

THE ROUTLEDGE HANDBOOK OF NATURE BASED TOURISM DEVELOPMENT

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Chapter 12

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A case study on using methodological layering of
art-based methods

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12

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Challenges and opportunities of tourism development in Finnish Lapland

Finnish Lapland is a popular nature-based tourism destination known for its vast wilderness areas and many nature reserves. This image does not come, however, without its challenges. Tourism in the region is highly seasonal, with winter being the peak season. This seasonality brings its own problems, which are mainly socioeconomic. For many inhabitants, tourism offers only seasonal business and job opportunities. Climate change has shortened the peak season, which is also insecure due to fluctuating snow conditions. The regional tourism strategy aims at year-round tourism (Regional Council of Lapland, 2019).

Promoting the region as a wilderness may give tourists a false impression of an ‘empty’ space, a ‘no-man’s land’, where they are free to do whatever they want because there are no humans living there. This ‘wilderness’ is, in fact, a cultured landscape for the local people (Olsen et al., 2019, p. 13; Sámediggi, n.d., p. 20), full of meaningful places that play important roles in their lives. This is especially so for the Indigenous Sámi who have lived in the area for thousands of years, but it is also a cultured landscape for the local Finns. Reindeer herding is a traditional nature-based livelihood for both the Sámi and the Finns. Regardless of ethnic background, many inhabitants spend a significant amount of time engaging in nature-based activities, such as picking wild berries, fishing, hunting, skiing, or snowmobiling. Nature is, thus, an important part of the local cultures. Culture is understood here as a way of life, including all material and non-material elements connected to it. These elements make up a shared system of meanings through which the members of the culture make sense of their lives and the world (see Hall, 1995, 2000; Hannerz, 1999; Macnaghten & Urry, 2001). Many tourists do not recognise the cultured nature of the ‘wilderness’ and behave irresponsibly with

negative effects on local wellbeing (see Alaristo, 2021; Kugapi, Höckert, Lüthje, Mazzullo, & Saari, 2020; Sámediggi, n.d.).

Dividing the world into nature and culture is a western custom, whereas in the Sámi worldview there is no distinction between them (Valkonen & Valkonen, 2014, pp. 30–31, 38; Valkonen & Valkonen, 2018, p. 22). A close, sustainable relationship with nature is commonly seen to characterize Sámi and other Indigenous cultures, and this special nature relationship plays an important role in Indigenous Sámi identity constructions and Sámi politics. The Sámi's relationship with nature is concrete, practical, and anchored to certain places and local environments with special meanings to them in their individual daily lives and practices (Valkonen & Valkonen, 2014).

Although nature remains the chief attraction in Finnish Lapland, tourists are increasingly interested in local ways of life and authentic cultural experiences. The interrelatedness of nature and local cultures could be developed into more culture-based tourism products (Kugapi et al., 2020, pp. 17–18; see also Brattland et al., 2020, pp. 15, 26). Such a shift would make the cultured nature of the 'wilderness' more visible to the tourists and offer an opportunity to educate them about local cultures and nature, which might lead to more respectful behaviour toward both (see De Bernardi, 2021). In Norway, Sámi guides have noticed that explaining the principles behind their nature use as part of the Sámi worldview gives an added value to the tourists' experience (Brattland et al., 2020, p. 23). Kramvig and Førde (2020, p. 5) have described storytelling as a way to translate traditional Sámi knowledge to tourists and a tool to 'encourage tourists to develop a sense of responsibility for the conservation of the destination'.

It can be difficult for local people to see the value of their everyday life as a tourism product or service. Sensitivity and open discussion within the local community are needed to decide which parts of local life can be shared with tourists and which not. From the point of view of social and cultural sustainability, it is essential that the local community can itself decide how its culture(s), lands, and waters are used in tourism (see Brattland et al., 2020, pp. 8–9, 18–19, 27–29; Hurst, Grimwood, Lemelin, & Stinson, 2020, pp. 10–11; Kugapi et al., 2020, pp. 8, 24).

Art-based methods (ABMs) have proved powerful in various realms of research for offering abundant forms and approaches (Coemans & Hannes, 2017) to engage with communities, particularly certain marginalized and vulnerable groups (Redwood, Gale, & Greenfield, 2012); to support participatory development (Seppälä, Sarantou, & Miettinen, 2021); and to empower individuals. Traditional research methods are less effective in engaging such groups as they are often rigid because they are not culturally neutral, and are, therefore, likely to encounter obstacles during the research process. Art-based methods allow more creativity and flexibility for creating suitable approaches that are culturally tuned and sensitive to participants' values and beliefs (Redwood et al., 2012). For instance, Miettinen, Erkkilä-Hill, Koistinen, Jokela, and Hiltunen (2019) have introduced how the creative tourism landscape in Lapland was constructed using creative and cultural activities. The activities are tools to enable creative participation amongst tourists and local communities to increase art, creativity, and innovation in tourism activities in the Arctic. Relatively limited work has used ABMs to engage local stakeholders in tourism development. This chapter introduces how methodological layering of ABMs was used in Utsjoki – a nature-based, remote, Sámi-populated site – to engage the diverse local stakeholders in sustainable cultural tourism planning and development. We offer methodological reflection regarding the role ABMs played in fostering stakeholder engagement and the lessons learned from the use of ABMs.

