the middle of Helsinki. The pedestrians on the sidewalk greet them and nod, as if it was completely natural with group of half-naked people in the middle of a residential area (Nilsson, 2017). For the Finns this is completely natural; sauna is part of the everyday life and a part of the Finns identity, but for the tourist, this is not normal. Nelson (2005) states that the second group of the familiar-exotic duality, are the locals who are seen as the picturesque other (Nelson, 2005). "They are depicted as the exotic and as a part of the destination that tourists are encouraged to experience because they are seen as something different," (Nelson, 2005, p. 133) than what they are used to. The Finns outside the sauna are what is encouraging the reader

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<sup>4</sup> 'Löyly' is the Finnish word for the steam experienced in the sauna (Kristensen, 2017 B).

to go to Helsinki and experience something different. The narrative of Helsinki can be described based on the keywords “spectacular experience, clean, timeless, sauna”. A clean and timeless city, with spectacular Finnish experiences like sauna, where you can have the perfect city vacation.

With 223.000 inhabitants, Tampere is the biggest town in the Nordic Countries not located by the ocean. Tampere is located in middle Finland between the two lakes Pyhäjärvi and Näsijärvi and the river Tammerkoski. The city has specialized them self in themed museums (Kalliomäki, 2016 B) incl. the world’s first spy museum, museum for Lenin, shoes, refrigerators and the Moomins (Kalliomäki, 2016 B). While visiting Tampere the market places can present you with a journey through Finnish culture and Finnish culinary culture; roasted fish, the Finnish version of blood sausage and ‘pulla’, a cinnamon-cardamom bun – best enjoyed with a cup of coffee. Kalliomäki presents the reader for the fact that at the market you would realize that Finns eat many berries and mushroom, harvested in the forest (ibid). Tampere also has Särkänniemi, a large amusement park, entailing a dolphinarium, an aquarium, a children zoo, an art museum, the tallest view-tower of the Nordic countries and an Angry Birds Theme park (ibid). Tampere city is described with keywords such as ‘themed museums’, ‘market place’ and ‘big amusement park’. All keywords that provide the reader with information on different attractions in Tampere – all from the one article by Kalliomäki. Kalliomäki makes the tourist be ‘the actor’ as she through the article engages the reader in ‘the story’, where you experience the different events; tasting and being a part of Tampere (Bal, 1997), making you the main character in the story of experiencing Tampere.

The oldest city in Finland and the former capital Turku is filled with a maritime atmosphere. The core of Turku is located around the river Aura. The river presents options for visiting S/S Bore, both as a museum and a hotel – of course completed with free sauna (Christensen, 2016). There are also options for sightseeing with the train ‘Jokke Jokijuna’ and the river ferry ‘Jakke Jokilautta’ (ibid). Turku also offers attractions like the middle age castle, the full-rigged ship Suomen Joutsen, the library, Vähätori square and Turku cathedral (ibid). Jokela (2014) states that religious sites, such as Turku Cathedral has “the ability to narrate ‘authentic’ identities and histories” (Jokela, 2014, p. 252) about Turku as a region and a place. Turku is represented in the story as a maritime city with historic attractions; like the cathedral and the middle age castle. The keywords are “maritime, museum and cathedral”, which are not many, but a few can

still make up a place and a story (Edelheim, 2015). The story of maritime Turku, is a place you can be a tourist on the river and on land, experiencing the maritime atmosphere as well as the history of Turku and their great cathedral.

All cities are presented with a positive angle and the mentioned attractions are for a broader target group, e.g. Tampere has museums for the adult, markets for the family and an amusement park for the children and Helsinki has the sauna for the adults, Suomenlinna for the historic interested and Esplanadi Park, where everyone can enjoy their day. "When travel writers and journalists cover a destination they are given only a limited amount of space and resources to work with; with these types of limitations it is almost impossible to clearly define a culture or group; instead fact and hard selling information are given priority" (Ritchie, et al., 2005, p. 154). What Ritchie et al. (2005) are expressing are evident in the stories of the three cities, the cities are presented in ways that aim to sell the cities and the priority has been to present them as tourist attractions, not representations of the Finnish culture or the Finnish population.

#### 4.1.3.3 Santa Claus

In December 2015 and 2016 a program called "Biggest – Christmas in Finland" (translated by the author) aired on Danish TV. This program caused debates in the newspapers and articles were written about the program. The program was a Christmas Special with Finland as the destination. Sørensen state that all Danish children know that Santa Claus comes from Greenland, but the Finnish children are living under the misconception that Santa comes from Finland – "it is a good thing; the Danish children are more clever" (Sørensen, 2015). This is the tone of the entire debate about the Christmas program – both years. In an article in BT in 2015, the statement was that Danes know that Santa lives in Greenland, but Finland has managed to make everyone else believe he lives in Rovaniemi, north of the Polar Circle - he even has his own village (BT, 2015). Also in 2015, Christensen wrote a debate contribution in which he claims that during the last 20-30 years Greenland has fought against Finland about where Santa Claus lives. "Greenland was of course first; Finland has just found its own version to get a part of the prestige and the money" (Christensen, 2015). Williams and Lew (2015) state that theme parks, like Santa's Village are "quite capable of inventing new tourism geographies by the way in which they are located" (Williams & Lew, 2015, p. 167). The area of tourism is new, but the attraction 'Santa Claus' is old and used elsewhere as well. Christensen raises several points against showing the program, e.g. "damage to the Greenlandic tourism and false promotion as

“everyone knows that the real Santa Claus lives in Greenland” (Christensen, 2015). Williams and Lew (2015) continue with the fact that some theme parks “have been required to take on new (...) sites, in places where tourism was not previously present or conspicuous” (Williams & Lew, 2015, p. 167) as they needed special land requirements, like Santa Claus’ Village in Lapland. There are of course Danes who agree with Christensen, but there are also others, who see the Christmas Special program for just that, a program devoted to bring Christmas joy into the Danish homes. The never-ending end to this discussion is that Danes will always believe, he lives in Greenland and Finns will disagree. ‘The actor’ in these stories are you as a reader (Bal, 1997), as you have to make the decision of how to end the story. Believing or not believing in the myth that causes disagreements between two countries, Santa Claus’ Village in Finland is a fact and one article about this program does mention a different attraction, you can enjoy if you choose to visit: the beautiful pictures of Finnish landscape and culture, which is shown in the program. There were “glass igloos with a view to the Northern lights, reindeers in white pine tree forests and a sympathetic Sami in national clothes (...)” (Bacher, 2016). A magical landscape worth experiencing despite the discussion of who Santa Claus belongs too.

#### 4.1.3.4 The plot in the narrative in Finnish Tourism

There are articles with topics of the stopover program, Finnish sauna, Santa Claus’ Village and attractions in three Finnish cities. The articles are promoting Finland as a destination with several attractions. The keywords e.g. “clean, secure, spectacular, themed museum, maritime, cathedral” are all describing how Finland should be perceived as well as the attractions there are to see (Edelheim, 2015). The plot in this tourism narrative is that Finland should be seen as attractive for its options – not for who the Finns are, but what the country can offer you as a tourist. A safe destination with attractions within history, design and culinary experiences. The articles about Santa Claus consist debates and reviews on the program and how it promotes Santa Claus, what is right or wrong about that tradition. Visit Finland invited Denmark inside Santa Claus’ Village, not to brag about winning over Greenland, but to promote them self in Denmark and show that Finland shares the tradition of Santa Claus being a big part of Christmas. That is just it, the plot for narrative of Santa Claus is that Christmas traditions come from somewhere, be it from Finland or Denmark Santa Claus comes, the story of Santa Claus has some similar features no matter the country and Visit Finland invites you to join that Christmas magic through this program. The combined plot of this section is that Santa Claus,



despite him living in Finland, is this magical person and that you evidently should go visit him, to also experience the magic of Finland in wintertime, with reindeers, northern lights, snowy landscapes and the magic that circulate around Christmas.

#### 4.1.4 Art and Culture

This section contains a broad spectrum of articles about art and culture in Finland. It spans from the small stories of Christmas beer and the 100-year celebration to the bigger stories about Tove Jansson's Moomins and Finnish Sauna.

##### 4.1.4.1 Culture

Christmas beer is special in all Nordic countries, where the tradition is to brew the special dark beer (Madsen & Arentsen, 2016). Another drink for Christmas is mulled wine, in Finland known as 'glögi' – with a great portion of vodka in (Villemoes, 2016). These are small narratives told in everyday situations around Christmas 2016 (Phoenix, 2016). They present stories about traditions for Christmas, providing the reader with a way to connect and see similarities with Finland.

Finland is this year celebrating their 100 years anniversary of their independence. This celebration was brought all the way to Denmark, where the Finnish national ballet had their first ever guest presentation in Denmark (Wern, 2017). The Danish choreographer Kenneth Greve, who since 2008 has been the director of the Finnish national Ballet, is behind this guest presentation of *The Snow Queen* in the Opera. In this small narrative, the Finnish population is celebrating the anniversary, in which they invited Denmark to participate. Another article, a review of the performance, express that the Opera got a shot of 'Finnish sisu'<sup>5</sup>, which provided the Danish Ballet with a needed boost (Christensen, 2017). Finland is represented as 'the other' (Nelson, 2005), as their ballet is something Danish ballet is not – it is different, but at the same time, the Finnish ballet is providing the audience with a sense of familiarity, as they presented the story of the *Snow Queen* written by H.C. Andersen. It connects the unfamiliar Finland to a known Danish author and makes the distance between the two countries seems smaller.

##### 4.1.4.2 Sauna

"It is Finnish culture to go to the sauna with scorching hot rocks, scrubbing brush and whips with birches at least once a week" (translated by the author) (Nilsson, 2017). Sauna is a part of

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<sup>5</sup> Finnish 'sisu' is explained with strength, endurance and bravery (Christensen, 2017)

Finland and is a tradition Finns take very seriously. This is realized by Burger-King, who is opening up a fast-food-sauna in Helsinki (Andersson, 2016). The Burger King website states that the fast-food-sauna is perfect for “social gatherings, work or birthday parties” (Andersson, 2016), indicating that Finland has a special tradition to meet in the sauna – not just in everyday situations, but also on special occasions. E.g., when celebration midsummer in Finland, besides the bonfire known in Denmark as well, the Finns go to the sauna and make birches to whip with (Egebo, 2017). The sauna tradition belongs at midsummer and it is evident through my research that sauna is a part of who the Finns are. In an article in Berlingske, the relationship between Finns and sauna is described as a “century long love affair” (translated by the author) (Andersson, 2016). The keywords of these articles are “Finnish”, “sauna”, “central part of life”. The narrative about sauna, with the Finnish population as ‘the actors’ inform that Finnish sauna traditions are not something to take lightly (Bal, 1997). ‘The plot’, the meaning that should be taken from these stories (Kupferberg, 2016), is that no matter what or when, Sauna brings Finns together, whether they are at work or at home. It is not just about sweating; it is also about the social part of sauna. Sauna is not a choice in life; it is an obligatory part of being a Finnish human being.

