

## **Service Design for sustainability:**

Finding best practices for culturally sustainable  
tourism in small and medium enterprises

Emmanuel Tauch

Master's thesis

Service Design / Arctic Art and Design program

Spring 2021

## **University of Lapland, Faculty of Art and Design**

Author: Emmanuel Tauch

Title: Service Design for sustainability: Finding best practices for culturally sustainable tourism in small and medium enterprises

Degree program / Subject: Arctic Art and Design / Service Design

The Type of the work: Master's Thesis

Number of pages: 96/242 (Appendices)

Year: 2021

### **Abstract**

The global tourism industry is steadily growing and increasingly affecting not only the physical, but also the cultural environments of the tourism destinations. The amalgamation of cultures happening as a result of globalisation is particularly threatening for small or remote cultures, that are often at the centre of the local tourism. Most tourism businesses are SMEs owned or managed by entrepreneurs with little formal management education. Finally, the opinions of tourism researchers and practitioners diverge on many key issues, which hinders fruitful cooperation, and the current research on sustainable tourism is mainly focused on ecological, rather than cultural sustainability. These factors converge to make cultural tourism a delicate business, the challenges of which SME entrepreneurs are rarely able to meet.

It was the aim of this thesis to help fill the gap in the research on culturally sustainable tourism, and to contribute to a better cooperation between tourism professionals and researchers, by investigating the stated problems and presenting results and recommendations useful to both tourism entrepreneurs and academics.

The research questions (What are best practices in culturally sustainable tourism for SMEs? How can service design be employed by entrepreneurs, to identify/implement and enhance these best practices in their businesses?) were answered using a qualitative survey and laboratory ethnography in the form of collaborative service design workshops, and analysing the results using the theoretical framework of the thematic literature review.

While the research showed that environmental sustainability issues resulting from tourism are seen as more pressing than cultural ones, it also confirmed that types of sustainability such as economic, ecological, or cultural sustainability cannot be observed in isolation from each other. What is more, it was found that measures to promote ecological or economic sustainability can be adapted to support cultural sustainability. The research also yielded five areas of best practice in cultural sustainability for tourism SME owners to adopt in their businesses. Finally, this thesis proved that service design is suited both for identifying sustainable best practices, and for managing a tourism business sustainably.

Keywords: Cultural sustainability, sustainability, cultural capital, tourism SME, sustainable tourism, service design, service dominant logic.

## Contents

1. Introduction .....	7
1.1 Main Topics .....	7
1.2 Background .....	9
1.3 Statement of the problem .....	10
1.4 Research questions and methodologies .....	11
1.5 Ethical considerations .....	11
1.6 Significance and limitations of the study .....	12
2. Literature review .....	14
2.1 Tourism research and cultural sustainability .....	14
2.1.1 Tourism research on sustainability .....	14
2.1.2 Cultural sustainability .....	18
2.1.3 Cultural capital .....	18
2.1.4 Cultural sustainability in tourism .....	21
2.2 Strategic management of tourism SMEs .....	23
2.2.1 Fostering innovation in SMEs .....	23
2.2.2 Managerial philosophies in tourism SMEs .....	25
2.2.3 Open innovation and customer integration .....	26
2.2.4 Business cooperation and destination management .....	26
2.3 Tourism SMEs as a workplace .....	28
2.3.1 Team dynamics .....	28
2.3.2 Strategic workforce management .....	28
2.3.3 Working conditions in tourism SMEs .....	29
2.3.4 Role of owner/manager in tourism SMEs .....	30
2.4 Customer interaction in tourism SMEs .....	30
2.4.1 Perceived value and customer experience .....	30
2.4.2 The value promise in marketing .....	31
2.4.3 Customer interaction as an experience producing activity .....	32
2.4.4 The customer as the primary source of data .....	33
2.4.5 Embracing the advantages of being an SME .....	34
2.4.6 The empowerment of customers .....	35
2.5 Service design for tourism businesses .....	36
2.5.1 The service dominant logic .....	36
2.5.2 The user centred logic .....	37
2.5.3 Business to business cooperation under a service dominant logic .....	37



2.5.4 The service design process.....	38
2.5.5 What can service design do for entrepreneurs?.....	40
2.5.6 Marketing through social media and storytelling.....	41
3. Methodology.....	42
3.1 Methodological approach.....	42
3.2 Research Design.....	42
3.3 Methods of data collection.....	45
3.4 Justification of the methodology.....	52
3.5 Methods of analysis.....	53
4. Discussion.....	55
4.1 The ecosystem of sustainability.....	55
4.2 The community-centred Approach.....	56
4.3 Initiative and innovation.....	57
4.4 The stakeholders.....	58
4.5 The empathy maps.....	59
4.6 The customer journey map.....	63
4.7 The five whys.....	65
4.8 The human-centred innovation statement.....	68
4.8 The 101 ideas.....	69
4.8.1 The top three.....	69
4.8.2 The 75 ideas.....	73
4.9 The best practices.....	83
4.9.1 Cultural tourism.....	83
4.9.2 Community and cooperation.....	84
4.9.3 Management, marketing, and sustainability.....	86
4.9.4 Sustainable services.....	87
4.9.5 Customer-oriented management.....	88
4.9.6 Throsby's factors of cultural sustainability.....	89
5. Conclusion.....	91
5.1 Results.....	91
5.2 Methods.....	93
5.3 Recommendations.....	94
5.3.1 Recommendations for researchers.....	94
5.3.2 Recommendations for tourism practitioners.....	94
5.4 Contribution to the research.....	95
5.5 Contribution to tourism practice.....	95
6. References.....	98
7. List of figures.....	106

8. Appendices.....	108
8.1 List of best practices developed in the research .....	108
8.2 The questionnaires of the SCT survey.....	109
A) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	109
B) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	117
C) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	125
D) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	133
E) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism.....	141
F) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism.....	149
G) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	157
H) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	165
I) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism.....	173
J) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism.....	181
K) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism.....	190
L) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism.....	198
M) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism .....	207
8.3 Workshop data.....	215
8.3.1 Workshop 1.....	215
8.3.2 Workshop 2.....	220
8.3.3 The clustered best practices .....	230
8.3.4 Consent Forms .....	234

# 1. Introduction

## 1.1 Main Topics

The global tourism industry is growing, the climate is heating up, and an increasingly globalised world threatens to blur differences between cultures. International tourism has been a growing industry ever since the end of WW2, and with travelling steadily becoming faster and more affordable, this industry now forms an essential part of the global economy. The impacts, be they beneficial or detrimental, are far too diverse and complex for this thesis to hope to cover them all, which is why I will concentrate on the issue of cultural sustainability in small and medium enterprises in the tourism industry (SMEs).

The globally perceived loss of culture due to globalisation is particularly noticeable in smaller cultures that are exposed to a lot of foreign influence. This makes the practice of tourism in such cultures a delicate business, where it is crucial to consider cultural sustainability. However, sustainability has become a comparatively empty term, because of the wide range of often contradictory contexts it is used in (Butler, 1999). That is why precise definitions are required in the discussion on cultural sustainability, and for this thesis I will be using the definition of cultural sustainability in tourism as developed by R. Butler: *“Tourism which is developed and maintained in an area (community, environment) in such a manner and at such a scale that it remains viable over an infinite period and does not degrade or alter the environment (human and physical) in which it exists to such a degree that it prohibits the successful development and wellbeing of other activities and processes.”* (Butler, 1999, pp.11-12). I will supplement this definition with one of cultural sustainability, as developed by David Throsby, in the second chapter of this thesis. When discussing sustainability, it is important to note that the different dimensions of it, economic, ecological, and cultural sustainability, are very much interdependent, and can never be viewed in isolation from each other (Throsby, 2003; Wallace & Russel, 2004). Having acknowledged this fact, I will nevertheless be concentrating on cultural sustainability for economically viable business practices in this thesis, as the ecological aspect of sustainability in tourism was and is already being researched

sufficiently (Butler, 1999; Smit and Melissen, 2018, p. 173) and I will only discuss economic sustainability in so far as it conditions cultural sustainability.

Even though it is a widely known and understood concept, I will briefly explain the notion of best practice (BP) at this point, and how the term will be used throughout this document. BP has been a widely used concept in private corporations, public policy, and research for a long time, and while definitions may vary slightly due to the contexts of use, they all broadly state the same: A BP is a method better suited to obtaining a specific goal than any other process. Better may refer to effectiveness (are the necessary objectives reached?) or efficiency (are the objectives reached in an economical manner?)(Bergek & Normann, 2008; Hwang & Lockwood, 2006). It is also noteworthy that while BPs are often understood to mean the way other similar institutions are doing things, for instance when a tourism entrepreneur looks to how competitors are solving a problem, they are arguably at their most potent when processes from a whole different industry are adopted for one's own field (Bulkeley, 2006; Hwang & Lockwood, 2006). Service design (SD) as an academic discipline may be considered to be using BPs from a variety of fields, some of which are similar to it, such as user experience design or industrial design, and some which are only loosely connected to it, such as management or psychology (Muratowski, 2015; Van Oosterom et al., 2009).

In the global shift from a goods-based economy to a service-based one, tourism is one of the industries that stand to shape and be shaped by this shift by this shift the most, and therefore I have chosen tourism as a field to apply SD methods to in this thesis. SD is the practice of planning services in order to improve the interaction between a service and its users. Or, more pictorially put: *"When you have 2 coffee shops right next to each other, selling the exact same coffee at the exact same price, service design is what makes you walk into the one and not the other, come back often and tell your friends about it."* (31volts, 2008 in: Van Oosterom et al., 2010, p. 32). It started to emerge as an independent design discipline less than 40 years ago, and as a result, until recently, a significant amount of scientific research pertaining to this topic was trying to differentiate SD from its methodological ancestors (Van Oosterom et al., 2010). It is only now that SD research is firmly established as a design field in its own right that the research shifts to other concerns, such as linking SD to non-design related fields (Van Oosterom et al., 2010).

The guiding principles of SD are that it is:

1. Human-centred, in that it examines all persons affected by the service.
2. Collaborative, in that all stakeholders involved in the development and usage of a service are considered in its design.
3. Iterative, because all the steps of the design process are revisited multiple times in order to reach the best possible outcome.
4. Sequential, because the different parts of the design process are strongly connected to each other.
5. Holistic, meaning that the designed service should fulfil the requirements of all stakeholders continuously across the service and the business in question.

(Van Oosterom et al., 2010).

## 1.2 Background

My research will be conducted as part of the research project SmartCulTour (SCT). The project, funded by the European Union in the context of Horizon 2020, aims to support economic and cultural development in European regions with cultural assets, through culturally sustainable tourism. The concrete aims of the projects are to research issues related to cultural sustainability in European tourism businesses, to identify best and worst practices, as well as factors of success in sustainable tourism, and to develop a set of indicators to quantify supply, demand, and impacts of sustainable tourism.

My role as a researcher within the project is to assist in the gathering of primary data from the participating tourism businesses, and to sort and analyse some of the data. It is also my ambition to assist in the planning of SD workshops that will be held in northern Lapland in the summer of 2021 as part of the SCT project, by running preliminary SD workshops at the University of Lapland's SINCO lab in the spring of 2021.