Participatory methodologies for tourism development

Prior work of relevance to our area of research falls into participatory methodologies for tourism development and studies that have utilized art-based and service design methods for stakeholder engagement and community work.

Participatory tourism planning methods

Much has been written about participatory tourism planning and development. The core aim of the participatory approaches is to ‘guarantee local communities’ active involvement in their own development’ (Höckert, Kugapi, & Lüthje, 2021, p. 15). As cultural tourism development in Utsjoki in its planning phase, we wanted to gain an understanding of the latest methods used to engage local stakeholders in planning tourism development. For this purpose, we conducted a systematic review (see Kim, Bai, Kim, & Chon, 2018) of participatory tourism planning cases recently reported in peer-reviewed publications in Scopus. As the use of the terms planning, design, and development overlaps in tourism research literature (see e.g., Ferraro, Schilling, Baeza, Oms, & Sá, 2020, p. 500), who speak of designing a strategic development plan for tourism), we used the following search words: ‘participatory’ and ‘tourism’ and ‘planning’ or ‘development’ or ‘design’ and ‘methodology’ or ‘method’. We did not focus solely on Indigenous cases, as Utsjoki is multi-ethnic. We searched for both cultural tourism and nature-based cases, as Utsjoki has a mixture of both.

The search resulted in 338 publications. We reviewed the abstracts of 160 recent articles (published between 2022 and 2018) and chose for further review all publications reporting empirical cases where participatory methods were used for engaging local stakeholders in tourism planning. Four potentially relevant cases had to be excluded because no full text was available and two because the full text was not in English. We had 21 relevant cases for full text review. After reading, we excluded three because the methods used were not described in sufficient detail. We, therefore, had 18 cases representing different tourism settings (e.g., rural and urban, cultural and nature-based, Indigenous and non-Indigenous). To categorize the methods used in the articles, we adapted the taxonomy of bottom-up participation tools created by Sève, Redondo Domínguez, Millán Gómez, and Segá (2020) (see Table 12.1). The taxonomy was originally created for urban planning and consists of four categories – tool, duration, place, and purpose – which can be combined in various ways, depending on the planning task at hand. Different combinations of tools result in different methods (Sève et al., 2020).

As can be seen from Table 12.1, in the reviewed planning cases, several participation tools and participatory methods were used per case, and similar tools and methods in different settings. Since planning processes normally have several phases with different aims, this is understandable. In the reviewed cases, the most popular tools were different images and meetings, mainly workshops, which brought stakeholders to discuss, work, and learn together. Images were mainly visualizations and often connected to mappings that were also popular. Images were frequently various kinds of maps. Most mappings were geographical, but sometimes social or systems mappings were used (Bertella, Lupini, Romanelli, & Font, 2021; Boyle, Gallachóir, & Mullally, 2021; Tourais & Videira, 2021). Surveys, interviews, and digital technologies were also commonly used tools. For example, a geographical information system (GIS) was utilized in several mappings, and several surveys were realized online. Writing may have been employed in more cases than indicated in Table 12.1, as it was not always explicitly stated if it was used, for instance, in the workshops or surveys described in the reviewed publications. Various kinds of models and exploration routes were also used, but less frequently. Service design was used in one case (Bertella et al., 2021).

Table 12.1 Participation tools and principal methods used in a set of recently reported participatory tourism planning cases.