#### 4.1.4.3 Literature and music

The articles present many small stories of Finnish authors and musicians. There are several reviews of books by Finnish authors, e.g. Kati Hiekkapelto, who mixes asylum cases and gang crime in a story about murder and drugs in the snow and darkness (Sauerberg, 2016) and Finnish Pajtim Statovci’s story of a refugee family, who does not make the transition from Balkan’s suburbs to the modern Nordic countries (Weiss, 2016). The authors are depicting stories from real life and it interconnects with the present – refugee families, crime and asylum seekers. The keywords of these stories are primarily positive keywords “new Finnish authors”, “real life stories”, “refugees”, “the modern Nordic countries” and “snow and darkness” combined to represent Finland in a new way (Edelheim, 2015). The keywords from the reviews indicate that Finnish authors are contributing to the world of literature, with their vision on how life is right now. The keywords encourage the reader to explore the works of Kati Hiekkapelto and Pajtim Statovci, who are both presenting new texts about Finland, a new way to learn about the “snow and darkness” and “the modern Nordic countries”. Hiekkapelto and Statovci represent in their books a reflection of the Finland they see (Bjørst, 2011).

Valdemar Lønsted's composer biography of Jean Sibelius gives an insight to the "paranoid and depressed drunkard bohemian" (translated by the author) (Michelsen, 2016). Jean Sibelius and his music is the topic of several articles besides the review of the biography of him. He is described with several keywords such as "a true symphonic giant" (Dürrfeld, 2015), "the great national composer" (Hvidt, 2017), "the Finnish Music Lighthouse" (Michelsen, 2016), "unfathomable and difficult human being" (Hvidt, 2017) and "exceptional symphonic" (ibid). Sibelius became the national composer parallel with Finland getting their independence 100 years ago (ibid). The articles tell the story of Sibelius' music wonders and who the man behind the wonders were. Sibelius is 'the actor' in the story, where 'the events' are his music contributions from his first piece to "Finlandia" to his public silence the last 30 years of his life. The many keywords, when combined tell that Sibelius was a unique man, who had a certain way of portraying life through music. The description as "the Finnish Music Lighthouse" (Michelsen, 2016) is indicating a tall and unique composer, who had bright music ideas that made him famous, but also left him standing alone – outside the public, just like a lighthouse. He was difficult as a human being, but brilliant when it came to music. His composition "Finlandia" contributed to the national feeling during the last years before Finland gained their independence. It is evident through the research that Sibelius means a great deal for the Finnish population, the fact that he was drinking a lot and depressed has not changed his popularity and it is not a fact presented often. This is important as Danes has the general idea that Finns and alcohol belong together, but the man, who apparently drank a lot, is seen as the composer who raised Finns' national spirit. It is apparent that he should be remembered for that contribution, not who he was behind the music.

#### 4.1.4.4 Design

"Helsinki is a cool, bright paradise for everyone who is into architecture, furniture design, ceramic and fashion" (translated by the author) (Pedersen, 2015), this is the introduction to an article "Much more than Marimekko" (translated by the author) in Børsen; sadly no more of this article is accessible, unless you want to pay for the access (ibid). Other journalists are however also exploring the Finnish Design. Kristensen presents 24 hours in Helsinki Design District, the creative district, filled with galleries, museums and design stores (Kristensen, 2017 A). Another journalist who presents Helsinki as a mecca filled with design is Kalliomäki. She exclaims that Helsinki in the last years has put itself on the world map, not just for design, but

also as a comfortable, modern and beautiful day, and is doing it quite well (Kalliomäki, 2016 A). Ritchie et al. (2005) state that "Journalists choose an angle and introduce the destination (...) accordingly" (Ritchie, et al., 2005, p. 154). Kalliomäki introduces Helsinki's design district as a unique place, where you according to the story will find everything from architecture and furniture to ceramic and fashion. In 2012 Helsinki was labelled Design capital of the world – in the middle of its 200 year anniversary as a capital. The new parts of Helsinki, like Ruoholahti, Länsisatama and Suvilahti are parts where functionality, shape and aesthetics all come together (Kalliomäki, 2016 A). Bal (1997) states that the story is formed based on the construction of texts (Bal, 1997) and by taking the keywords from this section the texts construct the place – Helsinki - in a certain way (Entrikin, 1991). The keywords "modern city", "design district", "creative", "design capital of the world" "architecture, furniture, ceramic and fashion" are constructing Helsinki as special place full of design and modern districts.

#### 4.1.4.5 Art

Adel Abidin is a Finnish artist, who like Danish Yahya Hassan decided to go his own way, opposite of everyone else. A review in Politiken encourages the reader to see his exhibition in the heart of Helsinki, the museum Kiasma (Hornung, 2015). Abidin made video art, a portrait of the late Michael Jackson (ibid), a special contribution to an exhibition at Kiasma in 2015. Finnish photography has succeeded in putting itself on the world map, compared to the other Nordic countries (Sandbye, 2015). Finland is again being compared to Denmark, both their artists and their photography contributions. Nelson states that in representation the familiar-exotic duality is where two groups are presented opposite each other (Nelson, 2005). The Finnish artists are seen as exotic, something unfamiliar from Finland and something that the readers are not used to seeing (Nelson, 2005), where Denmark is the familiar duality, what the readers know. The familiar duality is also used here for the readers to have a category, against which the Finnish contributions can be held.

Tove Jansson is the author and illustrator behind the beloved Moomins<sup>6</sup>. However, her ambition was to be known as a painter (Alfthan, 2017). These many articles tell the story behind Tove Jansson as a new exhibition "art, love and Moomins" at Kunstforeningen Gl. Stand in Copenhagen (Drengsgaard, 2015) is showing that she was much more than the woman behind

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<sup>6</sup> The Moomins are fictional characters in their own series written by Swedish-Finnish author & illustrator Tove Jansson.

the Moomins. “Painter, author, cartoon creator, homo-icon and self-made woman” (Turner, 2017), there are lot of keywords describing the ambitious, playful and lesbian woman (Mygind, 2017). The exhibition shows her life as an artist, author and extremely significant woman, as she expanded the boarders for what children books and women’s life could contain (ibid). Few Nordic artists has put such a significant impression on the world as Tove Jansson (Skotte, 2017). The small cute Moomins are the reason for her worldwide success. The exhibition shows her collected works, the way she wanted the world to see her – before the Moomins took her power away (Turner, 2017). The many stories of Tove Jansson and reviews of the exhibition in Copenhagen, generates several keywords. Not just “Moomins”, but “children books”, “women’s life” and “worldwide success”. These keywords tell the story of Tove Jansson, ‘the actor’ who had several skills, but not enough time to practice all of her talents. ‘The events’ are her transiting from being a painter in Finland to being famous in the whole world as the Moomins’ mother (Bal, 1997). These stories about Tove Jansson, and her life in the art world are based on Phoenix (2016) defined as petite-narratives, as they are told in every day situation, however they can also been seen as grand-narratives as they contain biography content, stories that shaped the life of Tove Jansson (Phoenix, 2016). The mentioning of Tove Jansson being the author behind the Moomins are important as many do not know that she is actually Finnish and that the Moomins originated in Finland. This changes the impression of Finland, and puts Finland on the map in a different way, than alcohol and drugs in general have done.

#### 4.1.4.6 The plot in the narrative in Finnish Art and Culture

Thomsen et al. (2016) state that cultural narratives are a product of several small narratives being combined (Thomsen, et al., 2016). The Finnish culture consist of many small stories about art, music, literature and design. Sibelius & Tove Jansson are a part of Finland, as much as Finnish sauna is. They are cultural parts you cannot avoid within art and music and the stories told in this section are evidence there off. The plot of the Finnish culture stories is that Finnish culture is something special in certain areas, but it is still not as different from Danish culture as you might think. The plot of the Finnish art is that it is exploring, just as Danish art is, the music is unique and has a history and the Moomins are actually Finnish, making the country seem a bit more familiar. The capital Helsinki will provide you will several options of design and give you cultural experiences in the simple and unique city.

## 4.2 Stopover program

The articles have shown how Finland is presented in the Danish news within different genres. This section will look upon how the stopover program is presenting Finland. The Stopover Program aims to show tourists all over the world that Finland should be on their list as a potential stopover destination. Through the analysis, the tourist will be referred to as “you”, unless stated otherwise in the specific situation.

As explained in “The Stopover Program” section under “Data collection” the program comes up as an option, when you enter Finnair.com and when you click the blue button (figure 4), you get redirected to the Stopover Program’s front page (figure 5). The picture with the girl and the birch trees is the video, and as the picture is changing, it will not be a part of the analysis of the front page. The video will be analysed under the section “Stopover Program Video” further down.

The first you see when entering this page is the bright blue text “Stop & Breathe”, written in the top corner of a picture of a woman with a backpack, looking out from the top of a mountain (Finnair, 2017 B). We cannot see what she is looking at, but we can see the view behind her, the mountain and the blue sky. She is standing on some smaller rocks, with grass and moss around




Figure 5, Stopover Program, Front page, part 1

her. The picture, what we see, is what Edelheim defines as a text, “elements the tourist come


across" (Edelheim, 2015, p. 24), which give specific information to the tourist. Informing the tourist that Finland has mountains with views, grass and moss. The things we see without analysing are 'text'. The headline "Stop & breathe" as well as the picture are combined with the text "When traveling via Helsinki, why not book a Finnair stopover and stay in Finland for a day or two to discover another destination on your stay between Europe and Asia" (Figure 5). This text is referring to the story, where you are the one going on the trip. The text is dragging you into the story "stop and breathe", make a stopover for a day and two to discover Finland. To discover what it is, that the girl is looking at outside the picture. This is the series of events worked into the story (Bal, 1997). The series of events are: she made a stopover, she discovered Finland, and she went trekking and saw something from the mountain. It is the point of the picture that we cannot see what she is looking at, it is supposed to make us want to go there and see for ourselves. The narrative is to go discover what she discovered and doing it without stress, there is time to stop and breathe on a stopover, before you continue to your original destination. What is shown in this part of the webpage is Finland's wide space, space to relax and a place where you can just be you without anyone else.

**HOW TO BOOK YOUR FLIGHTS**


Below you can book flights to the destination of your choice with a stopover in Helsinki on the way. Just follow these steps:




1. Choose your departure city and your final destination.




2. Choose whether you want to stopover on the outbound or return journey.



3. Choose how long you wish to stopover in Finland - from 5 hours up to 5 days.



4. Proceed to booking and you will directly see the available flights and the final ticket price.



5. Find and purchase activities at our stopover partner's website at [www.finlandtours.fi](http://www.finlandtours.fi)

☐ ROUND TRIP
 ☐ ONE-WAY
 ☒ STOPOVER
 [OTHER OPTIONS](#)
?

Type of stopover trip:

☒ RETURN
 ☐ ONE-WAY

**FROM**

DEPARTURE  
10.05.2017

**TO**  
WHERE WOULD YOU LIKE TO GO?

RETURN  
11.05.2017

When do you want your stopover in Helsinki?

☒ OUTBOUND JOURNEY
 ☐ RETURN JOURNEY

How many days will you stay in Finland?

☒ SAME DAY TRANSFER
 ☐

CONTINUE →

Figure 6, Stopover Program, Front page, part 2

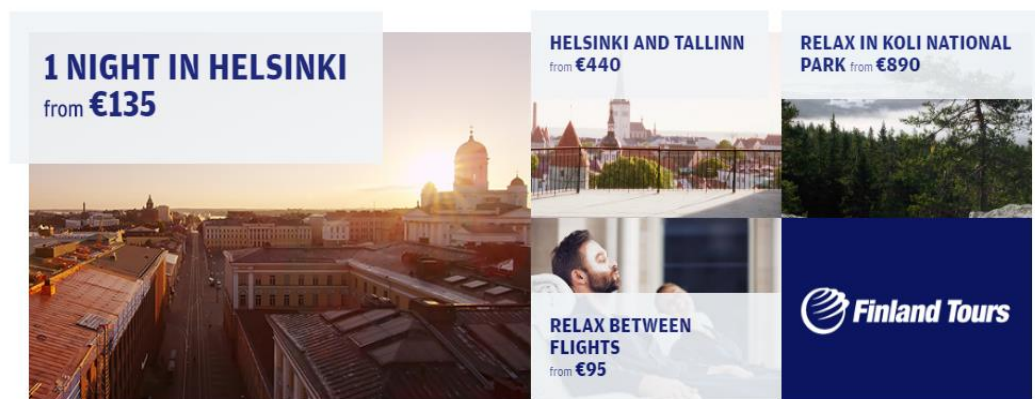
When scrolling down on the Stopover Program page, the next part explains the tourist how to book the flights with the stopover included (figure 6). This is just like any other booking system for flight tickets. The stopover in Finland is just included and the tourist has a few extra choices because of that. The tourist has to choose if the stopover is on the outbound or return journey and the length of the stopover. The stopover can be as little as 5 hours or up to 5 days.