While I aim for the outcomes of my thesis to find application beyond the context of Finnish Lapland, the thesis has to be seen in that context: Finnish Lapland is a vast, but sparsely populated region in north of the country, and while tourism has a long-standing tradition here, the industry has only begun to shift towards mass tourism in recent years, and only in

the larger tourism hubs, such as Rovaniemi, the capital of Lapland, or Levi, an important skiing resort, meaning that the tourism industry in large parts of Finnish Lapland is still operating at a small-scale level. Despite the main attraction for tourists being the spectacular nature of the polar region, its culture has always been part of the tourism marketing, which has led to a lot of grievances in the past, thus accentuating the need for culturally sustainable tourism.

Connecting tourism research to SD research, there is an ongoing shift in the marketing of products and services, as it becomes ever easier for consumers to exchange their experiences with a product or service (Stickdorn, Zehrer, 2009). This shift requires companies to increasingly consider SD in their business strategies, and this is particularly true in an industry such as tourism, which deals almost exclusively in services. It is my ambition that the broadened application of and contact with SD will also serve the purpose of spreading the knowledge, definition, and acceptance of this still young discipline.

### 1.3 Statement of the problem

The tourism industry is growing unsustainably and threatening its environment, physically and culturally. The bulk of tourism research is focused on ecological rather than cultural sustainability (Butler, 1999), and there appears to be a rift between academics and practitioners in the field, hindering fruitful cooperation (D. Harrison, 2010, p.48). Most of the academic research on sustainability in tourism focuses on small-scale tourism (Butler, 1999), while it seems evident that only a change in the practices of mass tourism would truly impact the industry as a whole (Butler, 1999). Especially in the context of Finnish Lapland, tourism has long exploited ethnic cultural resources, validating and portraying them only superficially, and often incorrectly. Rural regions in Finnish Lapland are suffering from very seasonal employment in the tourism industry and widespread unemployment (Grunfelder et al., 2017), and urbanisation is increasingly drawing young people away from the villages and small towns, exacerbating the struggle of the local economies.

## 1.4 Research questions and methodologies

What are best practices in culturally sustainable tourism for SMEs?

How can service design be employed by entrepreneurs, to identify/implement and enhance these best practices in their businesses?

The chief methodology to be used in my thesis will be laboratory ethnography in the form of SD research methods. As SD itself is only now emerging as a more clearly defined and “stand-alone” design discipline, the “toolkit” of SD research methods is still very much in flux (Muratovski, 2015). The main currents in the development of the methodology appear to be the focus on SD techniques, tools and processes and the connection to adjacent non-design methodologies, such as those of management or systems design, which has its roots in engineering. (Van Oosterom et al., 2010). The main SD research method I will be using will be that of SD workshops, with the specific tools used in the workshops detailed in chapter three.

As part of the preliminary desktop research for SCT, I shall also be employing qualitative research methods in the shape of detailed questionnaires, to gather primary data.

## 1.5 Ethical considerations

Research ethics: The questionnaires distributed by SCT were accompanied by the customary consent forms and I have myself signed a declaration to use the information I am being given access to exclusively for my research. For my own participatory research, the workshops, I will have distributed consent forms, and it was made clear to the participants that they were free to leave the workshops at any time.

Promoting open science: The publication plan supports open access to benefit other research but also offers a social benefit from academic research in the form of BPs helping entrepreneurs to enhance cultural sustainability in their own businesses. In accordance with the concept of transferability, the results of the research are documented in such a way as to be easily applicable to other research projects and were added as an appendix to the thesis.

Effects and impact beyond academia: The basic premise of this project is to have a very practical impact beyond the world of academia by giving tourism SMEs a toolkit to improve their businesses with regards to cultural sustainability. Ideally, this document would help not only businesses in Lapland, but all over the world, particularly in regions with similar starting conditions as Lapland. (I.e., Nascent to moderate level of tourism development, strong and unique local culture, and growing number of international tourists). The outcomes of the research will hopefully increase the resilience of small communities, by strengthening both their culture and their economy, thus also making them less reliant on governmental aids. The positive impacts of the research are also likely to primarily benefit marginalised regions and support their development, as these are typically regions where the above-mentioned conditions for tourism can be found.

Supporting the principles of sustainable development: By supporting economic development based on cultural sustainability, the thesis will, on a small scale, help strengthening the local culture, both by encouraging more sustainable practices in the tourism industry, and by providing financial security to individuals and communities, thus supporting the continued survival of vulnerable cultures.

## 1.6 Significance and limitations of the study

The study aims to support the introduction of culturally sustainable practices in the tourism industry of Finnish Lapland, and, by virtue of transferable methods, tourism industries in other regions sharing the conditions of Finnish Lapland. The thesis will seek to fill an identified gap in the academic research on cultural sustainability in tourism, as well as attempt to bridge the observed rift between academics and practitioners, through the use of SD, making the outcomes of academic research more easily applicable in the field. While I cannot hope to tackle such a vast issue as introducing sustainable practices to the field of mass tourism in as brief a project as a master thesis, it is my hope that the thesis may still contribute to a bottom-up shift towards sustainable practices that will eventually reach mass tourism. Pertaining to the history of misrepresentation of local culture in the tourism industry of Finnish Lapland, I aim, through this thesis, to contribute to a more respectful and self-determined representation and commodification of local culture, that will help to ensure the continued



survival of said culture, by actively living it and disseminating it among foreign visitors, but also by providing a very real support through the revenues from tourism. This sustainable growth of the tourism industry will also hopefully contribute to a revitalisation of rural towns and villages, by creating attractive employment there.

There are a few threats to the successful outcome of this project, and I am particularly aware of these risks, as my original plan for the thesis failed due to risks that I discussed in the first research plan that I wrote in the spring of 2020. By order of likelihood, these risks are:

That the scope of the thesis might prove to be too ambitious, forcing me to narrow my focus half-way through.

That the milestones of the project might not be met in time, resulting in a delayed schedule.

That I may have difficulty finding participants for the workshops that reflect the eventual beneficiaries of the BPs for cultural sustainability.

That the validity of my findings might be called into question, due to the fact that many of the projects reviewed by SCT are only partly issued from academic research, or not at all, which leads to data that appears to be biased by the stakeholders of the respective projects. What is more, there is rarely evidence of results being recorded with the usual scientific methods in the audited projects.

That the workshops might not yield the answers and results that I am looking for.

That there currently exists no alternative plan, as this thesis project already constitutes the alternative plan of the original project.

## 2. Literature review

### 2.1 Tourism research and cultural sustainability

#### 2.1.1 Tourism research on sustainability

With environmental issues having become ever more visible over the last 20-30 years, the discussion of these issues has permeated virtually all areas of society, which, among other things, has resulted in a widespread use and different definitions of the term “sustainability”. Because of rising ecologic concerns, and because of the term’s indefinable nature and positive connotation, it became easy as well as desirable to use as a positive attribute of a product or project by companies and policy makers, allowing them to pick their personal favourite and claim it is the correct one (Butler, 1999).

Etymologically speaking, the word “sustainability” is formed from the Latin words for “under, and “hold”. Adding “ability”, the word therefore designates a capacity to support, and to do so continually (Smit & Melissen, 2018, p. 173). Indeed, something that is lasting seems to be sustainable at first, and a washing machine built 20 years ago that still works today might well be considered sustainable. Yet technology has advanced considerably in the last decades, and as an example modern washing machines consume far less water and electricity, making them a more sustainable alternative to their ancient but still functioning counterparts. Similarly, a business may be reliably generating profit every year, thus arguably possessing a sustainable business model. But if the business activities themselves deplete natural resources for profit, said business could not be seen as sustainable. The prevalent definition of sustainability therefore is the attribute of a product or activity to support the continued existence of humans on our planet (Smit & Melissen, 2018). Applied to the domain of culture, this could be understood to mean an attribute that supports the survival of a culture, but a more nuanced definition of cultural sustainability will be given later in this chapter.

The more specific concept of sustainability in tourism warrants definition by the researchers that use it, and I shall be following the definition developed by R. Butler in “Sustainable tourism: A state of the art review”. Butler develops his definition of sustainable tourism by expanding on the definition of sustainable development used in the famous 1987 Brundtland

report of the United Nations: “Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs”(United Nations, 1987, p.35). Before expanding further on Butler’s interpretation of this definition, it requires a more detailed explanation, as its meaning is often curtailed in literature referring to it. In its original report, the commission linked two central concepts to their definition of sustainable development, that of needs and that of limitations (Smit & Melissen, 2018). Needs refers to the aspiration to fulfil all the needs of all the people in this and the following generations, meaning not only basic needs such as food and shelter, but reasonable expectations for a decent quality of life. Crucially, this definition suggests that these needs be identical for the whole planet, meaning that what first world countries consider to be reasonable expectations for a decent life, such as for instance access to technology and the internet, or consumption of meat, should be the standard for the whole world (Smit & Melissen, 2018). And this is where the concept of limitations comes into play, because the basic amenities of the first world would not be sustainable on a global scale. It is therefore necessary to fulfil everyone’s needs in a way that the planet’s resources can sustainably be used, and this means that the report of the Brundtland commission involves much more than finding the equilibrium between the three Ps of sustainable development people, planet and profit and that we will have to develop new systems of governance and distribution of wealth (Smit & Melissen, 2018).

Returning to Butler and his definition of sustainable tourism, he introduces two different definitions he has developed in his research: First definition: “Tourism which is in a form which can maintain its viability in an area for an indefinite period of time” (Butler, 1999, p.11)

Second definition: “Tourism which is developed and maintained in an area (community, environment) in such a manner and at such a scale that it remains viable over an infinite period and does not degrade or alter the environment (human and physical) in which it exists to such a degree that it prohibits the successful development and wellbeing of other activities and processes”. (Butler, 1999, p.12)

Butler points out that the first definition is concerned only with the sustainable future of tourism, whereas the second one considers tourism as a part of the environment in which it exists and links the presence of sustainability to the prolonged development of the whole environment, including not only the ecological, but also the cultural aspect of it. His point is that

sustainability is always multi-dimensional and “sustainable tourism”, is not the same as tourism developed in accordance with sustainable guidelines (Butler, 1999). This second definition also differs from the one more commonly used in tourism research, because it explicitly mentions the cultural aspect of sustainability, an issue that a lot of academics in the field routinely omit to address or even acknowledge.

One of the central practical concepts in sustainability in tourism is carrying capacity. It describes the maximum number of visitors that a destination can sustain, before it starts to deteriorate (Butler, 1999). Even though it is hardly a new concept, it is rarely included in plans for touristic activity, and even when it is, it is almost never implemented, but merely vaguely hinted at in the plans. A key problem with carrying capacity appears to be the identification of the crucial amount of people that an environment can tolerate without suffering irreparable damage (Butler, 1999). A solution this problem has already been proposed by researchers: The observation of indicators in nature, such as certain fauna or flora that are particularly sensitive to changes in their environment. Even though this idea has been included in research and even in governmental policy statements, it remains widely ignored in the tourism industry. And yet without such markers, sustainable development can only be aimed for, but never achieved in a verifiable manner (Butler, 1999). What is more, while observing indicators in nature might provide a scientifically valid proof of the physical change in an environment, there are currently no such indicators permitting to gauge the impact of tourism on the cultural environment, a lacuna in the research that the SCT project aims to fill.