Participation tools

Authors	Digital technologies	Mapping	Models	Image	Participative game	Exploration route	Arts and crafts	Meetings and assemblies	Surveys and polls	Interviews	Writing	Main method(s) used
Arbogast, Butler, Faulkes, Eades and Deng (2020)	x	x		x				x	x	x	x	Social design methods, e.g., asset mapping (PPGIS), visualisations
Bertelli, Lupini, Romanelli and Font (2019)		x		x				x			x	Workshop methodology, service design
Bettelli, Orso, Pluchino and Gamberini (2019)				x				x	x		x	Co-design methods: affinity diagram, survey
Bojorquez-Vargas, Pavon and Quintal (2020)		x		x				x			x	Participatory mapping of tourism resources, workshop
Boyle, Gallachóir and Mullally (2022)		x		x				x			x	Participatory network mapping, workshop
Cattaneo, Giorgi and Ni (2018)		x		x						x		landscape mapping
Đukanovic, Živkovic, Radosavljevic, Lalovic and Jovanovic (2021)	x	x		x		x		x	x	x	x	Participatory urban design methods: survey, interview, guided tour
Ferraro, Schilling, Baeza, Oms and Sá (2020)	x					x		x	x			Workshops
Ferretti and Gandino (2018)		x		x					x	x		Choice experiments based on interviews and survey
Fuldauer, Ives, Adshead, Thacker and Hall (2019)	x		x					x		x		Participatory back-casting
García-Ayllon (2018)	x	x		x				x		x	x	Workshops, GIS participatory mapping
Gkoltsiou and Moukiagou (2021)	x	x	x	x		x		x	x	x		Participatory spatial SWOT (GIS)
Gonçalves et al. (2022)			x	x				x	x			Meetings, workshops, survey, modelling
Herrera-Franco, Alvarado-Macancela, Gavín-Quinchuela and Carrión-Mero, (2018)			x					x	x	x		Surveys, workshops, model
Koens et al. (2022)	x		x	x	x			x		x		Serious game
Plieninger et al. (2018)	x	x		x					x		x	Participatory mapping of landscape values and development preferences (PPGIS)
Romão, Seal, Hansen, Joseph and Piramanayagam, (2021)	x								x			Online survey
Sugimoto, Sugino and Hori (2022)	x			x				x	x	x	x	Workshop, survey
Tourais and Videira (2021)	x	x	x	x				x	x	x		Participatory systems mapping

Source: Adapted from Sève et al. (2020).

No participative games, arts, or crafts were used in the 18 reviewed cases. We, therefore, searched separately in Scopus for publications about them. With the search words ‘participatory’ or ‘serious’ and ‘game’ and ‘tourism’ and ‘planning’ or ‘design’ or ‘development’, we found 54 publications. Only one of these publications, Koens et al. (2020), was an empirical tourism planning case with local stakeholders engaged in the planning process. (It is included in Table 12.1) Finding tourism planning cases with ABMs was even less successful. In Scopus, we found three publications with the search words ‘art-based’ and ‘method’ and ‘tourism’, but none of them was about engaging local stakeholders in tourism planning (Rydzik, Pritchard, Morgan, & Sedgley, 2012, 2013; Pipere, Mārtinsone, Regzdina-Pelēke, & Griškeviča, 2020). We also tried two other databases, EBSCO Hospitality and Tourism Complete and Leisure Tourism (CABI), but neither gave us any results. All searches were carried out with publication titles, abstracts, and keywords. Based on these searches, ABMs have been rarely used in tourism research.

Art-based and service design methods for the development of sustainable tourism

Art-based methods utilize creativity and creative thinking as resources that are available and can be used by all of us (Leavy, 2015). These methods can create an opportunity for equal collaboration where all participants can contribute with their existing creative skills and capacities (Shapiro, 2020). Artistic practice can play a valuable role in addressing societal challenges such as inequalities (Sonn & Baker, 2016) through inclusion, social justice through response (Arlington, 2018), and climate change through bringing people together (O’Neill & Smith, 2014) for action. The arts enable civic engagement and social change, mobilizing a variety of actors around a common agenda. Thus, ABMs work well in different development contexts, for example, in developing tourism services. Art-based methods can enable connection, empathy, and self-reflection (Leavy, 2015, 2018). Small local communities at the margins can be vulnerable as livelihoods may be scarce or one-sided and services may be far away. Art-based methods can be useful for working with such communities as they are effective tools in bringing together different identity groups through sharing common cultural experiences and facilitate using various cultural traditions when engaging communities in development work (Huhmarniemi & Jokela, 2020).

We integrated ABMs with service design into the tourism development process. Service design has been utilized as a means of tourism development (Zehrer, 2009). Similar to ABMs, service design methods and tools can be used to promote equality and inclusion (Miettinen & Vuontisjärvi, 2016). Service design is a well-suited approach for tourism development projects due to its user-centredness. This approach can contribute to innovation development and create competitive advantages at both strategic and tactical levels (Wetter-Edman et al., 2014), and create transformational change and, yet, keep in mind the sustainable and human-centred agenda.