The next part of the homepage gives suggestions to how the tourist can make use of the stopover, what to do and what places to visit (figure 7). This part of the page consist of two parts, one with prices written on pictures and one with smaller pictures over which text is written. The ones with prices, will, when clicked, send you to a new webpage, Finlandtours.fi, a partner of Finnair, where you can book the package behind the picture you clicked – these

## WHAT TO DO DURING A STOPOVER?

Here are a couple of activity suggestions for your stopover in Finland. Click the link to read more and to book your stopover package.



By clicking on any of the banners you will be directed to our stopover partner Primera Holidays' website where you can find all the available stopover products. The content on the partner website is in English.

## READ MORE ABOUT PLACES TO VISIT IN FINLAND

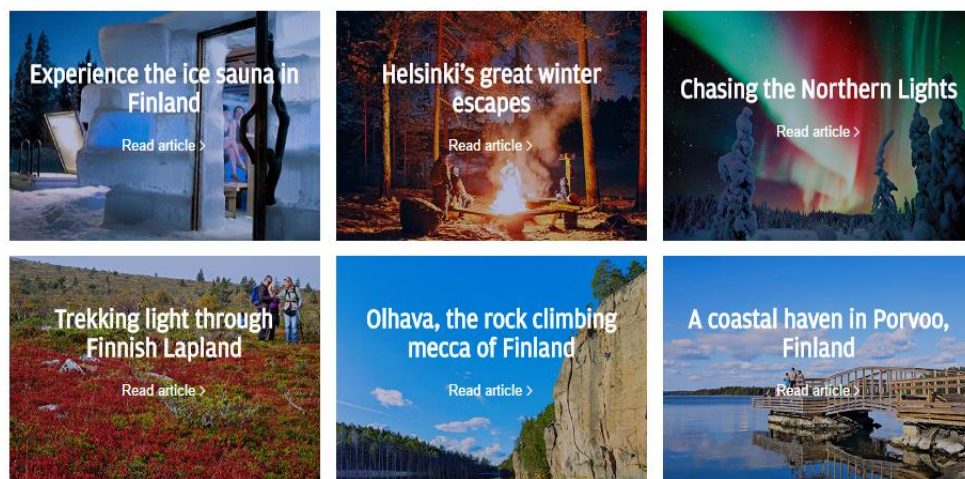


Figure 7, Stopover Program, Front page, part 3

pictures will not be analysed, as they are a part of the packages by the co-operator Finland Tours. The smaller pictures are advertising places for you to visit when in Finland. You can click



all six pictures and read more about the specifics of it. These pictures will be analysed in the following.

Under the title “Read more about places to visit in Finland” (figure 7) there are six pictures. The first row of pictures entails three options (figure 7). On the first picture, the line “Experience the ice sauna in Finland” is written across a winter picture with snow on the ground, blue sky and big ice blocks, which is the ice sauna. The background in the picture shows tall pine trees, a frozen lake with snow on and a bright blue sky. The middle shows a whole with a ladder with a ‘roof’. This square, called an “avanto”, is an opening in the lake, to where with the ladder leads and where you dip into the lake. The front of the picture shows a door opening in a block of ice. Through the door, a few people are visible; they are sitting inside the ice sauna. The trees and snow on the ground places the sauna outside. Williams and Lew (2015) tell that the natural world offers many attractions which tourist can visit and experience (Williams & Lew, 2015, p. 217). A sauna is a warm room with stones on which you throw water, which creates steam. The text “Experience the ice sauna in Finland” indicates that the Stopover Program wants the tourist to know, that the sauna in Finland differs from saunas elsewhere. The word ‘ice’ across the picture tells that the sauna experience in Finland is different. In Denmark, the saunas are found in swimming halls and spas, not outside in nature. The sauna is built up from ice blocks in the middle of the nature as evident from the surroundings in the picture. The idea to this Finnish sauna experience is that after a while in the hot sauna you go into the lake using the ladder or roll around in the snow, before you run back into the warm sauna. “The experience of nature, (...) often a fully embodied experience” (Williams & Lew, 2015, p. 219), which here is expressed through heat and cold in the Finnish winter landscape. The Stopover Program aims to differ the Finnish sauna experience from what you as a tourist connect with sauna experiences. Using Bal’s (1997) concepts, it is visible that the events in this story is the abovementioned way to experience the Finnish sauna. The tourists are the actors experiencing the events (Bal, 1997), you are placed as the main character of the story. The plot of this story is that in the Finnish ice sauna you can steam your care away and fully relax, enjoying something different outside in nature.

Across the next picture, a fireplace in a forest, is the headline “Helsinki’s great winter escapes” (figure 7). In the background of the picture, you see a forest and a lake. In the middle, you see the trunks of tall pine trees and in the front; a lit fireplace, with a family sitting on benches around it. The ground is covered in snow and the sky is dark as it is late evening in the picture.

This picture, 'the narrative text' (Bal, 1997) tells the story of camping in winter Finland, just outside of Helsinki. The family, 'the agents', who tell the story (Bal, 1997), experience the tourist attraction: winter in Helsinki. Edelheim (2015) states that TAs as narratives are seen as theoretical snapshots (Edelheim, 2015). The snapshot informs the audience about a certain moment in the story, in this picture, how it looks when it is late evening in Finland, with a family sitting around a fire in the snow-covered forest. The headline for this picture "Helsinki's great winter escapes" indicates that if you seek winter adventures, you do not actually have to go all the way to northern Finland. You can make a short stopover in Helsinki and still have great winter experiences. This is an important message from the Stopover Program, since the tourist might want to experience winter in Finland during a stopover, but if the stopover is only e.g. 5 hours, it is impossible to go all the way to Lapland from Helsinki airport and back.

The last picture in the first row is of the northern lights dancing across the sky and you can see the snow covered trees on the ground (figure 7). The bottom of this picture has snow-covered trees in the front and in the background of the picture. The top part of the picture is filled with the northern lights. These three pictures in the first row all tell stories of winter Finland. Winter Finland is the tourist attraction that is being marketed here, with different smaller attractions to explore. Winter Finland is the primary marker, where the ice sauna, northern lights and winter in Helsinki are the secondary markers (Leiper, 1990). The attractions are marketed through the pictures and texts, which tell the story of winter in Finland, not only winter in Lapland, but also winter in Helsinki. The story of Winter Finland is seen as a grand-narrative; as it is an overall story about Finland and not a small narrative, which does not last long in time (Olesen, 2016).

The second row of pictures starts with a picture of Finnish Lapland as a trekking destination (figure 7). The background, middle and front is the same landscape, with moss, heather and a few other plants. In the middle of the picture to the right side, three tourists are standing with a backpack each. The headline is "Trekking light through Lapland", the 'light' being the keyword here, as the aim is to advertise, that trekking in Lapland does not require a lot more than yourself. You do not need a lot of luggage or gear to explore the nature. The story is putting the tourist in centrum and showing an empty space of nature, where you can just be without interruptions, exploring the Finnish nature. The second picture reads "Olhava, the rock-climbing mecca of Finland". Olhava is located about 55 km. north of Oulu on the coastline. The picture is divided into three vertically. The left side shows a forest with a bright blue sky above.

The middle is a blue lake, again with the bright blue sky above. The right part of picture shows a huge rock wall, on which some trees are growing, and very little of the blue sky above the trees. The last picture reads "A coastal haven in Porvoo, Finland" (Figure 7). Porvoo is about 50 km east of Helsinki. In the front of this picture is a wooden bridge leading to a viewing platform on the water and in the background you can see the green pine tree forest. The middle of the picture is a clear blue lake.

The three last pictures all tell stories about the nature, when it is not winter in Finland. The keywords that best describe each of the pictures are; forest, landscape, rocks, blue sky and lakes. They advertise what activities you can do in Finland during the summer. Summer in Finland the tourist attraction and the primary marker, making the rock climbing, the trekking and Porvoo are the secondary markers (Leiper, 1990). The story of summer in Finland is also a grand-narrative as it is an over-all story (Olesen, 2016). Like the first row, these pictures show two destinations in Lapland and one in the Helsinki area. The pictures are the 'narratives text' based on Bal's concepts of narratology, they tell a story through the images (Bal, 1997, p. 5). In five out of the six pictures, you see the tourists exploring these destinations. This is just like the first picture from the front-page, where the woman is looking into the horizon. The continued goal from the Stopover Program is that we should identify us with the tourists in the pictures and that should make us want to explore what they are doing. The tourists are the actors, who experience the events happening in the six pictures described above (Bal, 1997), and the story is aiming to put you in focus, making you want to experience the events in these pictures.

These six pictures are all representing nature-based attractions; rock-climbing, bon-fire, trekking; all activities, which are not new, but the surroundings are. The Stopover Program presents the new surroundings, in the way that they are not to be found anywhere else than in Finland. Williams and Lew (2015) state that nature experiences is a full body experience, and while visual gaze is the most significant to it, there are other factors as well: "the smells of the forest, the sounds of the flowing water, the feeling the wind and the physical exertion of a steep terrain" (Williams & Lew, 2015, p. 219). These are all feelings that the narrative above provides the tourist with: the wind while rock climbing, the smells of forest, while you camp under the sky, the sound of water in Porvoo, while you stand on the viewing platform and the steep terrain through which you trek. The Stopover Program is representing nature-activities as Williams and Lew (2015) exclaim that people are drawn to nature-based experiences as the encountering

with plants and animals can give a break from the daily routines and provide relaxation and reflection (Williams & Lew, 2015). The break is the aim with the Stopover Program, to make the tourist stop and breathe away from stress and daily routines.

Six options can seem like many to relate to, but as Edelheim states, one attraction is not enough to make the tourist visit a destination (Edelheim, 2015). It is necessary to have a group of attractions in the region, to make the tourist want to spend time there. This explains why the pictures can be divided into two regions of Finland; one is Lapland and one in Helsinki area. The pictures tell stories of two different regions, though with focus on Lapland. Furthermore, the stories can be divided into winter and summer/fall. This attracts different tourists in different seasons, making the target group bigger, than if they had only been summer or winter activities. The Stopover Program's primary goal of these pictures is to attract the tourists to destination Finland, by showing different destinations and different events. This is however not completely successful as there is a lack of day choices in winter and a lack of evening choices in the summer as well as all these activities being nature based. The first three pictures are all snapshots from late evening and the last three pictures are from broad daylight with sunshine and clear blue sky. This generates a big contrast to winter and summer in Finland. It is true, that Finland is darker during winter, especially in Lapland it is different, where during the winter the sun does not come up some days and during summer it does not go down, creating the tourist attraction, 'midnight sun'. However, this generates an unclear picture of Finland's attractions during daytime winter, as there are activities to do e.g. Luckhurst (1998) writes about snow safaris, skiing and reindeer rides and Edelheim (1991) writes about Santa Claus and visits to the Sámi people. All activities, which are possible during day in Lapland.