The fact that academic concepts like carrying capacity and the suggested methods for implementing it are largely being ignored or only paid lip-service to by entrepreneurs and policy makers is indicative of a rift existing between researchers and practitioners in this field. It seems that entrepreneurs wilfully ignore the irrefutable results of academic studies on tourism development, while researchers apparently fail to acknowledge the intense competitiveness of the tourism industry, and how difficult it makes the implementation of sustainable practices, particularly for SME businesses, which constitute the vast majority of that industry (Harrison, 2010; Stickdorn & Zehrer, 2009). It is one of the goals of this thesis to address this miscommunication between tourism researchers and practitioners by investigating cultural sustainability in tourism SMEs with academic methods, to find practical ways for entrepreneurs to be more sustainable.

While I will not further investigate it in my research, it is important to mention the potential that mass tourism has for a shift to more sustainable practices in the tourism industry. Much of the academic discourse and research about sustainability in tourism is being conducted on planned touristic ventures, typically in third world countries, and it has been suggested that this might be because it is much easier to develop and implement guidelines for sustainable development in such a virgin environment, than it would be in already established and deteriorating tourism centres (Butler, 1999). Many of these small-scale touristic enterprises, it seems, define themselves as sustainable with little other justification than that they are not operating on the scale of mass tourism, thus, a vast quantity of small companies that are sustainable in naught but name might be just as harmful as an international conglomerate, that is under intense scrutiny by governments and environmental protection agencies (Butler, 1999).

Mass tourism shows no sign of declining, rather, the opposite seems to be the case. What is more, the emergent alternative forms of tourism are growing in popularity and might well become branches of mass tourism, which raises doubts as to whether such businesses will be able to retain their sustainability in growth, if indeed they ever were sustainable (Butler, 1999). Therefore, according to researchers like Butler or Harrison, mass-tourism, and not small-scale tourism should be the priority of both researchers and governments (Harrison, 2010; Butler, 1999). Seemingly in opposition to this, researchers Hwang and Lockwood, 2006, argue that cases differing from the norm, i.e., small-scale businesses rather than large corporations, make for more revealing and informative case studies. It should however be noted that Hwang and Lockwood are referring to professional benchmarking in tourism, rather than academic research, and that the norm in the tourism industry might actually be the SMEs, seeing as they constitute the majority of the businesses in that field (Hwang & Lockwood, 2006; Pikkemaat & Zehrer, 2016). Finally, academics like Butler and Harrison deplore the fact that the research conducted on the topic of sustainability in tourism generally follows a cross-sectional approach, when a longitudinal one would be more suited to observing long-term developments and sustainability in tourism (Harrison, 2010; Butler, 1999). While this argument is valid, the temporal constraints of the master thesis will unfortunately not allow me to adopt such an approach.

### 2.1.2 Cultural sustainability

When discussing this topic, it is important to note that cultural sustainability, as opposed to the ecological sustainability, is a fairly new concept (Soini and Birkeland, 2014). Indeed, even though efforts have been made to protect cultural heritage as early as 1954, with the “Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict” (Toman, 2017), a more nuanced approach to cultural sustainability was only adopted much more recently, such as with the UNESCO “Convention on the Protection and Promotion of the Diversity of Cultural Expressions” of 2005 (Throsby, 2003; Soini and Birkeland, 2014) and cultural sustainability was also made one of the key points of the UN’s post-2015 development agenda (Loach et al., 2017). The concept of cultural sustainability is thus still evolving, which accounts for a wide variety of interpretations in the literature (Soini and Birkeland, 2014). A few notions are however common to most current definitions: Cultural sustainability aims to solve societal and ecological problems in the context of sustainable development (Soini and Birkeland, 2014). Cultural sustainability as a concept does not belong to any one academic discipline, nor does it stem from a specific theoretical framework (Soini and Birkeland, 2014). As is the case with the overall notion of sustainability, there are many evolving and sometimes conflicting definitions of the concept, requiring researchers to specify the one they are using (Soini and Birkeland, 2014).

### 2.1.3 Cultural capital

The definition of cultural sustainability that I will be referring to in this thesis was developed by David Throsby, an Australian cultural economist. I chose this definition because the theoretical framework it is based on makes it easier to use in academic research than some of the less refined or detailed definitions employed by other researchers. Briefly stated, Throsby’s theoretical construct is based on the economic appraisal of ecologic value. The term “ecologic capital” describes natural resources, such as ecosystems, fauna and flora, minerals, and natural energy sources, both fossil and renewable, and these resources are attributed

monetary value (Throsby, 2003). Throsby argues that a similar measurement can be applied to cultural resources. He distinguishes two approaches to this. The first, simpler method, consists in classifying objects as cultural goods, and attributing economic value to them, that then constitutes cultural capital. Such cultural goods must be made by humans, they must carry some kind of symbolic meaning, and constitute intellectual property (Throsby, 2003). The second method involves an analysis of the types of value attributed to a cultural good. Throsby illustrates this point with the example of a church building which, beyond its real-estate value, may also have symbolic and religious value, as well as historic value. These and numerous other factors may then be used to determine the cultural value of cultural goods (Throsby, 2003). Employing either definition and ignoring questions of feasibility, cultural capital can now be discussed like ecologic capital.

Cultural capital, the author explains, may exist in two forms, tangible or intangible. The former may be a painting, or the discussed church building, while the latter may be a song, or a work of literature, but also the shared values, beliefs, and traditions of a culture. Intangible cultural capital also exists in the shape of human relationships and cultural demonstrations within a community (Throsby, 2003). Further explaining the concept of cultural capital through its ecologic counterpart, Throsby notes that both cultural and ecological capital require two things overall: Diversity and sustainability (Throsby, 2003). Regarding the first, Throsby notes that both ecologic and cultural diversity have value in and of themselves to individuals. The diversity of both types of capital is essential to the health of the economy, as the networks between people are as crucial to it as biological interdependencies are to an ecosystem. Finally, Throsby equates the opportunity costs of a species whose contribution to an ecosystem is yet unknown but may well prove essential to those of cultural phenomena whose economic value is uncertain, but that should be preserved in case it later is revealed to play a major role in a cultural eco-system (Throsby, 2003).

Both the ecologic and the cultural capital are long-lasting in nature, meaning they have to be maintained, thus requiring sustainability (Throsby, 2003). In order to make the often-vague notion of cultural sustainability more precise, Throsby suggests six factors by which to determine and measure it.

1. "Material and non- material well- being": Comfort derived from the production, usage and trade of cultural goods and services (Throsby, 2003, p. 145).

2. “Intergenerational equity”: The equitable sharing of cultural capital, both tangible and intangible, between generations, pertaining particularly to the current and future ones (Throsby, 2003, p. 145).
3. “Intragenerational equity”: The equitable access to cultural capital within the same generation, irrespective of social classes, demography, or wealth (Throsby, 2003, p. 145).
4. “Maintenance of diversity”: As described above, cultural diversity is essential to cultural capital, and must therefore be preserved (Throsby, 2003, p. 145).
5. “. Precautionary principle”: Any irreversible change to, or use of, the cultural capital should be approached carefully, so as not to infringe on the rights of following generations (Throsby, 2003, p. 145).
6. “Maintenance of cultural systems and recognition of interdependence”: All parts of a cultural system are interdependent, just as the different kinds of sustainability, be it economic, ecologic, or cultural, are inextricably linked. This means that neglecting cultural sustainability, diversity, or the maintenance of the cultural capital will engender similarly negative consequences for the economy, as the neglect of the ecologic capital does (Throsby, 2003, p. 145).

Having thus defined cultural capital, diversity, and sustainability, Throsby acknowledges, and other researchers concur, that the concept, even though theoretically sound, may prove difficult to implement in practice, or be overlooked in favour of more easily quantifiable economic factors (Throsby, 2003; Chew, 2009). Indeed, business owners seem to view sustainable efforts as detrimental to economic success, as they see no way to pass on the costs it generates to their customers (Taylor et al. 2003). And while other researchers recognise that the concept of cultural sustainability is gaining prominence in plans for sustainable development, they also criticise that it is not being given enough attention by policy makers (Loach et al., 2017). Even such a structured and easily understandable definition as Throsby’s may, through its difficult practical application, contribute to the aforementioned rift between researchers and industry professionals in tourism (Harrison, 2010). Different researchers have shown that not only larger companies, but also SMEs and locals, as well as local government often favour short-term economic benefits and cultural capital and



sustainability are not recognised by policy makers, even when they understand and acknowledge that their behaviour is unsustainable both culturally and economically (Chew, 2009). This may be due, in part, to the abstract nature of cultural sustainability. A similar cognitive dissonance can after all be observed on a planetary scale with regard to global warming, even though the causes and effects of it have been known and proven for decades (Kluger, 2018). In the case of SMEs, this inability to see the potential benefits of sustainable business practices may also be due to an insufficient management education of the owners and managers of these companies (Pikkemaat & Zehrer, 2016; Taylor et al. 2003).

#### 2.1.4 Cultural sustainability in tourism

As mentioned above, Butler's definition of sustainability in tourism stands out for its inclusion of the cultural aspect of the matter, and while he rightly states that few researchers have considered the cultural side of sustainability (Butler, 1999), I will in discuss the concept in the following, supporting my arguments with the works of such researchers that did acknowledge and investigate cultural sustainability. Sustainability in tourism necessitates an in-depth study of the environment in which the tourism is to take place. Regarding the physical environment, this includes an examination of fauna, flora, geological conditions, etc. (Butler, 1999). Where culture is concerned, the human environment of a destination must be analysed, meaning the local community. And for the tourism activities to truly be sustainable, the local community must not only be a passive object of study but must instead be consulted and actively involved in the touristic development of the destination (Colton, Harris, 2007). This typically involves a variety of stakeholders and factors to consider, making the development of a culturally sustainable tourism destination quite challenging (Colton, Harris, 2007). Furthermore, as part of the inclusion of a community in the tourism development project, the local knowledge must be heard and validated, even when it is at odds with the empirical findings of researchers working in the project (Wallace & Russel, 2004). This serves not only to facilitate enthusiasm and involvement in such a project by locals, but it acknowledges the validity and possible co-existence of different systems of knowledge, which has in the past been an issue, especially in connection with indigenous tourism (Colton, Harris, 2007; Wallace