Using art-based methods in the Utsjoki living lab

Utsjoki – the northernmost municipality in Finland that belongs to the homeland of the Indigenous Sámi people – was chosen as one of the living labs (Bergvall-Kåreborn, Eriksson, Ståhlbröst, & Svensson, 2009) in the SmartCulTour project, to support the development of sustainable cultural tourism with other living labs across European regions. As a nature-based site, Utsjoki provides many opportunities for tourists to seek authentic, nature-related, and unique experiences. The quietness, Arctic nature, and cultural activities of this region are all significant assets for tourism development. The municipality of Utsjoki has attempted to encourage local tourism companies to develop year-round products to pursue sustainable

tourism development (Municipality of Utsjoki, 2020). Developing cultural tourism could offer a solution since Utsjoki is rich in Sámi culture. There are several cultural attractions, such as the historic church huts and the old Sámi farm Válimaa, which present information on Sámi culture and the way of life in the past. Modern Sámi culture is also visible in everyday life in Utsjoki, and some local tourism companies offer activities where tourists can familiarize themselves with the local Sámi culture. Cultural tourism development has been and still is a sensitive issue in the municipality, as Sámi cultures have been misrepresented and appropriated in tourism development elsewhere in Finnish Lapland for a long time (Kugapi et al., 2020; Saari, Höckert, Lüthje, Kugapi, & Mazzullo, 2020). Cultural sensitivity (Kugapi et al., 2020; Saari et al., 2020; Viken, Höckert, & Grimwood, 2021) – a concept for recognizing and respecting local cultural heritage and cultural differences – should be taken into consideration when developing sustainable tourism, especially when collaborating with multi-ethnic communities and dealing with different cultures. Sámi culture, cultural sensitivity, authenticity, locality, and sustainability are the foundations for every act of development in Utsjoki. Developing tourism in an ecologically, economically, and socially responsible way is part of Utsjoki’s tourism development and land use planning. The aim of developing tourism in Utsjoki is to enhance the vitality of the area by bringing new services and working possibilities. The wellbeing of local people can be enhanced through developing tourism in ecologically, economically, and socially sustainable ways (Municipality of Utsjoki, 2020). Local cultures and nature can be assets for tourism product development, but are also crucial resources for the wellbeing of the local community, towards which tourism products should be respectful.

To develop sustainable cultural tourism in the Utsjoki Lab through a bottom-up approach, we conducted two participatory workshops (see the overview in Table 12.2) with a wide range of stakeholders, including those from local authorities, policymakers, land-use planners, representatives from resident associations, local entrepreneurs from the tourism industry, practitioners

Table 12.2 The overview of the workshops carried out in the Utsjoki Lab.

	<i>Workshop I</i>	<i>Workshop II</i>
Number of participants	On-site: 8 participants in two groups. Online: 4 participants in one group.	On-site: 5 participants in two groups. Online: 4 participants in one group.
Number of facilitators	On-site: 1 facilitator in each group, and 1 researcher observed and took notes. Online: 1 main facilitator, and 1 researcher observed and took notes.	On-site: 1 facilitator in each group, and 1 researcher observed and took notes. Online: 1 main facilitator, and 1 researcher observed and took notes.
Objectives	Engaging the Lab stakeholders in identifying and clarifying the problems and needs regarding (sustainable cultural) tourism development in the municipality Utsjoki.	Collaboratively exploring the potential of cultural tourism in Utsjoki and generating ideas for developing sustainable cultural tourism based on the identified problems and needs.
Stage of the process	Discover → Define	Define → Develop
ABMs used	Opportunity tree	Pictures as probes Multimethod process flow
Service design methods integrated	Sticky notes sorting game	Serious play

from cultural and creative industries, scholars from research centres, and reindeer herders (Li, Miettinen, Luthje, Honkanen, & Björn, 2021). The workshops were carried out in hybrid settings to cope with social distancing during the COVID-19 pandemic. Table 12.2 outlines the ABMs and service design methods implemented as a participatory approach to engage with the local stakeholders. The methods to be implemented in each stage of the cultural tourism development process were chosen based on the well-established double-diamond design model (Design Council, 2005), which consists of four stages – discover, define, develop, and define. As shown in Figure 12.1, a development process of tourism strategies, policies, products, and services was visualized in the Double Diamond Design model for the Utsjoki Lab context. The first workshop in the Lab was positioned at the transition stage between *discover* and *define*, diving deep into identifying problems and needs, and then clarifying the problem definition based on the insights gathered. The second workshop proceeded from *define* to *develop*, where potential solutions to the problem were created collaboratively.

The next section introduces how we implemented each method in the Lab and highlights key findings.