Furthermore, none of these attractions are actually being put on the map of Finland, they could be anywhere in Finland. There are only pictures of the attractions, but no geographical indication to where they can be found. This gives a feeling of Finland being this big empty space, where there is only, you, lakes and trees. The pictures only have a few people in them, not large groups of tourist, but 1-3 tourist experiencing these TAs. This further adds to the feeling that Finland is an empty open space, where you will not encounter other tourists or locals. You have it to yourself and there is time to stop and breathe and enjoy the quietness.

The last part of the stopover front page this analysis will investigate is the section with three tips from Finnair staff (figure 8). The tips each come with a picture from Finland, which is

relevant to the quote from the Finnair staff written underneath. The first picture shows a big old stone fort, grass, stairs and a pathway along the waterfront (figure 8). A few tourists are walking below it along the water and some are sitting on the grass. The fort is Suomenlinna, which is a part of Finland's history and is a UNESCO World Heritage Site. It is located a short ferry ride outside Helsinki. The recommendation underneath comes from Mila, Internet Sales Manager, who suggests the Helsinki region for a fast, affordable and short stopover. "If you're looking for a fast and affordable way to enjoy a stopover and you only have a day to spend, go for a Helsinki region day ticket" (Mila, figure 8). She recommends buying a day ticket for the

### TIPS FOR YOUR STOPOVER FROM FINNAIR STAFF




		
<p>– If you're looking for a fast and affordable way to enjoy a stopover and you only have a day to spend, go for a Helsinki region day ticket (price right now is €12). It's valid for the newly opened airport train and also on all other means of transport in the Helsinki area. You can use the same ticket for the ferry to the fortress island of Suomenlinna, a UNESCO World Heritage Site right in front of Helsinki, or go around the city on board tram number 2, which goes past all the major sights.</p> <p>Mila, Internet Sales Manager</p>	<p>– My suggestion is to leave the planning to us and just enjoy Finland without any hassle! Check the Finland Tours' stopover packages at <a href="http://www.finlandtours.fi">www.finlandtours.fi</a> as they offer the easiest way to get to know different parts of Finland. You'll find tailored options for daytrips in Helsinki or even to Tallinn, as well as longer stays including a visit to the Moomin world in Naantali or the beautiful archipelago area, which by the way is the biggest in the world.</p> <p>Anssi, Head of Travel Products</p>	<p>– I'm passionate about food and I think Helsinki is packed with fantastic restaurants, but don't stop there. You can find great food and culinary experiences all over Finland; check for example the food walk in Turku, or if you are thinking about going to Lapland, you just have to try the tasty reindeer meat with mashed potatoes and lingonberries.</p> <p>Heidi, Marketing Manager</p>

Figure 8, Stopover Program, Front page, part 4

train, which will take you from the airport to Helsinki city centre. The ticket is also valid for all other transports in Helsinki, e.g. "tram number 2, which goes past all the major sights" (Mila, figure 8) as well as the ferry ride to visit Suomenlinna. Mila mentions that tram number 2 passes all major sights in Helsinki, but she does not mention any of them specifically and the picture does not present them either. However, this is the first mention of actually sights in Helsinki, which has nothing to do with nature, on this webpage. The picture tells a story of an old fort with tall walls, small windows, water around for protection and curious tourists visiting. The story of the heritage site Suomenlinna should generate interest by the tourist based on Hannam and Knox (2010). Hannam and Knox (2010) state that if a tourist site should be worthy of the tourists it has to be somewhat old, meaning it has to have a heritage story attached to it (Hannam & Knox, 2010). The stories about a heritage site has to be relevant and it should give imagination to the tourist (Hannam & Knox, 2010). However, Suomenlinna is not presented

here with a more detailed text, about its history. This picture of Suomenlinna and the text below is the generating marker, which the tourist comes across at home, however very vague. The stories that should be relevant and give imagination according to Hamman and Knox (2010) will not happen before the tourist is at the attraction, which make them the contiguous markers, as they are only found at the destination (Edelheim, 2015).

There are two nuclei in this recommendation, Suomenlinna and tram number 2. If Suomenlinna becomes the primary reason for the tourist to travel to Helsinki, it becomes the primary nucleus and the other suggestion from Mila, to take the tram 2 around Helsinki city centre to see major sights in Helsinki, becomes a secondary nucleus (Leiper, 1990). This is what Leiper (1990) refers to as a nuclear mix, where the attractions have different degrees of significance for the tourist. Suomenlinna is the reason for visiting, where the tram route is known to the tourist, but is not significant enough to be a part of the itinerary from the beginning. Mila is the storyteller, who tells that during a stopover you should visit Helsinki. She provides two options for different attractions in Helsinki. The story in the recommendation is chronologically built, arrive at the airport, take the train, visit Suomenlinna or take tram number 2. She is a hermeneutical storyteller, who tells the story, where the chronological actions makes sense (Kupferberg, 2016). Thomsen et al. (2016) state that the plot is what combine past, present and future to a meaningful whole (Thomsen, et al., 2016). The past in this story is Suomenlinna, the present is the tram route and the future is the stopover in Helsinki, which the recommendation should encourage the tourist to book. The plot is to provide the tourist with a historic option in Helsinki as well as seeing many sights in Helsinki, during short period of time.

The next recommendation has a picture, which shows a high blue house with a red pointy roof in the middle and trees on both sides (figure 8). In the bottom of the picture very little of tourists heads are visible. The suggestion beneath comes from Anssi, Head of Travel Products: "My suggestion is to leave the planning to us and just enjoy Finland without any hassle!" (Finnair, 2017 B). He refers to the collaborator Finlandtours.fi, who sells stopover packages, which according to him is the easiest way to get to know different parts of Finland. He states that "you'll find tailored options for daytrips in Helsinki or even to Tallinn". A daytrip to Helsinki is also what Mila recommended, but Tallinn is the capital of Estonia, which you can reach by boat from Helsinki Harbour. This generates a wonder to if he believes that there is not enough to see for one day in Helsinki – or anything to see. Anssi continues "... as well as longer stays including

a visit to the Moomin world in Naantali” (figure 8). This sentence refers to the picture of the blue house with the red roof, which many might recognize as the house of the Moomins. On the island in the archipelago next to the small city of Naantali, you can visit Moomin World; relive your childhood memories and let your children meet their favourite Moomin characters. Moomin World is a theme park developed as a tourist attraction. It portrays the Moomins, their house, their friends and the place they live. A theme park is according to Williams and Lew (2015) effectively illustrating the idea of staged and invented places (Williams & Lew, 2015). The picture of the iconic blue house with the red roof is the ‘narrative text’, as according to Bal (1994) ‘narrative texts’ are not only ‘a text’, but also pictures which tells a story (Bal, 1997), in this case the story of the Moomins and the Moomin World. The event is that the tourist gets an option to visit Moomin World in Naantali. The story is presented in a way that makes the Moomins’ World seem real; you can go visit the actually Moomins’ house and greet the Moomins. Williams & Lew (2015) call this “use of simulacra” (Williams & Lew, 2015, p. 170), which is the representation of originals, like the Moomins’ house, which does not actually exists. According to Edelheim (2012) and Entrikin (1991), places are made up of keywords, making the place whole (Edelheim, 2012, and Entrikin, 1991). The keywords of Moomin World is that the place is an invented, staged but also an original place. The ‘use of simulacra’ brings the Moomin World to life for tourists to experience and have adventures in the world, where the Moomins are believed to live. Williams & Lew (2015) point out, that the place is more dynamic than fixed entity (Williams & Lew, 2015). This means that the image of the place Moomin World is developing in response to how Moomin World is represented in marketing material, such as the Stopover Program. The Moomins are highlighted on the webpage, as, based on my research, many people know them and the webpage aims to highlight what tourists might recognize; connecting the story of the Moomins to Finland as an interesting and potential destination. Anssi ends his recommendation by stating that a longer stay can include a visit to “the beautiful archipelago area, which by the way is the biggest in the world” (figure 8). This is stated in connection with Naantali, but there is no indication if that is actually significant to the archipelago or if Anssi is just listing what he finds to be the most interesting tourist attractions. No map illustrates where the city Naantali is located or where the archipelago is located in Finland. Anssi leaves out of his recommendation that the archipelago in question is in fact Turku’s archipelago, and that the island where Moomin World is located is a part of it. Instead of Turku, the focus is on Naantali, which presents Turku as a city not worth a visit. Based on my

observations and research, this is incorrect as Turku is home to many attractions: the beautiful cathedral, Turku's castle, not to forget the location on the coastline to the world's biggest archipelago. It would be logic to pay the city a visit, with Turku only 20 kilometres away from Naantali, if you are already visiting Naantali for a few days. However, the geographical placement of these cities are not specified in this presentation of the Naantali area, as there again is no acknowledgement as to where these attractions are in Finland and how far apart they are. This presentation of cities and places in the recommendation represents Finland as a place, where the tours you opt for can bring you everywhere.

There are two proposals on how to spend a stopover in this recommendation by Anssi, to visit Moomin World and to visit Naantali and the archipelago. The proposals can therefore both be the primary and the secondary nucleus. The tourists see the same generating markers, the picture of the Moomins' house and text about Moomin World and the world's biggest archipelago. It will depend on the tourist, what will be the primary and secondary nucleus in this case (Leiper, 1990). The keywords of this text are 'Moomins' and 'archipelago', however, as Edelheim (2015) states these keywords will vary from person to person (Edelheim, 2015), some might not find 'Moomins' one of the keywords, but will rather choose 'Naantali' or 'Finland Tours'. This generates different narratives from the same place as the interpretations will enhance some parts and leave other parts out. Anssi recommends that the tourist let Finnair handle the planning, so you can enjoy everything and not worry about anything. This refers back to the text in the beginning of the page "Stop and Breathe" (figure 5), where worries should not be a part of the stopover. Only relaxation and enjoyment should be in focus for the tourist. The story is told by Anssi, who is a hermeneutical storyteller based on Kupferberg (2016), as the story in his recommendation is chronological (Kupferberg, 2016). The story by Anssi has a plot, which is always under the surface of the story (Kupferberg, 2016). The story is developed through the representation of Moomin World, the archipelago and the reminder to let Finnair handle the planning, which gives the plot – the meaning of the story, that you as the tourist should relax and enjoy your time in Finland. This could also be why none of these tourist attractions are placed on a map of Finland; you should not worry about the planning or distances, you should just enjoy the wide space of Finland.