& Russel, 2004). While this part of the literature review, as well as my entire thesis, concentrate on the cultural aspect of sustainability in tourism, the culture of an environment can of course not be separately considered from the physical environment, nor can the economic sustainability of a tourism enterprise. Indeed, the economic survival of a business will naturally take priority over its ecological or cultural sustainability, as it, the economic sustainability, is the key to short term survival. Therefore, for cultural and ecological sustainability to be continuously considered in a tourism project or business, a financial security must be in place (Wallace & Russel, 2004). As will be discussed further in this literature review, tourism SMEs need to be customer oriented in all their practices, in order to succeed (Grissmann et al., 2013). Paradoxically, it may be this customer orientation that renders a business less attractive to customers, when it causes a loss of authenticity: In their efforts to cater to their customers' needs and expectations, tourism businesses have been known to exaggerate or falsely represent aspects of culture, making them less culturally sustainable, less authentic, and therefore less appealing to tourists (Pikkemaat & Zehrer, 2016). A middle ground between customer orientation and cultural sustainability must therefore be found. This issue can be approached from the perspective of a single business within a destination, or looking at the destination as a whole, which, owing to its holistic quality, might be the more culturally sustainable approach (Pikkemaat & Zehrer, 2016). Also pertaining to the culturally sustainable management of a small tourism business, the control of the owner/manager of an SME lessens as the company grows, thus requiring new management structures that are not needed to such an extent in smaller, more informally governed companies (Hwang & Lockwood, 2006). These new structures can also have a tendency to make a tourism experience less authentic, and this risk must therefore be considered when expanding one's tourism business. Finally, though it does not constitute a central theme of this thesis, cultural sensitivity is often discussed together with cultural sustainability, and this warrants an explanation of the term, to avoid confusion. Briefly stated, cultural sensitivity is the awareness, and lack of judgement, of cultural differences and similarities between people (Dabbah, 2020). In tourism, this idea most often refers to the respect of the local culture of a tourism destination and the consideration of long-term effects on the cultural environment of the destination that a tourism activity might have. While it is often reduced to mere cultural conservation and protection of traditions, cultural sensitivity also includes fostering and developing a culture, and acknowledges that culture is a living and perpetually evolving notion (Härkönen, Vuontisjärvi, 2018).

## 2.2 Strategic management of tourism SMEs

### 2.2.1 Fostering innovation in SMEs

The most common type of business in the global tourism industry, is SMEs. These make up roughly 90 % of the market (Stickdorn & Zehrer, 2009), and this group in turn is dominated by family-owned companies (Pikkemaat & Zehrer, 2016). It therefore makes sense in this literature review to give particular attention to these family-owned tourism SMEs. They are generally defined both by their size and their managerial structure, stemming from family ties (Pikkemaat & Zehrer, 2016). Their small size makes it almost impossible for these companies to benefit from economies of scale (Pikkemaat & Zehrer, 2016). Economies of scale is an economic concept that describes the benefits that a business can reap when it increases production while maintaining the costs at the same level, thus increasing the benefits per sold product (Stigler, 1958). In a tourism business this could for instance mean the purchase of a ski-lift by the owner of a ski-resort: The purchase and maintenance represent fixed costs, that exist regardless of the amount of paying customers. The more customers pay for the service, therefore, the lower the cost and the higher the profit will be per customer. Because SMEs typically do not attract sufficient customers to warrant major investments, this makes economies of scale unattainable for them. What is more, tourism SMEs, and particularly the family-owned kind (Hereafter referred to as FOSMEs), are characterised by an overall low level of diversification in the services they offer, as well as low innovativeness (Pikkemaat & Zehrer, 2016). Because SMEs and FOSMEs make up a large part of the tourism industry, this means that the industry as a whole is bad at innovating (Pikkemaat & Zehrer, 2016). When innovation does happen in tourism SMEs, it is either incremental, meaning that it is slow, as well as narrowly framed, but relatively risk free, or radical, which results in more fundamental changes, but also carries larger economic risks (Faché, 2000). Incremental innovation often takes place in tourism SMEs because the prevalent managerial style in these businesses tends to only look at the next step in the product development, rather than daring to actively seek innovation (Faché, 2000). Radical change generally requires replacing, rather than amending solutions (Faché, 2000). Between regular tourism SMEs and FOSMEs, the former are more likely to follow a radical approach to innovation than the latter, whose family structures tend to lead to a more incremental approach (Pikkemaat & Zehrer, 2016). While the innovative

process, in large companies as well as SMEs, is controlled by managers, the impulses for innovation should and do come from all parts of the company, as well as from external stakeholders, such as customers or business partners (Pikkemaat & Zehrer, 2016). However, even if the sources for innovation are not specific to parts of a business, the innovation strategy should be market oriented and integrated into the overall business strategy (Pikkemaat & Zehrer, 2016). While the tourism industry is characterised by a general lack of innovation, it is also clear that innovation is crucial to the success and sustained growth of a tourism business, and that bold innovations carry with them a heightened potential for improvement, which requires the management to actively seek innovation (Pikkemaat & Zehrer, 2016; Faché, 2000). In the tourism industry, this is not only made difficult by the organisational constraints of SMEs and FOSMEs, but also by the constantly changing conditions that affect the industry, such as weather, epidemics, natural disasters, or terrorism, and that necessitate a fast response from tourism businesses (Pikkemaat & Zehrer, 2016).

With the increasing usage of the internet by customers for gathering information on and booking tourism services (Pikkemaat & Zehrer, 2016; Stickdorn & Zehrer, 2009), a trend that is of course not restricted to the tourism industry, there has been an observed disappearance of the formerly clear divide between the front and back ends of businesses (Kansa & Wilde, 2008). This has forced businesses to adapt, but it has also greatly facilitated customer participation in the innovation of services and made such customer integration into a smart business practice (Kansa & Wilde, 2008), for SMEs in particular, for reasons that will be detailed later in this literature review. A popular strategy for innovation is benchmarking (Hwang & Lockwood, 2006). When benchmarking as a tourism SME, it makes little sense to look for inspiration in similar businesses, as they are likely to possess a similarly low rate of innovation. Rather, the observation of most successful companies in the field of tourism, or even in completely different industries might offer inspiration for radical innovation (Faché, 2000).

### 2.2.2 Managerial philosophies in tourism SMEs

As previously mentioned, it is partly the prevalent managerial style in tourism SMEs that stands in the way of radical innovation (Pikkemaat & Zehrer, 2016). In FOSMEs there often is the added complication that the management in these companies has little or no formal training and education for their positions. This results in a generally low knowledge of management, innovation processes, human relations management, service quality management, networking, and financial management (Pikkemaat & Zehrer, 2016). This having been observed to be the case, some researchers argue that tourism SMEs should focus less on strategy, and more on practical issues in the running of their companies (Pikkemaat & Zehrer, 2016; Yachin, 2018). Where tourism SMEs are well managed, however, the observed BPs are: Clear goals in the business strategy, planning and controlling, cooperation and networking with local business partners and competitors, a functioning internal and external communication, consistent quality standards, and a strategic workforce management (Pikkemaat & Zehrer, 2016). Hindering the implementation of these BPs, are issues such as the constantly shifting demand in the industry, the often-limited resources and lack of skilled labour in a destination, the demanding lifestyle of that profession for employees, the difficulty of conducting competitive benchmarking, and the sometimes-remote location of tourism destinations (Hwang & Lockwood, 2006).

A key area for necessary innovation in tourism services, as identified in the research on the topic, is the service delivery (Pikkemaat & Zehrer, 2016). Becoming aware of the process and seeking to improve it appears to be key to successful innovation (Pikkemaat & Zehrer, 2016). And when attempting this, it is important to distinguish between the quality of and the delivery of the service, as they can easily be confused. Faché, phrases the issue by asking two different questions: “Are we doing the right things?” (Faché, 2000, p. 361), referring to service quality, and “Are we doing things right?” (Faché, 2000, p. 361), referring to service delivery.

### 2.2.3 Open innovation and customer integration

As mentioned above, the disappearing divide between the front and the back ends of businesses is rapidly making customer integrated innovation a viable business practice (Kansa & Wilde, 2008). This has been a long-standing practice in industries such as IT, where unfinished software are shared with a group of “beta-access” customers, who help to find and report issues in the products (Christensson, 2013). The concept known as open innovation was rapidly adopted by other industries however and is now being employed in automotive design and even in cutting edge engineering projects, such as the development of the novel Hyperloop transport technology (Lipusch et al., 2019). It has been observed that customer integration promotes successful innovation, not only because it facilitates the inclusion of new perspectives and knowledge, but also because it almost automatically aligns the innovation with customer needs and expectations (Pikkemaat & Zehrer, 2016; Stickdorn & Frischhut). Thus, open innovation by and with tourism SMEs can not only help them to gather valuable data about their customers, but also enable them to co-create the service experiences with their customers (Pikkemaat & Zehrer, 2016).

### 2.2.4 Business cooperation and destination management

Tourism SMEs often operate in small and/or remote destinations, but they are typically not the only tourism businesses in these destinations, meaning that there is potential for competition, but also cooperation. When attempting the management of a tourism destination as a whole, it becomes necessary to develop a detailed strategy to manage the needs and expectations of the various stakeholders (Jacob, 2008), and to actively steer the influx of tourists, the cooperation of local businesses, the diversification of the offered services and the regulatory power of the local government over the existing tourism industry (Jacob, 2008). This helps to ensure sustainable growth economically, ecologically, and culturally (Jacob, 2008).

The concept of destination management is however not one that I want to discuss in further detail in this literature review, which is why I will now focus on the individual SMEs that make up such a destination. While the tourism industry can be a very competitive field, cooperation

is also essential to the success of SMEs, because it allows them to achieve economies of scale by sharing resources, thus overcoming one of the main flaws of their business structure, which in turn makes them more competitive (Pikkemaat & Zehrer, 2016). Such cooperation has also been shown to accelerate the usually slow innovation in tourism SMEs, as well as promoting diversification of the offered services, which runs contrary to the dominant capitalist reasoning that competition fosters innovation (Pikkemaat & Zehrer, 2016). To unlock these benefits of business cooperation, certain rules must be observed, however: The cooperation should always be mutually beneficial, efficient, long-term and strengthened by a social connection between the business owners (Hwang & Lockwood, 2006). This last point is one where FOSMEs can compensate their low innovativeness, by capitalizing on their usually strong roots in the local community, to build relationships with competing business owners (Pikkemaat & Zehrer, 2016). In cooperating with other businesses, it also becomes even more important to have clear goals for one's business, and to communicate them, not only to one's employees, but also to the business partners (Hwang & Lockwood, 2006). There exist associations for tourism SMEs that are designed to foster cooperation and communication among business owners. However, the membership in such organisations is seldom free and they are therefore not always cost efficient, partly because it is difficult to quantify the benefits of business corporations (Hwang & Lockwood, 2006). It is therefore important to choose such associations, as well as potential business partners, by making sure that they will support one's business strategy (Hwang & Lockwood, 2006). Customarily, the businesses of a tourism destination are already co-dependent, even if there exists no official partnership, which is why it seems only sensible, from an economic perspective, to formalize and strategically manage these existing partnerships, for mutual benefit (Pikkemaat & Zehrer, 2016). Business cooperation with the right partner can also help to overcome the issues of seasonality in many tourism businesses (Hwang & Lockwood, 2006). Especially in industries like Lapland that are so heavily focused on one season, it can be beneficial to partner with a complementary business, to breach the part of the year with little or no revenue. To summarize the benefits of cooperation, it can be said that increased cooperation will produce increased innovation, particularly pertaining to the improvement of service distribution in tourism SMEs, where networking, a specialised service offer, and increased cooperation are conducive to innovation (Pikkemaat & Zehrer, 2016). The challenge for tourism SMEs here is to strategically cooperate, while also maintaining competitive (Pikkemaat & Zehrer, 2016).