Opportunity tree

The opportunity tree is a collaboration tool initially designed in the AMASS project to enable stakeholders to identify their needs, opportunities, and best practices within their contexts in digital environments (Sarantou, Remotti, Alhonsuo, & Gutierrez Novoa, 2021). We adapted the tool to engage our participants in identifying the problems, opportunities, and good practices around developing sustainable cultural tourism for the Utsjoki Lab. A sticky notes sorting game (Li & Smit, 2021) was used to help identify key needs and problems. First, the participants contributed their insights together on sticky notes, then similar items were grouped together by repositioning the sticky notes and giving a title to each group based on the category they represented. The results created the root of the tree, which represents the primary needs and problems for cultural tourism development in Utsjoki from different viewpoints. Next, the participants were asked to share existing good practices regarding sustainable cultural tourism development. Preparing related practices was assigned to the participants as a preworkshop task. During the workshop, the participants worked together to create a best practice they believed could help address the major needs and problems identified in the root. The best practice served as the trunk of the tree. Building on the insights came from the root and the trunk. The participants identified the opportunities (i.e., branches of the tree) – for example, actions, resources, and people needed to implement the best practice. Lastly, each group presented the results on their tree (see Figure 12.2).

The opportunity tree served as an effective tool for visualization and collaboration. First, it helped to visualize comprehensive outcomes that provided participants with immediate conclusions and results from the group discussions. The results of the roots uncovered the main needs and problems in the Lab area. For example, tourists might not know of every person's rights, such as the free right to roam in the natural land and collect natural products (e.g., mushrooms and berries), provided that they respect nature by not leaving any trash behind and keeping enough distance from local peoples' homes. Trashing and trespassing were revealed as problems for local tourism development. Thanks to the opportunity tree, we gathered useful insights from the Lab stakeholders. Enhancing tourists' knowledge about Sámi culture and giving essential information on how to behave respectfully in the destination were deemed useful for developing sustainable cultural tourism. Informing tourism entrepreneurs on how to handle Sámi culture in tourism was also considered important for protecting the local cultural heritage.

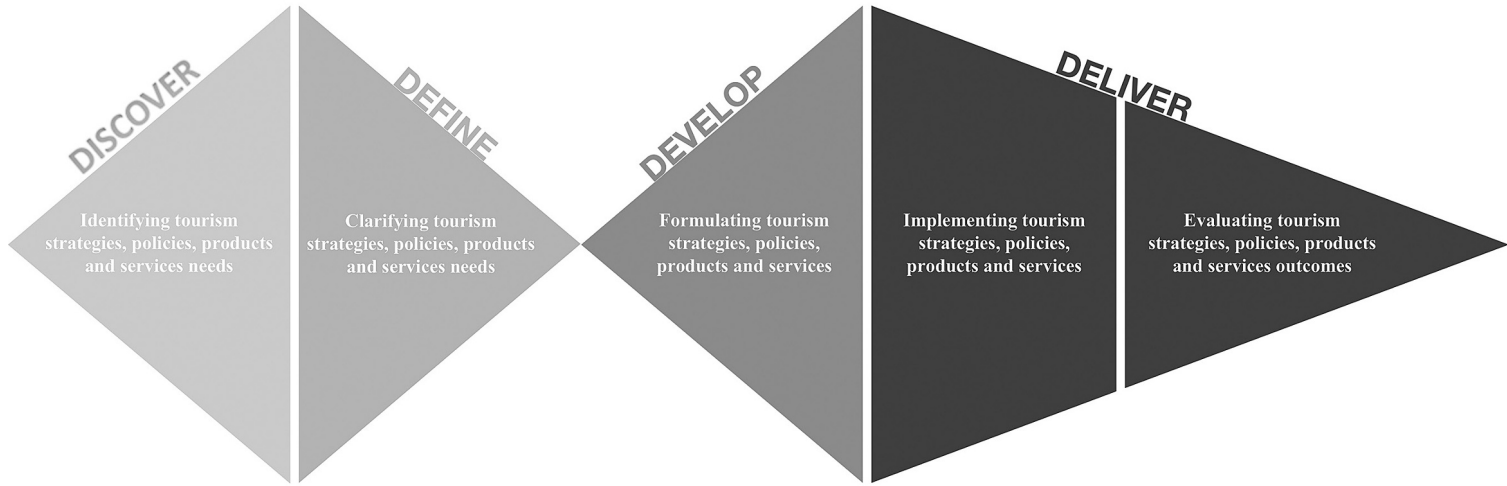


Figure 12.1 The double-diamond design model adapted to the Utsjoki Lab context.

Source: Li & Smit, 2021.



Figure 12.2 A group presenting the results of their opportunity tree in the workshop.