The last picture shows a plate with reindeer meat, mashed potatoes and lingonberries (figure 8). Next to the plate is a red-white squared napkin with a fork and a knife on top. The surface of



the table is wood. In the background to the right, there is a wooden mug. The suggestion connected to this picture comes from Heidi, Marketing Manager, who starts her recommendation by stating, "I'm passionate about food and I think Helsinki is packed with fantastic restaurants (...)" (figure 8). She aims the tourist towards Helsinki, but as she continues "(...) but don't stop there. You can find great food and culinary experiences all over Finland;" (figure 8) she leads the tourist to all over Finland. She encourages the tourist to go out and explore the Finnish food. "Check for example the food walk in Turku, or if you are thinking about going to Lapland, you just have to try the tasty reindeer meat with mashed potatoes and lingonberries" (figure 8). The rest of the recommendation specifies what culinary options there are for the tourist in Turku and in Lapland. Food is packed with social, cultural and symbolic meanings (Williams & Lew, 2015) and the meal in this picture is Finnish. The hermeneutical storyteller Heidi encourages the tourist to explore the Finnish food, e.g. the reindeer meat in Lapland. Williams and Lew (2015) state that "the opportunity to experience foreign food (...) is a positive attraction for many tourists" (Williams & Lew, 2015, p. 248), which explains why the Finnish meal and other culinary options are highlighted as an attraction on the page of the Stopover Program. Heidi encourages the tourist to explore the culinary options in a chronological manner; she starts with the stopover in Helsinki and then continues up the coast to Turku, providing the tourist with more options, which will require a longer stopover and then ends in Lapland, where the Finnish reindeer meal awaits. The plot is to make the tourist want to stay longer, to explore more of the Finnish food – and Finland, by indicating that the meal on the picture should be eaten in Lapland and not in Helsinki. Williams and Lew (2015) exclaim that what we eat, where we eat it and why, signals who we are (Williams & Lew, 2015), and since the meal is presented as a regional specialty, the tourist will want to eat it where it is recommended to be eaten – in Lapland, not Helsinki. This means that the tourist will need to book a longer stopover to go to Lapland to taste it, which is probably the aim behind this recommendation.

With a quick glance, this picture shows a meal of mashed potatoes, meat and berries, which is not Finnish as such, unless you read that it is reindeer meat. The mug in the picture also makes a difference. This mug is called 'kuksa' in Finnish. It is a mug used when trekking; the leather strap in one of the holes of the mug is attached to the trekker's backpack or belt. The wood from the mug, refers back to all the pictures of nature you have seen earlier on the webpage, the tall pine trees, the forest and the trekking through Lapland (figure 7). Combined with those

memories, the mug generates a feeling of nature for the tourist. The recommendation by Heidi invites the tourist to experience several regions of Finland through the culinary experiences of a stopover.

These three recommendations have the three different topics; Suomenlinna in Helsinki, Moomin World in Naantali and culinary experiences in Lapland. The three stories told by the Finnair staff can be combined in several ways, so the tourist can experience a bit of all of them. Combine Suomenlinna with the culinary experiences in Helsinki and you will have a stopover for a few hours. A longer stopover takes place in Turku on the food-walk and a visit to Moomin World and Naantali. The longest stopover has the tourist travelling to Lapland, where the events of the story are to go trekking in Lapland, with the wooden mug in your belt and eating reindeer meat and mashed potatoes. The actors in all stories are the tourists, the staff are stating “you”, giving you the role of the main character to act out these experiences yourself. The first of the three recommendations mentions only Helsinki as the geographical place, the next mentions Helsinki and Naantali and the last mentions all three places; Helsinki, Turku and Lapland. This way the recommendations has a wide target. The Stopover Program has chosen these three as they entail options for different attractions and experiences in a stopover between 5 hours as well up to 5 days. It represents Finland as a destination with multiple options for you from which to choose.

#### 4.2.1 Recapitulation

The content of the page, the text and pictures, are generating markers. A generating marker is a text, which motivates tourists to visit a certain destination (Edelheim, 2015), in this case Finland. This page consists of several generating markers as there are several attractions presented. The Stopover Program are enhancing some stories, the nature-based stories, trekking through Lapland, winter in Lapland and Helsinki, the dark winter Finland and the sun-filled summer Finland. The narrative about cities, such as Turku and Helsinki are left out in the first part of the webpage (figure 5), but mentioned in the second part of the page (figure 7 & 8). Art and culture attractions are completely left out and the historic places are almost completely left out, except the short mention of Suomenlinna (figure 8). There are several stories on the homepage, called small narratives, which do not last as long as the grand-narrative (Olesen, 2016). The Stopover Program might only have aimed for one, one grand-narrative, one over-all

story, that Finland has many nature-based tourist attractions. What the Stopover Program intended to tell might not be what they ended up telling, as the tourist reads the page differently than intended. Thomsen et al. (2016) exclaim that there is a distinction between the substantial content, and the way the story is constructed (Thomsen, et al., 2016). Visit Finland and Finnair constructed the stories found on the website with a specific aim. They aim to advertise Finland as a place to visit and not just fly through, but as a place for the tourist to have a stopover and enjoy the quietness and beautiful nature. It is not only the texts, which are constructed. "Photography also idealizes places the way that we select scenes, frame and compose our images (...)" (Williams & Lew, 2015, p. 154). The pictures combined with the text is the narrative in which the tourist is exhausted and in need of a break, not a lot of impressions and by standing on a stone, being alone in the wild, you get a break from the stress around you, because no one will disturb you. This is evident by the fact that the Finnish population has not been mentioned once in these recommendations or portrayed the six pictures. You are just you in Finland, where you can stop and breathe.

#### 4.2.2 Stopover Program Video

The Stopover Program video is found on the front page and is running in a loop. It is without sound or text. It is shown in the newer Finnair planes, which have small screens. The 28 still images of the video can be found in appendix C. The video can be divided up in two seasons, summer and winter and in two categories, nature experiences and city experiences. There are 12 winter stills and 16 summer stills, of which four are city experiences. The remaining 25 pictures are nature experiences. The video starts with a shot from above Finland; showing the sky's reflection in the lake continuing with a clip of the horizon of lakes with small islands (figure 9). The picture on the left shows a Finland from above (figure 9). A lake in the middle with the reflection of the half cloudy sky. The landscape next to the lake are filled with trees and a few houses. The picture on the right is showing more of Finland, several islands and the ocean disappearing in the horizon.

This presents an overview of what Finland is, how it looks from above. After the introduction to Finnish nature, we fly in over a Finnish city and we see the rooftops of yellow and red houses, streets with cars and on the far left a bit of water (figure 10). This ends the introduction to



Figure 9, still images of the stopover program video

Finland and afterwards the city experiences start. The city looks a bit grey and rainy in the view from above, but as the video continues, the summer weather is a part of the experience. The video is showing happy and dancing people at a concert, which starts in daylight and then continues into the night (figure 10). The last city experience footage is of a street in red light and many people under the string lights (figure 10). These images refers to a young target group, who can identify themselves with the dancing people at a concert. The story, which is being told here, is that the first look of a grey city can later turn out to be a place of sun, dance and music. Edelheim (2015) states that when the attracting power of a tourist attraction, in this

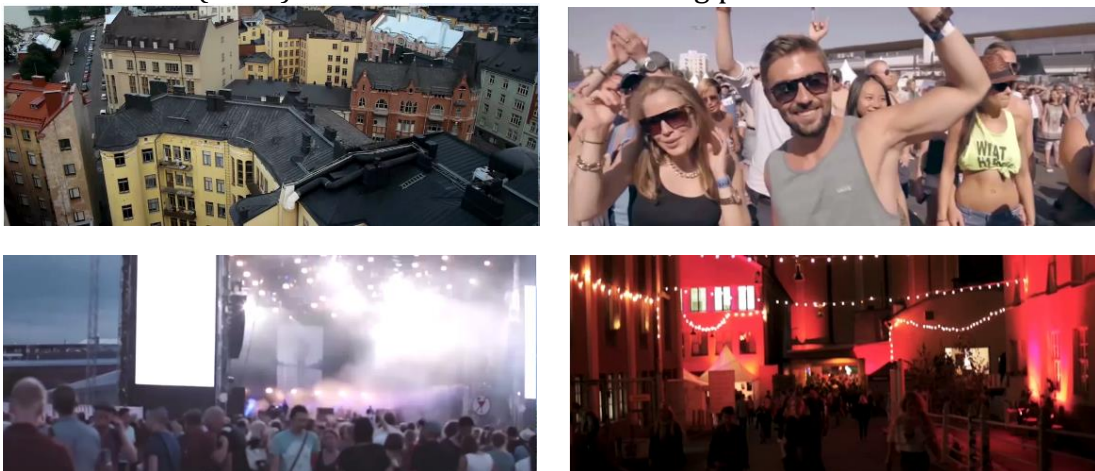
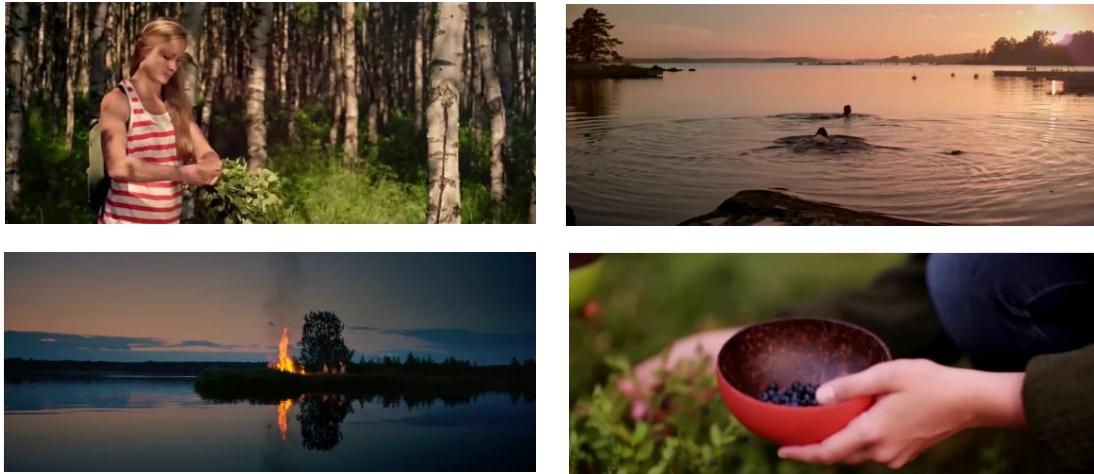


Figure 10, still images of the stopover program video

case the city, was given over to the tourist in MacCannell's (1976) theory of TA's, the markers in the generating region became more significant for the attraction (Edelheim, 2015). The tourists are a part of the generating marker - the video - making it more attractive as a destination, as the dancing people place a story in the mind of tourist.

Following the city experiences the video shows footage from summer time in the Finnish nature. In figure 11, the top left still image shows a girl in the forest, binding birches together

for use in the Finnish sauna tradition. The tradition with whipping birches on your body after sauna is a Finnish tradition and the task she is performing in the video is introducing you to a Finnish moment, a task that requires a certain knowledge to accomplish.



*Figure 11, still images of the stopover program video*

The top right still image shows a lake in where two girls are swimming, a common activity in Finland during summer. The video is taken shortly before sunset and gives a soft and romantic atmosphere to the situation. The still image in the bottom left corner shows a big bonfire surrounded by a lake in late evening. The video is most likely taken during midsummer, where bonfires are a part of the Finnish midsummer tradition. The bonfire lights up the silhouettes of the people dancing next to the bonfire. The right bottom corner is a still image of a person picking blueberries in the Finnish forest.

There are people in all of the still images in figure 11; it is not possible to tell with certainty, if they are tourists or Finns. However, in the following they are all regarded as Finns: non-tourists. Nelson (2005) states that “In promotional materials, local people are represented as irrelevant unless they have a function to tourism, whether they serve as a tourism attraction or facilitator” (Nelson, 2005, p. 136). The Finns in this video are serving the function, not purely as the attraction, but also as the promoter – promoting what is possible to do; like taking a swim in a local lake, going in the forest to hunt for blue berries and binding the birches for the sauna. They serve the function of showing the tourist the options of Finland and what the locals do in Finland.

These four pictures (figure 11) combined with the introduction (figure 9), are representing Finland in the summer. They represent the many nature options, where you as the tourist can experience different interactions in nature, walking through the forest, touching the nature

while picking blueberries and gathering water from the lake. Williams and Lew refer to these encounters with nature as sensory interactions (Williams & Lew, 2015).