## 2.3 Tourism SMEs as a workplace

### 2.3.1 Team dynamics

A friendly and dynamic atmosphere is arguably important for the functioning of any business, but it has even more bearing on the service quality in SMEs, owing to the small number of employees. SMEs do not offer the anonymity of larger organizations, which would make it possible to avoid contact with co-workers one does not get along with, and deliberate team building is therefore essential for a functioning SME (Hwang & Lockwood, 2006). Another reason for this is the shifting demand in the tourism industry, between weekdays and weekends, and between the seasons: These differing demands often make it necessary to employ a small group of full-time employees, and a larger, and changing group of seasonal workers. This divide is apt to hinder team building and reflects negatively on the working environment (Hwang & Lockwood, 2006). In this regard FOSMEs appear to possess an edge over regular SMEs in that family bonds are a lot stronger than the ones formed with colleagues, and a family unit is likely to have a much more practiced routine for living and working together. Indeed, the family structure of FOSMEs can produce effective synergies with the business structure of an SME, to make up for its family-rooted managerial philosophy, that has been seen to impede innovation (Pikkemaat & Zehrer, 2016).

### 2.3.2 Strategic workforce management

Related to the team building, but distinct from it, is the notion that the employees of a tourism SME are its greatest resource, only rivalled in importance by the customers. This resource must be skilfully organized to maximise its potential, having in mind not only the efficiency of the business, but also the job satisfaction of the employees, in an industry where employee retention is often problematic (Hwang & Lockwood, 2006). Effective communication is essential to such workforce management: The strategy adopted by the owner/manager should be shared with employees at all levels of the business, so that all staff can work towards a common goal (Hwang & Lockwood, 2006; Junginger & Bailey 2017; Smit & Melissen, 2018). Indeed, a common and overreaching narrative can have a galvanising effect not only on the workforce of a company, but also on the community members of a tourism



destination (Junginger & Bailey 2017). An open-door policy by the management is crucial to achieve effective communication in a business (Hwang & Lockwood, 2006), as well as the clarity/explanation of management decisions to the staff, so that they understand the reasoning guiding their instructions (Faché, 2000). Employees should also be equipped with the necessary skills and authority to make decisions of their own, enabling them to work towards the common goal more efficiently, which also increases their sense of responsibility and job satisfaction (Faché, 2000; Smit and Melissen, 2018 ). This is very much in the interest of the owner/manager of a tourism SME, as a high perceived quality of work by employees directly correlates with employee retention in a business (Hwang & Lockwood, 2006). The arguments discussed here underline that, while seeking to operate in a customer-oriented fashion, managers of tourism SMEs should bear in mind that SD is not customer centred but human centred, and that the most important stakeholders of their businesses, alongside the customers, are the employees (Faché, 2000).

### 2.3.3 Working conditions in tourism SMEs

Because employees are such an important resource for tourism SMEs, it is vital for the manager of such a company to recognise the reality of the working conditions in the tourism industry, to retain their employees: Tourism is a demanding industry to work in, because of the anti-social working hours and times (Hwang & Lockwood, 2006). Tourism workers are required to work during times of the day and periods of the year when people from other professions are on leave and have the time to use tourism services. This makes it challenging for tourism workers to maintain their personal social lives. Tourism jobs generally require dedication and enthusiasm from employees, to create the experience purchased and expected by the customers, but at the same time, these professions offer little in return (Hwang & Lockwood, 2006). What is more, tourism SMEs can rarely offer professional training beyond a certain level to their employees, leading staff to seek better professional options elsewhere (Hwang & Lockwood, 2006). These reasons result in a high employee turnover in the tourism industry, that is particularly noticeable in SMEs (Hwang & Lockwood, 2006), and the managers of tourism SMEs should therefore always seek to align their business strategy

not only with the needs of the customers, but also those of the employees (Hwang & Lockwood, 2006).

#### 2.3.4 Role of owner/manager in tourism SMEs

In much the same way as the satisfaction of the staff and positive atmosphere in the workforce are crucial for the success of tourism SMEs because of their size, so is the personal engagement of the owner/manager often pivotal in these businesses (Hwang & Lockwood, 2006). This typically means a lot of responsibility and an above average workload for the manager, particularly as there usually is only one manager in SMEs (Hwang & Lockwood, 2006). Arguably, FOSMEs may have two managers, if the company is run by a couple, and FOSMEs tend to have more motivated and personally engaged staff, which relieves some of the workload from the managers. But even in FOSMEs, the position of owner/manager often makes it difficult for these executives to achieve a healthy work/life balance (Hwang & Lockwood, 2006). This, along with the often-isolated location of tourism SMEs, the seasonal nature of a lot of job-offers, and the overall demanding and unattractive nature of the manager's position in a tourism SME, when compared to the alternative options for a person with qualifications in business management, makes it difficult to find such highly qualified employees, in cases where the owner is not the manager (Hwang & Lockwood, 2006). When the owner and the manager are the same person, they are often so emotionally attached to their business, even when they have little management or marketing skills, which can lead them to cling to businesses that are not turning a profit (Pikkemaat & Zehrer, 2016).

### 2.4 Customer interaction in tourism SMEs

#### 2.4.1 Perceived value and customer experience

As our economy shifts to becoming increasingly service based, customers are beginning to attach more importance to service quality (Faché, 2000; Kanssa & Wilde, 2008), which the managers of tourism SMEs must therefore do as well. The main issue with this is that value is very subjective, and it is therefore necessary for the manager of a tourism SME to

understand how their customers perceive value, and which parts of the services you offer are most conducive to creating value in your customer's perspective (Yachin, 2018). Customers typically have functional expectations of a service, regarding practical issues such as price, location, or time, but they also have unexpressed needs, that are crucial in creating experience (Yachin, 2018), which is why it is important for a tourism entrepreneur to identify and make explicit these needs, and to engage the customers emotionally (Yachin, 2018). Doing so successfully can be difficult, because experience in tourism is not a clearly defined concept (Pikkemaat & Zehrer, 2016). Pikkemaat and Zehrer (2016) argue that experiences are a form of communication that shape the image of a service and company, as well as the opinion that the customer will share about them, and that emotions connected to tourism services and companies are constituted of unforgettable experiences. This, they further explain, is a crucial insight for managers of tourism SMEs to have, because they hold that customers no longer purchase goods or services, but rather the experience that is unlocked by the goods and services. As mentioned above, the tourism service embodies many of the paradigmatic shifts that the economy is undergoing, and this development is accentuated by the fact that the societies of the developed world are becoming increasingly rich in material wealth, and poor in time. This means that holidays, especially when spent as a family or with your loved ones, constitute an important "emotional investment" (Faché, 2000, p. 358), that tourism services have to live up to, if they are to be successful. To answer this emotional need of the customers, tourism SMEs must work to transform services into experiences (Yachin, 2018).

#### 2.4.2 The value promise in marketing

In a global economy that is increasingly transforming from being goods based to being service based, tourism services are in many ways the embodiment of what consumers expect from a service. Tourism services, when marketed successfully, are a promise of an unforgettable experience (Yachin, 2018; Pikkemaat & Zehrer, 2016). They offer emotions, adventure and an escape from one's daily routine, bonding with family, and increased status (Prebensen, 2014, as cited in Yachin, 2018). Ultimately, successful service offers persuade the customer that by purchasing them, they will not possess more, but rather become more. Knowing how

powerful that promise can be, it is important to precisely shape it according to the customers' expectations, and what the tourism company is able to offer. Ideally, these expectations and capabilities to meet them should match, and a company should never promise more than they are able to deliver (Faché, 2000). The signals sent to the customer as part of the marketing efforts or during the service delivery should be identified and deliberately adapted to improve the service delivery (Pikkemaat & Zehrer, 2016). It can be difficult to recognise and articulate these signals being sent, but there are methods that help to reveal them. Service blueprinting is a method used in SD to precisely map each facet of a service, making it possible to identify particularly problematic or functional areas, and forming a basis for discussion about suggested alterations of the service (Van Oosterom et al., 2009). Such a service blueprint can then be used in combination with an "Importance-Performance matrix" (Faché, 2000, p. 363) that ranks all the individual parts of the service according to their importance to the success of the service, and how well they are currently being executed. Part of this matrix is what the author calls a "line of visibility" (Faché, 2000, p. 363) that shows all the services that are observable by the customer, and those that are not. This allows service operators to prioritise visible services that need improvement, and to highlight visible services that already function well. Attempts to improve services on behalf of the customer should be made clear and visible to them, as showing the intent to improve is part of the value proposition (Faché, 2000).

#### 2.4.3 Customer interaction as an experience producing activity

The last paragraph having established the importance of experiences for the perceived service quality in tourism SMEs, this paragraph will look at how this issue is approached by different researchers. As an almost exclusively service-based industry, the experience creation in tourism depends mainly to the frontline staff. It is their task to provide the customer with the experience and to make them feel that this experience revolves around themselves. This is particularly important when the staff act in a position of authority, such as for instance a wilderness guide, that would naturally tend to focus the attention on themselves (Yachin, 2018). Of course, it helps the frontline staff when the service is designed to facilitate personal engagements with individual customers, and such encounters should deliberately be included

in the design of the service (Yachin, 2018). In addition to personal communication with customers, their participation in the service should also be actively sought as much as possible, by including distinct moments of customer involvement during the service (Yachin, 2018), as this helps to transform the service into an experience (Yachin, 2018). Finally, in an effort to make mere customers into participants, it helps to treat them as peers, not only by involving them in the creation of the service, but also by communicating organisational matters to them and explaining one's decisions (Yachin, 2018).