Second, the opportunity tree helped to enhance stakeholder engagement by providing a visual tool with which the participants collaborated and communicated effectively despite representing different interests. There has been a lack of collaboration amongst different actors, especially with land-use plans within tourism and reindeer herding livelihoods (Municipality of Utsjoki, 2020). Therefore, the participants could find it difficult to reach common ground and facilitate coordination amongst themselves. For instance, reconciling new tourism construction and service activities with reindeer husbandry can be challenging. The opportunity tree offered a strategic structure with which they worked together to discuss the needs, problems, existing good practices, and opportunities from different viewpoints. After the workshop, the participants who represented different stakeholders gained a shared understanding and found common interests. Developing sustainable cultural tourism in Utsjoki could bring fresh blood into the municipality's tourism and would support the development of year-round tourism, since cultural tourism is not as seasonal as nature-based tourism. They identified a solution, a mobile application that can guide tourists with all the essential information about Utsjoki and related services in the area.

Pictures as probes

Pictures as probes is a storytelling tool that uses meaningful pictures provided by participants as story props to encourage them to tell stories behind their own pictures (Li & Smit, 2021). Before the workshop, we asked our participants to bring pictures they had taken in the local area that could represent cultural practice, ritual, or place that are educational, creative, aesthetic, emotional, or entertaining. The purpose was to have the participants explore the potential of cultural tourism in Utsjoki based on its definition. This drew on Matteucci and Von Zumbusch



Figure 12.3 A participant showing their picture on the phone.

(2020, p. 19) definition: ‘A form of tourism that in which tourists can engage with heritage, local cultural and creative activities and the everyday cultural practices of host communities for the purpose of gaining mutual experiences of an educational, aesthetic, creative, emotional and/or entertaining nature’. The pictures provided by our participants showed a strong link between nature and the local culture as their pictures and the stories behind them were linked to the local way of life, the unique places in the local area, the local art pieces, and the native animals in nature (see Figure 12.3). The stories told by our participants included the history of the Arctic Ocean, salmon migration, unique vegetation, local cultures, and how the Ice Age has shaped the sceneries in history. It was believed that the stories, culture, and history of Utsjoki could be brought alive through tourism, for instance, by associating the stories with the natural surroundings and enriching the existing tourism products and services.

Pictures as probes was an effective ABM for triggering and eliciting stories from participants. It evoked discussion on how the local landscape could be utilized as a natural platform for learning various stories of the local culture and the knowledge of plants, as those would be educational for tourists who come to experience and learn about Utsjoki and its culture. All our participants related to the uniquely beautiful nature of Utsjoki and the interesting stories shared, which inspired them to use visuals as a storytelling approach to spread information about the existing unique places in Utsjoki to potential visitors. On the downside, facilitating pictures as probes took longer than we initially planned, as several participants ran out of time to tell the stories behind their pictures. One participant did not follow the instructions and showed pictures they wanted to criticize rather than telling stories, which created slight tension in the group. The discussion of the criticized topic was continued in the later workshops and an agreement was reached among the Lab stakeholders.

Multi-method process flow

The multi-method process flow (see Figure 12.4) is a four-step collaboration tool for designing sustainable cultural tourism products and services collaboratively (Li & Smit, 2021). Multiple ABMs can be integrated into this tool to help create innovative ideas for further developing culturally interesting touristic assets and enriching the experience for cultural tourists. It was adapted from the 3S principle of community-based design – storytelling, senses, and



Figure 12.4 The Multimethod Process Flow (Li & Smit, 2021).

sophistication – proposed by Richards, Wisansing, and Paschinger (2018), where stories and senses are employed to design a sophisticated experience for tourists.

The multi-method process flow was employed after the pictures as probes exercise. We asked each group to select a local place with tangible or intangible assets based on which they generated ideas for developing sustainable cultural tourism. We provided a template that included several guiding questions to help them in the idea generation process. As shown in Figure 12.3, the template consisted of a four-step process. The process began with identifying local touristic assets, and then bringing them to life by creating narratives behind the assets based on the existing local culture. Next, ideas were generated to provide good sensorial experiences at the places for tourists, engaging any or all the senses. As the last step, the template invited participants to brainstorm on the possible learning experience that could be provided by local individuals, groups, or communities who create and transmit living heritage.

The multimethod process flow served as a helpful tool for developing ideas. It helped to invite creative inputs from the participants who worked collaboratively to explore and discover the potential local assets for supporting sustainable cultural tourism development in Utsjoki. For example, Ailigas Fells – a nature-based site – was identified by our participants as a local place with cultural significance to the local inhabitants, where its cultural importance could be emphasized for tourists. The multimethod process flow also elicited interesting discussions on how to develop tourism in Ailigas Fells in a sustainable way that would lessen the harmful environmental impacts. Our participants pointed out that the basic infrastructure services at Ailigas Fells were still missing and suggested that building guide signs and hiking trails would keep visitors in the guided area. This was believed to be a sustainable way to use the natural resources respectfully. The supporting questions in the template helped our participants to better understand each step and encouraged them to brainstorm in greater depth by providing more open-ended support. By following the steps, they came up with interesting ideas where narratives of the local assets were formulated, along with good sensorial experience and possible learning experience to support the narratives. These ideas had the potential to present a sophisticated experience for tourists. The multimethod process flow evoked discussions regarding the