The video presents these small glimpses of Finnish summer attractions, where you can be either alone or with friends. Edelheim (2015) states that a tourist attraction often consists of several smaller attractions, as an attraction seldom stands alone (Edelheim, 2015). Leiper (1990) divides these smaller attractions into different levels. In the summer part of video, each of the experiences, summer in Finland: berry picking in the Finnish forest and swimming in the lake or experiencing Finnish traditions: midsummer and whips with birches after sauna can be the primary nuclei, depending on the tourist (Leiper, 1990). The primary nucleus is the reason for the tourist to take the trip. The video is the generating marker, that should motivate the tourist to visit Finland (Edelheim, 2015, p. 86). The nuclei does not only have to be an object, it can also be an event or an atmosphere (Leiper, 1990), e.g. the celebration of midsummer and swimming in the lake around sunset.

After the summer part of the video, the winter is introduced, starting with a brown bear in snowy weather. Then the video takes us to northern Finland, most likely Lapland (figure 12).



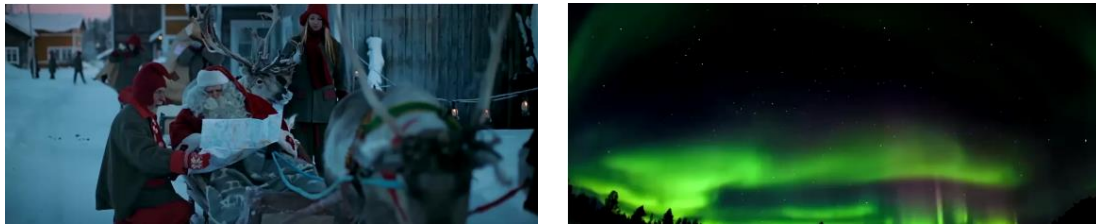
*Figure 12, still images of the stopover program video*

The bear is symbolising the wild untouched nature in Finland and is followed by several shots of winter landscape, both from above and from the ground. From above the video shows pine trees completely covered in snow (figure 12), reindeers being herded, a snowboarder jumping in the air and from the ground it shows husky rides, skiers on a trip and people on a snow mobile tour as well as reindeers walking in the snow (appendix C). Nelson (2005) states that places can also be a duality, the natural–artificial duality. “Natural places are perceived to be untouched by human hands” (Nelson, 2005, p. 133), where the artificial has been modified by humans. The video shows several different clips, both with and without people, which tells the story of Finnish nature, which might not be completely untouched, but the landscape is still natural and not modified. The landscape presents experiences, which are not possible in



everyday landscape of the Danes. The natural place, the Finnish nature, are worthy of the tourist's appreciation and the places "have come to be seen as places that are unfamiliar" (Nelson, 2005, p. 133) and thus being seen as authentic.

The video ends with a look into the life of Santa Claus and lastly several seconds of the northern lights dancing across the dark sky above a snow-covered landscape (figure 13).



*Figure 13, still images of the stopover program video*

The clip with Santa Claus shows first one of his helpers up close and then zooms out to see him sitting in his sleigh, with reindeers harnessed. Another helper is standing next to Santa Claus. As pointed out earlier, the Finns in the video are serving a function and that they fall in the category 'locals'. It can however also be argued that they fall into the category 'picturesque others' (Nelson, 2005). E.g. in the picture with Santa Claus, the locals are seen as a part of the destination – a part of the staged authentic attraction of Santa Claus' Village. Williams and Lew (2015) express that theme parks effectively illustrate the idea for the invented and staged places (Williams & Lew, 2015). Santa Claus is not real, but he still lives in his village in Finland, with his little helpers, his reindeers, the post office and much more. Williams and Lew (2015) state that "in many parks the visual (...) is often an invention since it portrays imaginary characters and places, that circulate around (...) myths and legends" (Williams & Lew, 2015, p. 167) like Santa Claus and his helpers in the village.

The narrative based on the video is the story of Finland, where nature, fun and Finnish traditions are in focus. It starts with fun and exciting time in the city and continues to private Finnish experiences in the wild nature of Finland, both in summer- and wintertime. "Places, destinations, and nature, (...) are chosen (...) based on the expectations of the exotic and the authentic created by their representations." (Nelson, 2005, p. 133) The experiences are contrasting every day experiences.

## 5. Discussion

In this chapter the findings in the articles will be compared and discussed with the findings in the stopover program. There are topics from the articles, which are recurring on the webpage, but also topics, which are only pointed out in the articles. Furthermore, the discussion will open up for challenges and opportunities in the future for Finland's tourist attractions.

"An individual's understanding of a destination and culture is limited, the media's framing can become the main reference" (Ritchie, et al., 2005, p. 154). The amount of coverage of Denmark's game against Finland represents that the level Denmark has now reached is very high. The many articles in the sport section is representing Finland as a country of many sport genres – not just ice hockey despite the coverage of that was big – until Denmark left the tournament, but also running, swimming and racing. Had Denmark not met Finland in the quarterfinal there would not have been so much focus on ice hockey.



### Finland i VM-finalen

**Ishockey.** Finland er klar til VM-finalen efter en sejr på 3-1 over de russiske værtter. Det var ellers hjemmeholdet, der kom bedst fra start og bragte sig foran med 1-0 i 1. periode. Men i 2. periode satte finnerne det hele på plads med 3 mål. Dermed skuffer Rusland nok en gang på hjemlig is, da holdet også ved OL i Sotji i 2014 missede finalen. Modstanderen i finalen bliver enten USA eller Canada.  
sporten@politiken.dk

Figure 14, picture of the paragraph from Politiken, 22nd of May 2016 (Politiken, 2016)

In the articles that are written about ice hockey, 3/4 of them were written during the World Championship 2016 in May. 2/3 of those were about Denmark in the quarterfinal against Finland. Furthermore, there was one article about a game before the quarterfinal and one article 6 months later, focusing on what Denmark took from their participation. The articles about Denmark being in the quarterfinal against Finland, mention Finland in several different ways as evident above. The articles were taking up full pages, when Denmark was still in the games, but after Denmark left the Championship, the attention for ice hockey also degraded. Finland ended in the final but the only mention of it was a small paragraph in Politiken (figure 14). Finland might have gotten a lot of attention as Denmark's opponent, but as an independent topic, it is not worth full pages in Danish newspapers. On the other hand, the articles are not supposed to advertise Finland, so it could be argued, that



the reason is, that there is no greater interest to read detailed articles about Finland in the ice hockey final or e.g. a portrait of the Finnish trainer, as ice hockey is not a big sport in Denmark.

One of the topics, which are recurring in several articles as well as on the webpage, is the stories of the Moomins. The author and illustrator behind the Moomins, Tove Jansson is known as the mother of the Moomins and it is stressed in the articles that everyone knows the Moomins. This is also evident on the webpage as one of the recommendations is about visiting Moomin World – it is expected that the you know the Moomins are actually from Finland. The webpage is assuming that tourists are familiar with the Moomins, as they do not offer any explanation to what or who they are. The Moomins and the world Tove Jansson created is in the articles compared to Astrid Lindgren's World in Sweden. Stine Liv Johansen, play- and media researcher is expressing that theme parks are a unique possibility for children to be a part of universes, which do not actually exist (Drengsgaard, 2015), but it does not matter to them. The places become real through the stories. Bal (1997) states that tourists familiar with the Moomins might not have read the same text about the Moomins. This means that the story of the Moomins is the same, but there are different texts telling these stories; books, films, mugs and other products. The Moomin World is the place, where the stories of the Moomins come to life. "It concentrates on those who have children or those that want to relive the holiday magic right as they were doing when they were little" (Popescu & Corbos, 2010, p. 277). You meet the Moomins, play on their beach and in their forest and you become a part of the story. This aspect, putting the tourist in focus, is very evident throughout the whole webpage, where you are the main character invited to act out the stories. The articles about Tove Jansson and her contribution to the art world are published in connection with the new exhibition "art, love and Moomins" at Kunstforeningen Gl. Strand in Copenhagen. The narrative of the tourist attractions, Moomin World and The Moomin Museum in Finland can be understood as a snapshot of a specific time (Edelheim, 2015). It presents the tourists about attractions at a certain moment, in areas where the reader might not have expected there to be any. If the articles had been collected before June 2017, there would not have been any articles about Tove Jansson and the representation of the Finnish art world would have been different.

In the articles, Finland is being compared to Denmark – as well as Norway and Sweden within several topics. In an article from Politiken, a study of the Nordic countries is being presented.

The Nordic countries does have many similar qualities, however Beim writes, “the differences are astounding, when it comes to the possibilities for the public to keep tabs on the establishment” (translated by the author) (Beim, 2015). There are no specific details and the interpretation of the facts are left to reader. According to the study, Denmark is the most closed country in the Nordics. Nelson (2005) state that “one society can help to define another by being seen as its contrasting image, idea or experience” (Nelson, 2005, p. 132). Finland is being compared to Denmark here, it represents Finland, as more open than Denmark on some levels, and that Finland possesses experiences Denmark does not. Also, the increase in Chinese tourists visiting Finland, presents options for advertising - also to the Danish tourists, it can be investigated what tourist attractions that the Chinese tourists are actually finding interesting - besides the nature attractions - and Finland can use this knowledge to set them self apart from Sweden and Norway.

Many articles concern the topic of the refugee stream in end of 2015. E.g., Finnish female schoolchildren are told to cover themselves up for the Muslim girls attending language courses at their school. The article presents opinions both for and against this encouragement. Lector in religion sociology Andreas Häger from Turku University states, that it is the school’s way of being forth coming to the Muslim asylum seekers (Kappel, 2015). Finland has the same debate about the refugees where on one side the population is complaining and on the other side; the population is helping the refugees. The story of the refugees represent Finland as being just like Denmark, not a strange and different country, as there are also two sides in a religious and political discussion in Finland, where both sides think they are right.

Besides the cultural and political aspect of the Nordic countries, the nature is also quite similar in Norway, Sweden and Finland. In northern Finland, during summer the sun does not set, presenting the option of the attraction ‘midnight sun’. Nevertheless, the sun does not set in Northern Norway or Northern Sweden either (Egebo, 2017), meaning you can get midnight sun elsewhere, not only in Finland, and since Finland is perceived to be very far away, an attraction like midnight sun does not make Danish tourists choose Finland over Norway and Sweden. It is evident through the analysis that it is during the winter season Finland believes, they have the most TAs to offer: Northern Lights, skiing, snowboarding, and husky and reindeer tours. This is where they believe they have an advantage, a culture and a tradition, that sets them apart. However, it is important for Finland to remember that they need to stand out from Norway and

Sweden – especially when advertising to Denmark. Norway and Sweden also have a tradition and a culture with snow and winter sports. They are very similar in their nature as well as in their culture and “particularly when there is little difference between places, promoters are left to create difference and a unique sense of identity” (Nelson, 2005, p. 131). Finland has to create a significance difference to attract Danish tourists. The difference from Norway and Sweden – which is also evident in both the articles and on the webpage, is Santa Claus’ Village in Rovaniemi in Lapland.