#### 2.4.4 The customer as the primary source of data

As mentioned previously in this literature review, the customer can not only assist tourism SMEs in service innovation, but they must also be considered as a valuable source of data for market research (Pikkemaat & Zehrer, 2016). There are a few aspects to consider when thus engaging with your customer, and they will be discussed in this paragraph, with the reference to the works of scholars that have conducted research on this topic. When gathering data from customers, it can be helpful to discard the fact-based approach that is traditional of customer surveys. As the goal of the service development is to create memorable experiences, one should ask the customer about their experiences, and let them talk freely, rather than trying to rigidly follow a list of questions (Yachin, 2018). As SMEs typically have few customers, and because the information obtained from these customers should be on a deeper level, it makes sense to conduct your interviews with fewer customers, and to ask them more profound questions (Yachin, 2018). By framing one's enquiry in such a way, one is more likely to discover the hitherto unarticulated desires of the customers, and to find ways to fulfil them (Hwang & Lockwood, 2006). It is worthwhile, especially for small companies with limited resources, to invest time in such an in-depth study, rather than to try to cover all the possible desires of the customer, because customers do not need a vast choice, they need their desires, even the ones they are not aware of themselves, to be fulfilled (Faché, 2000). So as to be able to judge if and how these desires are fulfilled, it makes sense to conduct research both before and after the customers have experienced the service. Before the service, one should ask about how customers imagine, rather than expect the service to be. The reason for this is, that expectations tend to be based on factual requirements, while

imagination draws on less obvious needs and desires, that are valuable for the creation of experience, and that any service in a tourism SME should aim to be based on (Yachin, 2018). Aside from these on-site enquiries, customers can also inform innovation through the feedback they leave online after the experience, as well as through the way in which they plan their journey to include the service and through the manner in which they use and interpret local resources (Yachin, 2018). For the managers of tourism SMEs this means that they need to pay attention to customer feedback for the entire customer journey, starting with the research on and booking of the service, and ending with the post-delivery communication with the SME (Hwang & Lockwood, 2006). This is not only important to gain a comprehensive image of the customer journey, but also because post-experience feedback, usually recorded online, tends to be more nuanced, rich in information, and subjective, than the feedback received during the experience, or the expectations articulated before its beginning (Yachin, 2018). It is also crucial for tourism SMEs to invest in IT systems and to learn how best to use them, not as mere replacements of analogue processes, but to enhance the efficiency of the company and the quality of the services they offer (Hwang & Lockwood, 2006; Stickdorn & Frischhut). One of the cheapest and most valuable resources available to tourism SMEs today, is the internet. It allows these small companies to act at an international level with little cost or effort, and this can allow tourism SMEs to enhance the quality of their products, giving them an edge in the competition with larger companies, who can achieve economies of scale and rely less on the quality of the service experience (Pikkemaat & Zehrer, 2016). Customers, it follows from these insights, are a valuable source of information, and particularly for SMEs in tourism they are cheaper and more efficient than more conventional market research methods, yet they are not being used to their full potential by SMEs in the tourism industry.

#### 2.4.5 Embracing the advantages of being an SME

As discussed in the course of this literature review, the small size of SMEs brings with it many competitive disadvantages, that can to an extent be mitigated through intelligent management. There are however also distinct perks to this business form, especially in tourism, as will be shown in this paragraph. The advantages of SMEs in tourism, as detailed by Pikkemaat and Zehrer (2016), are that their size enables them to be closer to their

customers, they can adapt their services to the customer's needs with greater flexibility than a larger company could, the often hobby-like appearance of their operations enables them to credibly claim greater authenticity as regards the local cultural aspects of their services, and their small size allows them to be more rooted in the society of their tourism destination, which is especially true for FOSMEs, and can offer competitive advantages inaccessible to larger organisations. The greater proximity to the customer also carries with it the potential of a greater knowledge of one's customers, which in turn enables tourism SMEs to better adapt their services to the customer's needs (Yachin, 2018). Furthermore, being approachable for the customer facilitates the integration of the customer into the service, leading to an increased perceived quality, as well as the aforementioned customer-based innovation being enabled by it (Pikkemaat & Zehrer, 2016). The front-line staff of SMEs is best placed to strategically employ this closeness to the customers for market research, because they spend the most time with the customers, and therefore develop a profound implicit knowledge of the customers and their emotions. They should thus be consulted and included in any marketing and service development endeavours. Due to the often simple and flat hierarchies found in SMEs, they are also often more efficient at implementing change, which could give them an edge in the transition to sustainable business practices and a service dominant business model (Stickdorn & Frischhut, 2012).

#### 2.4.6 The empowerment of customers

The internet has strongly affected the ways in which companies and customers communicate and continues to do so. What is more, it enables the consumers to increasingly communicate with one another, to exchange information about goods and services they have purchased, as well as the companies they purchased them from. This has as its consequence the aforementioned disappearance of the front and backstage devices that traditionally exist in services, which shifts the power balance in the purchasing of these goods and services in favour of the consumers (Kanssa & Wilde, 2008; Faché, 2000). Customers are also decreasingly dependent on service providers for information on the services they seek to buy, because they can obtain this information from fellow consumers (Faché, 2000), but the vastitude of the internet also means that there is frequently an information overload and the

information is easy to manipulate, which can make it difficult for inexperienced customers to judge the veracity of the information they find (Faché, 2000). For travel agents, whose profession has declined with the rise of the internet, this may offer new opportunities, to help customers find the information they seek, and to ascertain its reliability (Faché, 2000).

## 2.5 Service design for tourism businesses

### 2.5.1 The service dominant logic

The concept of service dominant logic was first defined by Vargo and Lusch (2004), who observed the aforementioned shift of the global economy to being service based and deduced a new dominant marketing logic from it. They state that as economies have been moving away from the trade of chiefly physical goods, a new rationale emerged, founded on abstract products, cooperative creation of worth, and relations (Vargo & Lusch, 2004). These new attributes, Vargo and Lusch state, coalesce into a service dominant logic that governs the global economy.

It is however a common misconception that services are only the part of a business visible to a client. As it is now the governing principle to all aspects of the global economy, a service dominant logic must also be applied to all business operations, if SD is to be successfully implemented in a company (Stickdorn & Frischhut, 2012).

This entails applying SD not only on front-stage services, but overall internal processes in a company, that should be seen as services in their own right, that can and should be designed (Stickdorn & Frischhut, 2012). SD is not only a method of developing service products, it is akin to a business ideology, much like design thinking is. SD always needs be holistic in its applications, as services never exist in isolation, but are part of a service ecosystem (Stickdorn & Frischhut, 2012). For tourism companies, this can for instance mean that a service is improved across all channels that it can be perceived through, and that the cross-channel experience, i.e., moving from the website to e-mail, to meeting in person, is consistently good (Stickdorn & Frischhut, 2012). The service dominant logic is also holistic in its view of individuals and their contribution to innovation: whereas more conservative management approaches internalise business development tasks such as innovation, the service dominant



logic encourages collaboration between clients, business partners, and employees, to foster productive synergy (Stickdorn & Frischhut, 2012; Stickdorn & Zehrer, 2009).

#### 2.5.2 The user centred logic

SD is primarily human centred, it that it always considers the needs of all concerned stakeholders in the development of a service (Stickdorn & Frischhut, 2012). For a company looking to run a business form developing services however, it seems self-evident that the developed services should revolve around the needs and desires of the paying customer, and following the holistic nature of SD, this customer centredness should be reflected in the structure of a business, and at the core of every one of its activities, rather than merely the ones that the client interacts with. That being said, it has already been mentioned in this literature review that the employees of a business are as important a resource as the customers, and they should therefore be at the core of the business strategy, along with the customers (Hwang & Lockwood, 2006).

#### 2.5.3 Business to business cooperation under a service dominant logic

Having established the importance of business cooperation in tourism, particularly for SMEs at small destinations, and having also established the imperative of a service dominant logic in the management of a service-based business, it follows that the business cooperation should similarly be governed by the service dominant logic (Stickdorn & Frischhut, 2012). Most tourism destinations feature multiple tourism companies, usually SMEs, and a variety of offered services. Yet tourists do not tend to see the individual companies and services, but rather the destination as a whole (Stickdorn & Frischhut, 2012). This means that businesses need to cooperate in order to project a clear and consistent image of their destination, which benefits all the local stakeholders (Stickdorn & Frischhut, 2012). To credibly create such a unified image despite companies existing in competition with each other and having seemingly incompatible business interests, mutual trust, understanding of the other stakeholders' situations and perspectives are required, and a common vision of the destination is crucial. Finally, cooperation with the customers is equally necessary, to

understand their view of the destination and to shape the common view together (Stickdorn & Frischhut, 2012).

#### 2.5.4 The service design process

In more traditional design fields such as industrial design, there is no single agreed-upon design process. Rather, there is a plethora of different schools of thought and individual approaches by designers and companies, yet the respective methods can always be said to follow a roughly similar pattern. Similarly, there is no single agreed-upon way of designing services, arguably even less so than in industrial design, because SD is such a young discipline and is still evolving rapidly (Van Oosterom et al., 2009). Indeed, the design process used in this thesis and described in the following chapters is by no means a standardised way of doing SD. There are however a few characteristics common to all SD processes, as there are in industrial design, and discussing them will help to illustrate why SD is a suitable approach to running a sustainable tourism business.

SD is iterative, and supports the incremental development of a service, as opposed to launching a service with little or no testing, as is often practiced in the tourism industry. This early testing and subsequent refining of products, as non-service industries have practiced it for decades, enables companies to spot errors early, and fix them at little or no cost to their finances or reputation (Stickdorn & Frischhut, 2012). SD is co-creative, meaning that the development of a service draws not only on the expertise of professional designers, but also business owners, employees, and clients, thus not only drawing on different kinds of knowledge and experiences, but also ensuring that the resulting service addresses the needs and desires of all stakeholders (Stickdorn & Frischhut, 2012). Because of their iterative nature, SD processes often go in different directions than what their initiators are expecting, sometimes they also appear to be going in multiple, contradictory directions. SD is flexible, to be able to address such directional changes, and follow them to completion, often yielding surprising, but never irrelevant results, as they are informed by the stakeholders' needs (Stickdorn & Frischhut, 2012). These concurring or contradictory episodes in the design process can be unexpected but are also often a deliberate part of the process, as in the much-used double diamond approach (Design Council UK, 2007), and they serve to widen the field

and enable collaborators to “think out of the box”, or to focus the creative efforts and collectively agree on outcomes (Stickdorn & Frischhut, 2012; Van Oosterom et al., 2009).

This last point is of particular importance in SD processes: because of the co-operative approach there will usually be contradictory opinions, and it is therefore important for the designer to have the stakeholders explicitly agree on certain milestones, so that these can be referred to later, if a dispute arises. SD projects are also likely to involve employees of a company from different hierarchical levels, but to ensure the creative and unrestricted flow of ideas, it is crucial that such hierarchies be abandoned for the duration of SD sessions, and it is the job of the designer to set up these sessions in a way that supports the equal status of all participants (Lobo et al., 2020). SD is a multidisciplinary discipline, not only because of the multitude of fields it draws methods from, but also because it involves stakeholders from various different backgrounds in the service creation, and these different kinds of knowledge and capabilities are what makes the versatility of SD (Stickdorn & Frischhut, 2012; Van Oosterom et al., 2009).

Aside from benefitting the result of the SD process through their experience and abilities, participants also help to increase the acceptance of the outcomes within their stakeholder groups, because they contributed to the design, enabling to better understand and explain it to others (Stickdorn & Frischhut, 2012). What is more, their contribution heightens their personal engagement in the process outcome, making them advocates of it (Junginger & Bailey 2017; Stickdorn & Frischhut, 2012).

SD workshops often alternate physical and mental activities, because this makes them more enjoyable and keeps the participants focused and active, and because this alternance has been found to be conducive to creativity (Stickdorn & Frischhut, 2012). SD workshops are also often kept simple in their structure, which allows participants to reflect on the discussed issues on a deeper level, at which point they often gain insights that they already possessed but were not consciously aware of. In this way service design helps to retrieve and make explicit hidden knowledge in stakeholders (Stickdorn & Frischhut, 2012).