conflicts on land use between the tourism industry and local reindeer husbandry. Reindeer husbandry is an important livelihood in Utsjoki, which involves a lot of know-how regarding moving around in the hinterlands. Finding a solution to combine reindeer herding culture with nature-based tourism in a sustainable way was brought up in the discussion. Storytelling to enable knowledge of nature conservation and showcase how climate change affects nature, especially in reindeer husbandry, was believed to be one possible learning experience for tourists.

As shown in Figure 12.5, we provided our participants with a set of playful objects (e.g., finger puppets) in the workshop, and hoped to use role play – one form of serious play – as a playful way to encourage them to present their ideas by using the multimethod process flow. Role play helped to create a relaxed atmosphere with much laughter in small groups. By performing the hypothetical concepts created by the participants themselves, using the provided toys, they could envisage what might work well and what could go wrong with their ideas. Engaging different stakeholders who came from the Lab area in serious play allowed for more realistic and holistic views on the social, environmental, and cultural dimensions of the destinations. However, several participants felt shy or embarrassed when asked to role play in a bigger group. Additionally, engaging online participants in role playing without proper tools was problematic.



Figure 12.5 The Lab participants engaging in serious play using finger puppets.

Methodological reflection

In this section, we offer methodological reflections on the roles ABMs played, and the lessons learned from implementing ABMs in the Utsjoki Lab, which may be of use to researchers and practitioners keen to develop ABMs for stakeholder engagement in different realms.

The two-fold role of ABMs

The ABMs generated and collected data with more inclusive and approachable engagement. Using ABMs provided relatively accessible, innovative, and interesting approaches, which engaged diverse stakeholders in tourism planning, including those with no expertise in tourism development. The role ABMs played in the Utsjoki Lab was two-fold. First, ABMs helped to engage stakeholders who came from a multiethnic community to discuss culturally sensitive topics in a collaborative and respectful manner. By using the ABMs, we elicited interesting discussions and insights on, for example, how to combine reindeer herding with tourism and how to represent Sámi culture in tourism in sustainable and respectful ways. In recent academic discussion on cultural sensitivity in tourism, reciprocity and mutuality have been emphasized. Cultural sensitivity can lead to mutual understanding and cultural exchange, which ‘promote equity within partnerships/relationships, as well as create shared values and benefits to all parties’ (Hurst et al., 2020, p. 9; Kugapi et al., 2020, p. 8; Saari et al., 2020, p. 105; Viken et al., 2021). Our contribution was to suggest methods by which this outcome can be attained in practice. Second, ABMs served as a bottom-up agent, through which we shifted our roles as designers toward roles as facilitators of design. In line with the changing roles in design highlighted by Sanders and Stappers (2008), we, as researchers, supported the Lab stakeholders as ‘experts on their destination’ by providing ABMs combined with service design tools and methods to help them in idea generation and expression. We encouraged our participants to take the lead in the design process, working collaboratively on identifying the needs and problems regarding sustainable cultural tourism development in the Lab area, and co-designing solutions.

The ABMs used in Utsjoki are a good addition to the toolkit of participatory tourism planning tools and methods reviewed in our chapter. For example, pictures as probes could be an alternative for GIS-based tourism asset mapping. From the perspective of participation, one can ask who should select the methods used and facilitate their use. Participatory tourism development projects have been criticized for being hosted by outside researchers and developers, leaving local people in the role of guests in their own development (Höckert et al., 2021). In the case of Utsjoki, we tried to follow the guidelines of Koster, Baccar, and Lemelin (2012) and employ a local person in our team to plan and run the Lab workshops, but, unfortunately, we could not find anyone for the work. Instead, we planned the aims and contents of the Lab workshops with the project manager of the local tourism development project, but the specific tools and methods used were selected by us, outsider researchers. On the other hand, our outsider presence may have contributed to a respectful discussion between the local stakeholders in the Lab.