Santa Claus is a part of the stopover video and the story of him living in Lapland is also evident through the analysis of the program ‘Christmas in Finland’. Santa Claus is an all year round TA, but the popularity is in the end of the year. “Rovaniemi becomes the place where Santa Claus’ stories come to life” (Popescu & Corbos, 2010, p. 277). An invented place and staged village is presented to be a big attraction in Finland. However, the story of Santa Claus, meeting him, seeing his reindeers and visiting the post office becomes a superficial attempt to reinvent the representation of Finland. The effect from the TV program was most likely not as intended by the Visit Finland, as it led to a debate of where the real Santa Claus comes from. It caused debates and half-critical articles (see Christensen, 2015 and Sørensen, 2015), which is not exactly good for the tourism perspective of it. TV2 might just have aimed for a cosy Christmas story, where Visit Finland – the co-operator of the program, had hoped for positive advertisement. What Santa Claus’s Village is, in addition to being an tourist attraction, that brings jobs to an otherwise non-tourism area, is an attempt from Finland at differing themselves from their Nordic neighbours. However, presenting the argumentation of authenticity, as Danes believe Santa Claus comes from Greenland, might not have been the correct strategy for advertising to Denmark, despite it being a popular TA otherwise. “Different forms of tourism are built around new areas of interest, by modifying or replacing previous patterns” (Williams & Lew, 2015, p. 149). The interest of Santa in Denmark was not as intended, but the new areas, such as Moomin World, Santa Claus’ Village and the nature experiences are different forms of tourism and the narratives are modified to fit the representation as well as replacing former narratives – e.g. the more negative ones of violence and alcohol. It can be argued that the superficial attempt to reinvent Finland through Santa Claus and Moomins – non-existing characters, are the only way to avoid potential tourists to believe that Finland is only trees and lakes. It is an attempt to represent Finland as something different with stories in new areas and not just empty space.

Through my initial research for this project, I found that Finland is perceived to be far away and since, as evident, Norway and Sweden will offer you, as the tourist, the same nature experiences, it would be recommended that Finland creates attractions that set them apart from their Nordic neighbours. However, despite the fact that Finland can seem far away, the experiences are actually closer than imagined. Geographically speaking Finland is actually not that far away, which is also apparent in the articles, as several in the tourism section have presented options of how to travel to Finland (see Christensen, 2016 and Kristensen, 2017 B). A flight takes between 1,5-3 hours, depending on from where in Denmark you depart and to what airport in Finland you arrive (see Christensen, 2016 and Kristensen, 2017 B). Finland does not seem to be known that well in Denmark. None of the articles are about major events that actually puts Finland on the map. A change of the perception about Finland is needed here. Change is to construct a different perspective, to show something else than what we always hear and see. The articles present a much broader perspective of Finland than the webpage does. This is understandable, since the articles are about specific events, like a Christmas program, an art opening and the refugees, where the webpage is about Finland as a destination, presenting its tourists attractions. However, the broad perspective of ice hockey players and stories of Tove Jansson and Sibelius are not enough to actually alter the general idea of Finland.

The tourist attraction, which is mainly only highlighted on the webpage, is the Finnish nature. The pictures on the webpage show the tourist in centrum in the landscape, where there are no houses, roads or even paths. Nelson (2005) states that these components are lacking to fulfil the idea of untouched and authentic nature (Nelson, 2005). The places, the ice sauna, the campsite etc. are represented as places, where the tourists enjoy them self, there is no mention of any locals. On the webpage the Finns are represented as something completely irrelevant, as there are no mentions of them, where in the articles they are mentioned as a part of the attractions; either as familiar or as exotic (Nelson, 2005). Either as the familiar aspect where they serve a function, like a barista in a coffeehouse, or the exotic as a part of the attraction, e.g. Santa's helpers, also described as artificial by Nelson (2005) or in the Finnish sauna, being a symbol of true Finns – the authentic experiences of how Finns are (Nelson, 2005). Ritchie et al. (2005) state the only knowledge the tourists have of the locals comes from the media (Ritchie, et al., 2005) and the articles about how the Finns care about their sauna present one of the only stories about the Finnish population, seen as locals and not as a part of a TA.

The webpage is mainly focusing on nature; ice sauna, northern lights, trekking and rock-climbing. The only mentions of Helsinki on the webpage are one about winter in Helsinki, one about taking a tram to see the attractions and one about the culinary experiences. There are no specific mentions of these attractions except for Suomenlinna, which is technical, an island outside Helsinki. In the articles however Kalliomäki (2016) is advertising Helsinki as the perfect metropolis, if you come for “exclusive shopping or art” (Kalliomäki, 2016 A). This sentence “if you come for shopping or art” is indicating that shopping and art are good reasons to visit Helsinki, but there is nothing about the architecture, design or the history in Helsinki. For some reason Kalliomäki decided to focus on shopping and art, despite it is apparent in my findings that Helsinki has more to offer. An article in Ekstra Bladet “4 awesome cities for the solo trip”, implies that Helsinki is for solo travellers, not families and groups of friends. However, this is disproved in the other articles, where Helsinki’s design district is being advertised and where Finnish culture is recommend to be experienced through a trip to the sauna in the middle of Helsinki. There is an opportunity for Finland here to build on the content of the articles and show that they do have a sauna culture you do not find elsewhere and that Helsinki’s design district is one of its kind and truly deserving the title it got back in 2012. They are TAs that are different and could be a part of a future development of Finland. However, the Finns are modest people and it could be that they see it as bragging, when advertising their design title from 2012 and their many museums. The nature is not something the Finns have generated, it is just there and it can be argued that this is why they find it easier to advertise it. This topic would need more research, as the statement is based on research and finding for this project.

In an article from Politiken it is stated, “design is a part of the Finns’ DNA” (Olsen, 2017), as they after the war and their newfound independency had to create their new identity and one way to do so, was through design (ibid). The art and design attractions in Finland are not advertised at all on the webpage, which presents a wonder. Nelson (2005) explains that the “attention to, and exclusion of, certain destination attributes (...) can play a part in how destination promotions are perceived.” (Nelson, 2005, p. 133). In the art and culture section, it is apparent that Finland has such attractions, the articles are filled with stories of music, art, design and great artists contradicting that Finland is not just nature. Nevertheless, despite this there are no mentions of art and design attractions on the webpage. The recommendation of taking a tram around the city to see attractions, which did not seem important enough to mention, is not exactly intriguing, and certainly not anything that would be the primary reason for travelling.

“Without a strong positive image, a destination will not capture the imagination of potential tourists (...)” (Dredge & Moore, 1992, p. 19). Helsinki placed itself on the world map in the last year, as it became the Design Capital of the World in 2012 and was named creative design city by UNESCO in 2014 (Kalliomäki, 2016), but nothing is mentioned about design in Helsinki on the stopover program webpage. There are discrepancies in how Finland is represented in the articles and how the webpage represents Finland. By leaving it out, Finland is perceived as a country of only nature experiences, which does not set Finland apart from Norway and Sweden. This presents a challenge for the future. As a stopover program, the nature might be enough as the primary nuclei, but seen from a Danish perspective, where Sweden and Norway can offer the same, it would be recommended that Visit Finland and Finnair adjust their nature narratives and express that Finland also has attractions within design, culture and art to offer.

Each of the texts and stories are not including a fabula, as fabula is a fluid memory that changes, when more stories are known about the destination (Edelheim, 2015). It builds up from story to story; it is abstract and constantly changing in the mind of the tourists. At this point in the project, no more can be known about Finland. The fabula will therefore be presented here, based on the many narratives of the project. The fabula is not final, it will be reformulated as new texts are reinterpreted (Edelheim, 2015) or new texts are read. The fluid memory of Finland is that it is filled with trees and lakes, that nature is their best TA and that the many non-nature TAs in the cities seem to be forgotten by Finland.

## 6. Conclusion

This project has analysed and discussed the narratives in Finnish tourism. Furthermore, the stories have been deconstructed to see how they represent Finland. Lastly, there has been opened up for what challenges and opportunities are existing for the future of Finland as a tourist attraction.

The current narratives in Finnish tourism are described through different stories. The biggest narrative on the Stopover Program webpage is the nature narrative. Finnish nature is seen as the biggest TA and the stories of trekking and exploring the Finnish nature are many. The nature attractions are presented in both summer and winter; however winter is the most highlighted season. In the Danish newspaper articles, however, there is just one nature-based story; winter adventures in Finland.

The biggest narrative in the articles is the art and design-narrative. The articles are highlighting the bigger TAs such Helsinki design district as well as smaller stories of Finnish authors and artists. The articles tell many stories about Finnish art, design, music and literature. This narrative is not to be found on the webpage at all.

The narrative, which is found in both the articles and on the webpage, is the cultural-narrative. Finnish culture is presented through Finland's supreme ice hockey team, their beloved Moomins by Tove Jansson as well as the importance of and their love for sauna. The stories are primarily presented in the articles, as only the Moomins and the sauna are also a part of the webpage. The last narrative is the tourism-narrative, which is based on findings of the many stories about Santa Claus, Moomin World as well as small stories about Finnish cities. The story of Santa Claus and Moomin is one the stopover program presents, besides the nature narrative. The story of Santa Claus living in Lapland is also present in the articles, where it led to debates about the location of Santa Claus' home, which shows that Finland is building on an already existing story, claiming it to be their own, instead of creating new attractions. This is a challenge for the future, where Finland, as a relatively new country, needs to create their own stories, to set them apart from other destinations.

The presentation of Finland through the webpage represents Finland as a destination, where nature is the most important aspect, as it is unique to their country. The many experiences in nature; swimming, blue berry picking and the beautiful winter landscape with Northern lights

seem to be advertised as the only reasons to visit Finland. The lack of design, culture and art represents Finland, as a country that truly believes that their nature is their best aspect and that other aspects are not as interesting, important or unique. The Finnish nature is being represented as something extraordinary, despite the fact that Norway and Sweden offer very similar surroundings. You get a sense in the video and on the webpage of being far out in nature, far away from the civilization. Finland is missing *that* attraction, *that* narrative, which will set them apart from their neighbours. No one knows much about Finland besides the fact that Finland has many lakes and many trees and that makes it difficult for Finland to present itself, when it is not acknowledged as an interesting tourist destination. The effect the nature-stories are supposed to generate is lacking, as Finland is trying to create stories out of nothing, just the empty nature space.

The articles are representing a much more diverse Finland, a destination where culture, art, design, sport and tourism are important factors. The Finnish population are presented as important to tourists and a part of the Finnish culture. The Finnish culture is similar to the Danish, the literature, music and design is being compared to what Denmark has. The many comparisons are indications that to represent Finland in Denmark, it is necessary to have an acknowledged destination to which Finland can be compared. The findings show that Lapland and the Finnish nature are the primarily TAs, as the webpage only focuses on the nature, the snow and the northern lights. The articles are presenting all the other TAs Finland has to offer; the architecture, Helsinki, Turku and Tampere as well as stories of Sibelius' music and Finnish ice hockey.

The geographical distance between Denmark and Finland is a future challenge for Finland in developing as a tourist attraction, as Norway and Sweden is closer to Denmark and as long as Finland does not set its tourist attractions aside from the neighbours, Sweden and Norway will keep winning 'the battle' of the Danish tourists. Another challenge is that Finnish art, design and culture are being presented in Denmark, but somehow the right advertisement for those attractions is still lacking, Finland is in need of their big own attraction - their own story. Finland is being represented as this open space of nature, where the only stories they have as their own are Santa Claus and the Moomins. The stopover program is aiming to change the narrative and perceptions of Finland by reforming expectations and awareness. However, they are lacking a



stronger brand than their unique nature to bring awareness to themselves - even if their hope is just to be a stopover destination.

There are also opportunities in the Stopover Program that in the future could be transferred into advertising Finland's tourist attractions to the Danish tourists. As art, culture and design are already presented in Denmark through the newspapers, Finland can aim to adjust the image Danes have of Finland; the land of a thousand lakes, Santa Claus and snow and instead present the many attractions that their cities offer, both cultural and historical.