### 2.5.5 What can service design do for entrepreneurs?

Although they may not realise it, many entrepreneurs already use SD tools in their work. In the case of a tourism business, this can for instance be in the shape of contextual interviews, when a business owner talks to a client over a drink at the bar of their hotel, or when they spot and adopt BPs from other industries, or when they encourage their staff to contribute to service innovations (Stickdorn & Frischhut, 2012). However, these efforts by entrepreneurs, and particularly SME owners, generally aren't based on a deliberate SD effort, same as their managerial styles are rarely based on a conscious business strategy or a formal management education (Pikkemaat & Zehrer, 2016; Stickdorn & Frischhut, 2012; Taylor et al. 2003). This, therefore, is how SD can help business owners, by helping them to be more deliberate and strategic in their SD efforts. While the quality of services is ever increasing in importance, particularly for service-based industries such as tourism, high quality experiences usually do not happen automatically or randomly. Services must be thoroughly analysed, deliberately designed, and skilfully maintained, to make them into memorable experiences for the customers (Stickdorn & Frischhut, 2012). The increasing importance of social media reviews in the purchase decision of tourists (Stickdorn & Frischhut, 2012) create a need, not only for high quality services, but also for the successful communication about these services. Social media reviews also make service structures more transparent, which is why their quality becomes more important, thus creating a need for professional SD (Kansa & Wilde, 2008; Stickdorn & Frischhut, 2012). SD will make a product better, helping entrepreneurs to compete on quality, rather than price, thus keeping them competitive in a service-based economy (Stickdorn & Frischhut, 2012). This is valid for any type of company, but particularly for tourism companies and even more so for tourism SMEs, who must make up for their difficulty to achieve economies of scale by offering superior services (Pikkemaat & Zehrer, 2016).

### 2.5.6 Marketing through social media and storytelling

As a result of social media reviews, and services becoming less opaque, barriers between the back and frontstage of businesses are disappearing, and classical advertising is weakening in favour of online word-of-mouth style sharing by customers. Experiences have become the most viable and believable form of marketing, and this development must be considered when designing a tourism service (Kansa & Wilde, 2008; Stickdorn & Frischhut, 2012).

The emotional value attached to holidays in modern societies where customers have more disposable income but less time, means that tourism companies are heavily reliant on positive feedback by customers, as their products cannot be “try before you buy”, and therefore require trust of the customer in the company to deliver on a promise (Faché, 2000; Stickdorn & Frischhut, 2012).

One powerful tool of tourism marketing is storytelling, as it allows companies to believably sell experiences through the social media reviews of their clients. Storytelling is only one of three factors that generate interest by potential clients in a tourism product, however, the other two being authors, and channels. Because companies usually only have influence over the story of their product, that is the aspect they concentrate on. SD can help here, as a method that is not only suitable for crating good stories, but also knowing who tells them, and through which channels (Stickdorn & Frischhut, 2012).

This thesis will seek to add to the small body of existing research of culturally sustainable tourism and contribute to the small but growing volume of articles on adopting a service dominant logic in the management of tourism SMEs. Finally, this thesis will identify culturally sustainable best practices for tourism services, providing tourism practitioners with explicit insights to help them be more sustainable, and helping to bridge the rift between academics and professionals in tourism.

## 3. Methodology

### 3.1 Methodological approach

My methodological approach was based on the research questions I sought to answer in my thesis (What are best practices in culturally sustainable tourism for SMEs?, How can service design be employed by entrepreneurs, to identify/implement and enhance these best practices in their businesses?). I needed the methodology, research strategy, and data collection methods to help me find practical answers to these questions, and as they were questions that would likely require nuanced and in-depth approaches, I chose to follow the qualitative methodology. I began the research by covering a broad area of the research topics, using a thematic literature review and a survey designed by SCT, to identify areas where the BPs mentioned in the research question might be found. Based on these initial results, I then designed SD workshops following an ethnographic approach, to obtain specific results that could serve to formulate BPs for culturally sustainable tourism in SMEs.

### 3.2 Research Design

The main research strategy I chose for my research was ethnography, because the SCT survey, which would not be considered an ethnographic approach, was not designed by myself or used exclusively for my research, therefore the bulk of the data collection that I conducted on my own used methods of ethnography.

The academic discourse on ethnography, and what approaches should or should not be considered ethnographic approaches is varied and controversial (Blomberg et al., 1993). There are however some established standards on what the core of ethnography is, as well as a set of widely used approaches, which I will relate in the following. Ethnography is a research strategy evolved from the field of anthropology, and, as its name indicates, it involves the written study of a people or culture, usually over an extended period of time. Rather than a study based on ethnic artifacts or literature however, ethnography requires the researcher to live among the people they are studying, thus hoping to gain a native's

perspective and a holistic view of the studied environment (Muratowski, 2015; Stickdorn & Frischhut, 2012). The main concepts guiding ethnographic study are the organic nature of the studied environment, the comprehensive outlook of the research, the pictorial style of documentation, and the focus on the local's perspective (Blomberg et al., 1993).

The first of these principles refers to the fact that ethnography is rooted in field research, and that the aim of the researcher is to observe his study subjects in their natural environment, over which the researcher has no control, and which they must immerse themselves in personally, in order to truly understand it. The second principle means that documented practices of a people must be observed in their cultural and physical environment, to ensure they are understood and interpreted correctly by the researcher. The third principle indicates that the ethnographic researcher takes a neutral stance towards the observed cultural phenomena, and, even when participating in them in their role as a member of the observed community, objectively narrate their observations. The fourth and last principle shows the ethnographic researcher's attempt to get as close as possible to a local's point of view, in order to understand their culture from their own perspective (Blomberg et al., 1993).

The workshop part of my research can be considered an ethnographic approach, because the SINCO laboratory, even though it allowed me to control the circumstances of the observation, which is at odds with the first principle, also allowed me to recreate the "natural environment" of a SME tourism experience. This enabled me to accurately observe and interpret the participants' behaviours, while the SD approach permitted me to participate in the workshops not only as an organiser, but also, occasionally, as a discreet facilitator and "member of the community", which was conducive to the narrational style expressed in the third principle. Finally, the last postulation is one that is also essential to SD, and that I was therefore easily able to comply with; the human centred approach that allows for solutions that are ideally suited to the stakeholders' needs.

Regarding the first principle, there is a long-standing tradition of conducting ethnographic research in laboratories, first originating in the 1970s (Gellner & Hirsch, 2020). The discipline this research was mostly conducted in is called Science and Technology Studies (STS), and it is concerned with the mutual influence of society politics and culture on one side, and science and technological innovation on the other (Stephens & Lewis, 2017). A lot of the ethnographic case studies in laboratories were concerned with the role of social structures in the

generation of scientific progress in laboratories, as well as its role in the dissemination of that knowledge across the scientific community (Hine, 2020). This means that, unlike my own research, the ethnographic results in these case studies were not achieved through using the laboratory, but rather by observing the proceedings in it (Hine, 2020). Nevertheless, these studies indicate that research conducted in laboratories, such as my own, may well be considered ethnographic. Laboratories may also be considered organisations and, as such, places in which organisational ethnography may take place. One author in particular, Christine Hine, highlights in what ways a laboratory functions like an organisation and is thus suitable for organisational ethnographic research. Laboratories, she argues, are customarily thought of as highly specialised places, the processes of which are far beyond the understanding of laymen, thus challenging the success of any ethnographic study, because the researcher would not comprehend what they were observing. She also suggests that ethnographers might be deterred from entering a laboratory on the grounds that the results of scientific research are usually thought of as objective facts, and not also as the results of social structures worth studying. By thinking of a laboratory as an organisation, Hine explains, it can be lowered from its pedestal of impenetrable science and made approachable for ethnographic study. She then explains that the organisational and social structures of a laboratory are very similar to that of an organisation, and that they heavily contribute to what the papers published by scientists tend to portray as a linear process from a question to an answer, that is solely guided and influenced by scientific enquiry (Hine, 2020). This reasoning shows that my own research, inquiring into the processes of SMEs, which constitute organisations, is indeed ethnographic. What is more, the ethnographic research conducted in laboratories in the frame of STS has shown that ethnography need not always be as longitudinal as it was originally practiced in anthropology, and that it can also be conducted in more than one environment within the same study, without losing its validity (Hine, 2007). Here, it is particularly the point about the possible brevity of ethnographic approaches that allows me to classify my own research as ethnographic.



### 3.3 Methods of data collection

The first method of data collection, used early in the project, was a qualitative survey, designed by the researchers from the SCT program, which I used in the initial search for areas of BPs and the role of SD for finding and developing such practices. The survey consisted of two parts, an external form, sent to and filled out by the participating research projects and tourism businesses, and an internal form, filled out by the researchers of the SCT project and myself. Both forms, along with the set of filled out internal forms, can be found in the appendix of this thesis. The external form was a lot shorter and less detailed than the internal form, because it was sent out to participants helping on a voluntary basis, and it was necessary to reduce the amount of time and effort required by the participants, to increase the chances of them responding. Other than this difference in the time and effort required to complete the forms, they were similar in nature. The questions were a mix of multiple choice, yes/no, and open-ended questions, seeking to establish the rough framework of the concerned project or business with regards to aims, financing, and ownership, as well as more profound matters, such as the impact of the project on the local community, or the scientific approach pursued in the projects.

The participants were selected according to their suitability for the aims of the SCT program, based on the personal networks of the researchers. 13 participants were contacted by the University of Lapland's division of the SCT project, all of which responded. The total number of participants in the whole of Europe for this stage of the research was 111, however, I only had access to the above mentioned 13 for my thesis.

The forms were sent out to the participants via email and returned in the same way. Filling out the external survey required about one hour, depending on the level of detail with which the open-ended questions were answered. Filling out one of the internal forms took roughly two hours for each form, because they were longer and more detailed, and because additional research usually had to be done in order to answer the questions and verify the claims made by participants in the external forms.