There is a vast array of participatory tourism planning methods that can increase inclusivity in tourism development. As Höckert et al. (2021) have suggested, the roles of the ‘host and guest’ or ‘teachers and learners’ could constantly change during the development process to improve cooperation and team spirit and create reciprocity between the participants. In the Utsjoki Lab, helped by different participatory methods, the participants were encouraged to talk about local development needs and cultures, which gave them the role of ‘teacher’ and allowed discussion and decision-making about different development measures. As can be seen

from Table 12.1, creative methods such as visualizations and images are commonly used in participatory tourism planning and also evoked discussions in the Utsjoki Lab. Without testing, it is impossible to identify which methods are best suited in which local context. The ABMs used in the Utsjoki context worked well, and, thus, we recommend also testing them elsewhere for discussing local development needs and strategies and for developing new tourism products in culturally sensitive ways. According to recent studies (Brattland et al., 2020; Hurst et al., 2020; Kugapi et al., 2020; Olsen et al., 2019; Saari et al., 2020; Viken et al., 2021), local participation and cultural sensitivity are needed in sustainable tourism planning and development in the Arctic, especially when dealing with tourism in Indigenous lands and waters or drawing on Indigenous cultures. However, this need for local participation and cultural sensitivity is also true for other local people, places, and cultures. When properly facilitated, the ABMs we suggest here can also help in tourism planning and development work beyond the Arctic.

Lessons learned

Art-based methods can offer benefits in the Indigenous agenda on participant engagement, relationship building, Indigenous knowledge creation, capacity building, and community action (Hammond et al., 2018). In the Utsjoki Lab, bringing different stakeholders to the same table to discuss the development of local tourism was already a significant starting point as it was not always easy. It is imperative that the study is relevant and interesting to the local community per se (Smith, 2013). Using ABMs to give voice to different stakeholders to express their needs and include their view of implementation was at the heart of our study. One promising opportunity we saw in our practice was the layering of different ABMs with other data collection methods to facilitate deeper understanding for the research participants. Having acknowledged that ABMs often generate ‘interesting types of data’ that can be difficult to interpret (Coemans & Hannes, 2017, p. 41), we combined ABMs with service design methods in the project to create dialogue, which enabled alternative ways of expressing needs while also embracing differences. The methods also enhanced engagement by building shared understanding among the participants and between the participants and researchers. When multi-methods are applied collaboratively and practiced with care, a multimethod process flow can emerge, integrating ABMs with established methods—the 3S principles of community-based design, for example (Richards et al., 2018).

The ABMs we created were not rigid, but rather flexible and adaptable. We, therefore, encourage the creative use of ABMs. For example, the multi-method process flow (see Figure 12.4), a stepped approach to incorporate multi-methods including ABMs, is a practical tool for workshop facilitation, but care is needed so this approach does not become rigid and compartmentalized. Strong connections between the four phases should be maintained to ensure flow, offering participants flexibility to move between the phases. Just as steps can lead down, they can also lead up, and so forth. The interconnections between multi-method approaches are important as they connect different processes within the research. It is, however, important that participants clearly understand the purpose of the different tools and methods used to engage in the co-design process.

Although the findings of ABMs in our study were positive, our work was limited by the small sample size. However, every participant in our study represented a key stakeholder in the case area. We believe they were the experts on their destination and could contribute valuable empirical insights and expertise on culturally sustainable tourism development in Utsjoki. The diversity of the sample participants gave solid indications for deepening our knowledge of the

Lab area from wider perspectives. The short-term duration of the study may not have been sufficient to assess the ABMs comprehensively. ABMs are not suitable for all and are not culturally neutral, as arts are perceived differently by individuals. We encountered several challenges while implementing ABMs in the workshops. For instance, some participants could not relate to the metaphor of arts and found some tools and methods too naïve. One reason for this is that the workshop facilitators who had no strong artistic background were not methodologically equipped to guide these arts-based processes (Coemans & Hannes, 2017). Arts offer a myriad of powerful ways to express and understand oneself. For example, using local and meaningful pictures collected by the participants as probes for storytelling helped to elicit stories from the participants. However, without an experienced facilitator, there is a risk of causing a conflict as various issues are expressed from different perspectives. Another challenge was the hybrid facilitation of the workshop due to COVID-19 restrictions. We lacked experience in remote facilitation and encountered technical challenges in facilitating the virtual workshops. The online participants could not use some methods in the same way as the on-site participants. In future work, creating ABMs for the social distancing era would be a timely topic to pursue.

Conclusion

We have illustrated how ABMs were used in Utsjoki – a nature-based living lab – for fostering stakeholder engagement in sustainable cultural tourism development. The value of ABMs for stakeholder engagement in a multi-ethnic community was clear in our study. We provided methodological reflection while implementing the ABMs, highlighting the roles they played and the lessons we learned. Although our findings on the ABMs created within the project were encouraging in this study, ABMs are not a ready-made panacea for all colonized ills, and they still need to be validated and expanded through more thorough investigations. Through the methodological layering of ABMs, we hope to provide different means for communities to express needs, embrace differences, and enhance engagement. We suggest tailoring these ABMs as a starting point for further research in needs-specific contexts.

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