It can based on the findings be concluded that the way Finland is represented in Denmark, is not the same way Finland is representing itself. It would be recommend that Finland adjust their narratives from primarily being nature narratives to also including their many art, design and cultural attractions. Finland is still a relatively new country, with only 100 years of independence, which is a challenge as it might still be finding itself, finding the stories that later can represent Finland, as more than just the home of Santa Claus, Moomins and lot of empty space filled with trees and lakes.

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## 8. Appendices

### Appendix A

List of articles collected via infomedia.dk

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- Aagaard, J., 2017. Få flere oplevelser på ferien. *BT*, 26th of February.

## Appendix B

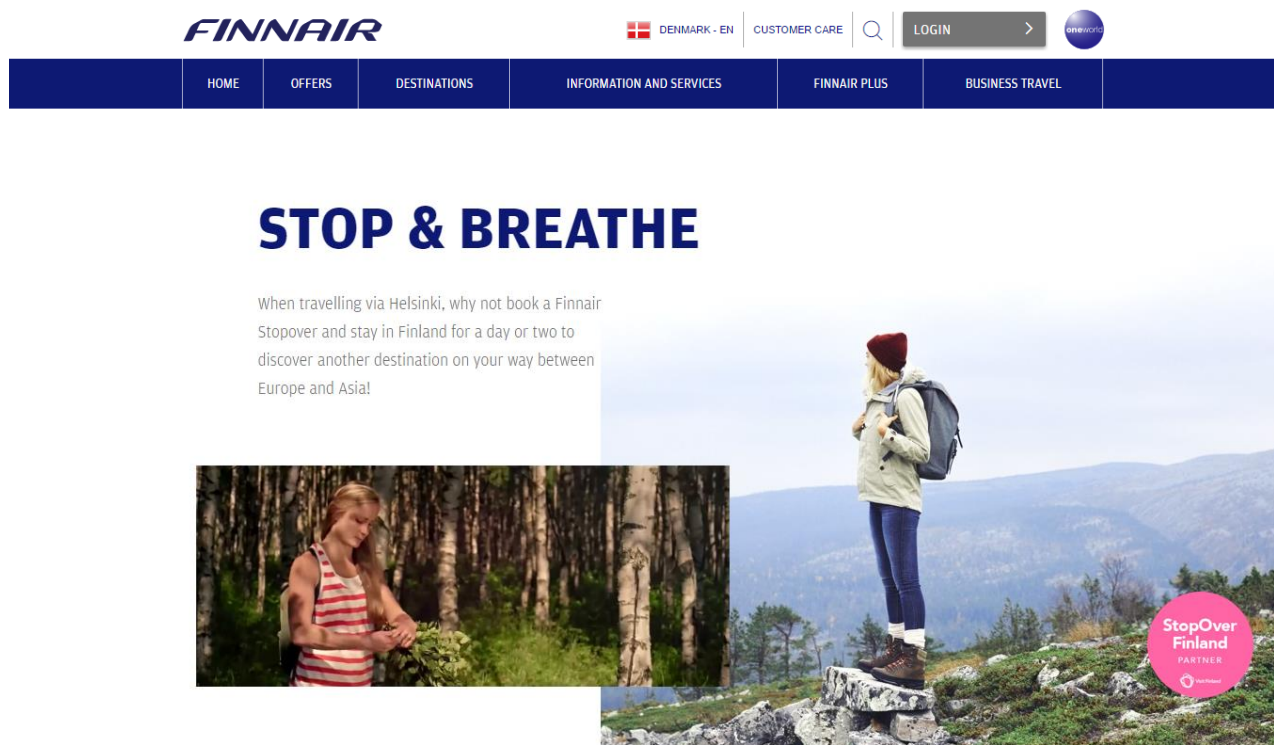
Screenshots of Finnair's front page.

The screenshot shows the Finnair website's front page. At the top, there is a navigation bar with the Finnair logo, a language selector (DENMARK - EN), a search icon, a LOGIN button, and a oneworld logo. Below the navigation bar is a main menu with links: HOME, OFFERS, DESTINATIONS, INFORMATION AND SERVICES, FINNAIR PLUS, and BUSINESS TRAVEL. The main content area features a large banner for the 'SHORT NORTHERN ROUTE BETWEEN EUROPE AND ASIA' with a 'BOOK NOW' button. To the right of the banner is a pink box with the text 'Flight to BANGKOK from 4,995 DKK'. Below the banner is a flight booking form with tabs for 'BOOK FLIGHTS', 'CHECK-IN', and 'MANAGE BOOKING'. The 'BOOK FLIGHTS' tab is active, showing options for 'ROUND TRIP', 'ONE-WAY', and 'STOPOVER'. The 'STOPOVER' option is selected. Below the options are input fields for 'FROM' and 'TO' (labeled 'WHERE WOULD YOU LIKE TO GO?').

This screenshot shows a detailed view of the Finnair flight booking form, specifically the 'STOPOVER' section. The 'STOPOVER' option is selected under 'Type of stopover trip:'. Below this, there are radio buttons for 'RETURN' (selected) and 'ONE-WAY'. The form includes input fields for 'FROM' and 'TO' (labeled 'WHERE WOULD YOU LIKE TO GO?'). Below these are fields for 'DEPARTURE' (12.05.2017) and 'RETURN' (13.05.2017). A question 'When do you want your stopover in Helsinki?' is followed by radio buttons for 'OUTBOUND JOURNEY' (selected) and 'RETURN JOURNEY'. Below this is a question 'How many days will you stay in Finland?' with a minus button, 'SAME DAY TRANSFER', and a plus button. A large 'CONTINUE' button with a plane icon is at the bottom. A tooltip box with the text 'Don't know what a stopover is?' and a 'FIND OUT MORE' button is overlaid on the form.








Screenshot of the stopover program front page.



Screenshot of the stopover program front page.

## HOW TO BOOK YOUR FLIGHTS


Below you can book flights to the destination of your choice with a stopover in Helsinki on the way. Just follow these steps:


-  1. Choose your departure city and your final destination.
-  2. Choose whether you want to stopover on the outbound or return journey.
-  3. Choose how long you wish to stopover in Finland - from 5 hours up to 5 days.
-  4. Proceed to booking and you will directly see the available flights and the final ticket price.
-  5. Find and purchase activities at our stopover partner's website at [www.finlandtours.fi](http://www.finlandtours.fi)


☐ ROUND TRIP ☐ ONE-WAY ☒ **STOPOVER** [OTHER OPTIONS](#) ?


Type of stopover trip:

☒ **RETURN** ☐ ONE-WAY

 **FROM**

 **TO**  
WHERE WOULD YOU LIKE TO GO?

 **DEPARTURE**  
10.05.2017


 **RETURN**  
11.05.2017

When do you want your stopover in Helsinki?

☒ **OUTBOUND JOURNEY** ☐ RETURN JOURNEY

How many days will you stay in Finland?

**SAME DAY TRANSFER**

**CONTINUE** 

Screenshot of the stopover program front page.

## WHAT TO DO DURING A STOPOVER?

Here are a couple of activity suggestions for your stopover in Finland. Click the link to read more and to book your stopover package.

**1 NIGHT IN HELSINKI**  
from **€135**

**HELSENKI AND TALLINN**  
from **€440**

**RELAX IN KOLI NATIONAL PARK** from **€890**

**RELAX BETWEEN FLIGHTS**  
from **€95**



By clicking on any of the banners you will be directed to our stopover partner Primera Holidays' website where you can find all the available stopover products. The content on the partner website is in English.

## READ MORE ABOUT PLACES TO VISIT IN FINLAND

**Experience the ice sauna in Finland**  
[Read article >](#)

**Helsinki's great winter escapes**  
[Read article >](#)


**Chasing the Northern Lights**  
[Read article >](#)

**Trekking light through Finnish Lapland**  
[Read article >](#)

**Olhava, the rock climbing mecca of Finland**  
[Read article >](#)


**A coastal haven in Porvoo, Finland**  
[Read article >](#)

## TIPS FOR YOUR STOPOVER FROM FINNAIR STAFF




– If you're looking for a fast and affordable way to enjoy a stopover and you only have a day to spend, go for a Helsinki region day ticket (price right now is €12). It's valid for the newly opened airport train and also on all other means of transport in the Helsinki area. You can use the same ticket for the ferry to the fortress island of Suomenlinna, a UNESCO World Heritage Site right in front of Helsinki, or go around the city on board tram number 2, which goes past all the major sights.

Mila,  
Internet Sales Manager



– My suggestion is to leave the planning to us and just enjoy Finland without any hassle! Check the Finland Tours' stopover packages at [www.finlandtours.fi](http://www.finlandtours.fi) as they offer the easiest way to get to know different parts of Finland. You'll find tailored options for daytrips in Helsinki or even to Tallinn, as well as longer stays including a visit to the Moomin world in Naantali or the beautiful archipelago area, which by the way is the biggest in the world.

Anssi,  
Head of Travel Products



– I'm passionate about food and I think Helsinki is packed with fantastic restaurants, but don't stop there. You can find great food and culinary experiences all over Finland; check for example the food walk in Turku, or if you are thinking about going to Lapland, you just have to try the tasty reindeer meat with mashed potatoes and lingonberries.

Heidi,  
Marketing Manager

Screenshot of the stopover program front page.



**JUST LOOKING FOR A HOTEL?**

City, Region, Country, Landmark, Hotel, District

Check-in date      Check-out date

**SEARCH**

**SEARCH**

**CHECK-IN ONLINE**

**FOLLOW US**

- Facebook
- Instagram
- Twitter
- Customer service on Twitter
- Finnair Blog
- YouTube
- Newsletter
- Mobile application

**OTHER SITES**

- Finnair for corporates
- Finnair Easy
- Finnair Group
- Vacant positions
- Corporate responsibility

**TRAVEL EXTRAS**

- Extras for your flight
- Hotels
- Car rentals
- Book tours and activities

**CUSTOMER SERVICE**

- Online help
- Contact us
- FAQ
- Manage booking
- CoBrowse

**ALL DESTINATIONS**

**ALL TRAVEL GUIDES**

**ONEWORLD**

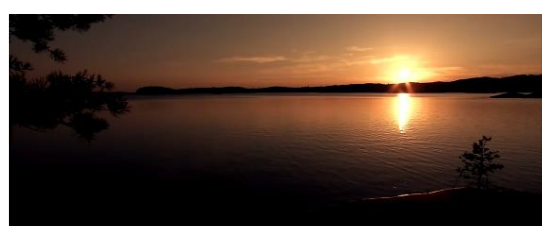
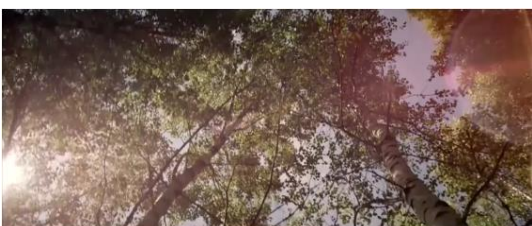
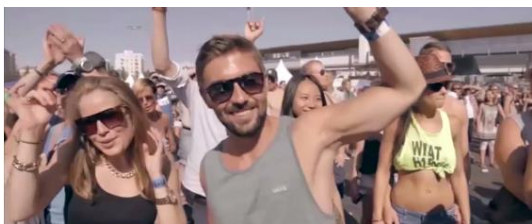
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AS SELECTED BY OUR PASSENGERS  
**THE BEST AIRLINE IN NORTHERN EUROPE**  
 2010, 2011, 2012, 2013, 2014, 2015, 2016



## Appendix C

### Still images of the Stopover Program Video



Still images of the Stopover Program Video