When searching for and selecting participants for the SD workshops, I drew on my previous experience with seeking volunteering professionals from the tourism industry, which told me that the response rate to emails was extremely low, that these individuals typically had little

time to devote to research projects, and that, Covid having drastically affected the local tourism industry, they had more pressing concerns than to attend SD workshops hosted by students. I did succeed in obtaining the help of a few seasonal workers in the local tourism industry, as well as that of my former supervisor at a larger tourism enterprise in Rovaniemi, but I mainly solicited the help of those of my fellow students that had worked in the local tourism industry and/or were studying tourism at the University of Lapland, of which there were many. This choice greatly facilitated the coordination with and availability of the workshop participants. I recruited ten of my fellow students, to participate in two separate workshops in groups of five. The workshops lasted between 1,5 and 2 hours each and were conducted in the SINCO laboratory at the University of Lapland. The SINCO (Service Innovation Corner) laboratory is a prototyping environment for SD that was developed at the University of Lapland. It is designed to allow the researcher to reproduce a chosen environment, with the help of projection screens, VR technology, and various accessories, thus allowing an observation of service testers in realistic conditions, offering more varied, exhaustive, and accurate insights, compared to conventional SD workshops and service simulations. It also offers multiple media for the recording of the proceedings in the laboratory, including video, photographic and audio recording tools, as well as screen capture softwares to record the digital aspects of the tested services. Beyond that immersive function, it can also be used as a workshop for SD prototyping, as it offers a variety of tools for the creation of physical and digital design prototypes, and facilitates the service ideation by the users, which is the way I used it in (Miettinen et al., 2012)

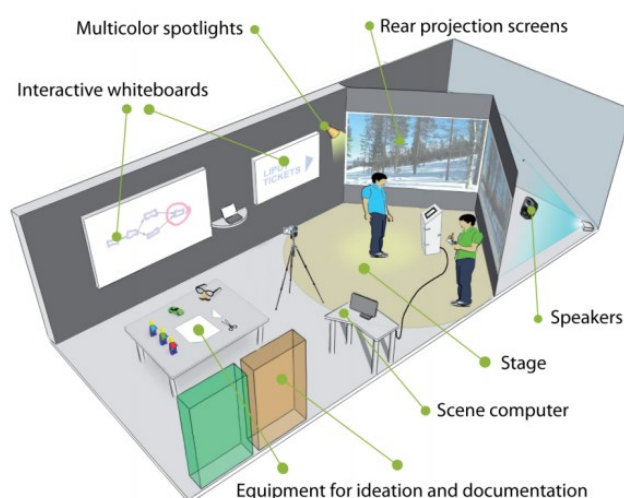


Figure 1: The Service Innovation Corner at the University of Lapland (Miettinen et al., 2012)

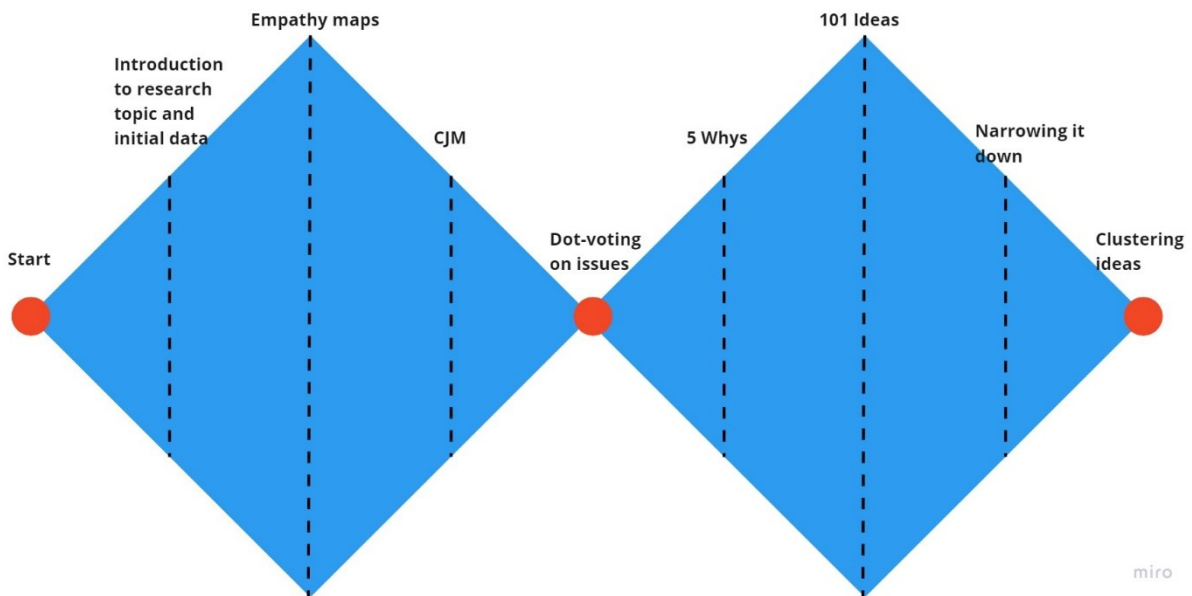


Figure 2: The double diamond structure used in the workshops

The methods used in the workshops followed a double diamond approach, in which the frame of enquiry was first broadened starting from the fields of BPs identified in the previous research, then narrowed down to agreed upon results, then broadened again, seeking for solutions to identified problems, and finally reduced to practical, easy-to-implement steps for the tourism entrepreneurs to follow.

The immersive nature of the SINCO laboratory allowed for an ethnographic approach, in which the participants could assume the roles of tourists, tourism workers, and locals and be observed in their “natural environment”. The data was recorded using cameras to visually document the process, written post it notes that were later transcribed to Miro, and notes in my research journal, to document particularly noteworthy insights and comments made by the participants or myself.

The methods used in the first workshop were more generic and designed to precisely frame the identified issues, allowing the participants of the second workshop to “dive in” to the problem without requiring a lengthy introduction, and moving directly to ideation and solution finding. Prior to the first workshop, a stakeholder map and personas representing the most important stakeholder groups were created. The stakeholder map served to visualize the different interest groups relevant to the discussed topic, as well as the

relationships between those groups (Van Oosterom et al., 2009). Creating this map beforehand helped the participants of the first workshop to quickly grasp the complex situation of the different stakeholders surrounding a tourism SME, which facilitated participant engagement on a deeper level during the workshop. The Personas were developed for each of the major stakeholders, to help visualise the situation and support the immersivity of the SINCO laboratory. They made the discussed issues relatable and helped the participants of the workshop to understand the different perspectives on the discussed issues (Van Oosterom et al., 2009). The personas were largely based on the participants of the SCT survey, the interviews of tourism actors in the Arctic conducted as part of the ARCTISEN project, in which I participated as a researcher, and on the results of a place survey and series of interviews conducted by a group of my fellow students and myself in the winter of 2019/2020 in a small tourism destination in north-western Lapland. The last tool to be prepared prior to the first workshop was a basic customer journey map (CJM) of a tourism service (Van Oosterom et al., 2009). This CJM was based on the information from the SCT survey, the literature, and my personal experience as a tourism worker and tourist and it was detailing the service journey from the perspective of a tourist. I wanted to have this basic frame ready before the start of the workshop, so as to not intimidate the participants with a blank slate that they would have to fill.

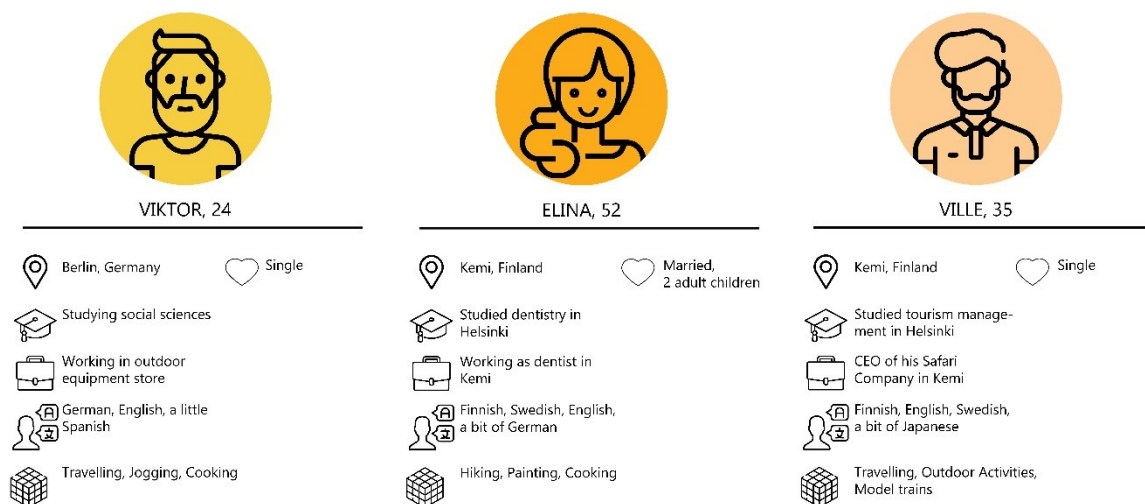


Figure 3: The personas of the tourist, local, and entrepreneur

In the first workshop, the participants familiarised themselves with the personas, the stakeholder map, and the basic CJM, before each being assigned to one of the stakeholder groups/personas, in the perspective of which they were to participate in the workshop. This helped to capture insights from these different viewpoints and helped ensure that all voices were heard (Van Oosterom et al., 2009). The first tool to be used in the workshop was an empathy map, in which the participants listed their feelings and thoughts regarding the proposed tourism service, from the perspective of the stakeholder group they had been assigned to. This helped to unlock previously unarticulated needs and desires of the participants, and also served as an easy exercise to break the ice (Van Oosterom et al., 2009). Next, the CJM was complemented by the participants by adding service touchpoints and voting on the pain and pleasure points mainly from the perspective of the tourist, but also drawing on the results of the empathy map for additional information and adding an emotional dimension to the CJM from the perspective of the other stakeholder groups. Completing the CJM formed a crucial part of the problem framing process, as it constitutes the core of the discussed service and serves as a solid base for the ideation phase (Van Oosterom et al., 2009). An even better base would have been a service blueprint, but this tool is generally used to depict existing services, making it unsuitable for the generic approach that was pursued in the workshops (Van Oosterom et al., 2009). Having thus articulated and visualized the basic frame of the issue, using personas, a stakeholder map, and CJM complemented by an empathy map, the stage was set for the participants of the second workshop to articulate a problem or problems and to collect ideas for solutions.



Figure 4: The blank customer journey map

In the beginning of the second workshop, the participants were presented with the results of the first workshop, the personas and CJM in particular, which gave them a succinct and clear overview of the topic they were to work on. The first tool they used was the method of the “Five Whys”, in which an observed problem is questioned by asking “why” the situation is as it is. The answer to that question is then questioned again, and again, until the true reason for the observed issue is uncovered, allowing for the finding of a solution that fixes underlying issues, rather than their symptoms (Van Oosterom et al., 2009). The whys were asked about the most important issues identified in the CJM during the first workshop, and they allowed the participants to agree on a human centred innovation statement and served to inspire the ideation exercises used later during the workshop. Formulating a human centred innovation statement helped the participants of the group to agree on what they thought to be the major issues for each stakeholder group (Van Oosterom et al., 2009). It also set the general course for the ideation exercises that followed by forming an explicit “brief” for the participants to refer to. The first ideation method to be used was the 101 ideas method, in which the

participants were asked to generate 101 ideas for solutions to the identified issues, before eliminating these ideas step by step, until three ideas were left. (Curedale, 2013).

The data gathered for of the research can thus be divided into three broad categories: The first of these encompassed the written data generated by the SCT survey, both from the participating project partners, and the researchers of the SCT team, including myself. The second category was observational data that was gathered during the workshops, and it includes the recordings of the participants' behaviour in the SINCO environment, in the form of photographic recordings and field notes taken by me. The last category is defined by the written and visual data that the workshop participants generated themselves as part of the workshop exercises. The Stakeholder and Customer Journey Maps, the Personas, and Empathy Map that were generated during the first workshop, constitute a blend of visual and written data, while the "5 Whys", and "101 ideas" methods, as well as the "Human Centred Innovation Statement" of the second workshop were more script based.

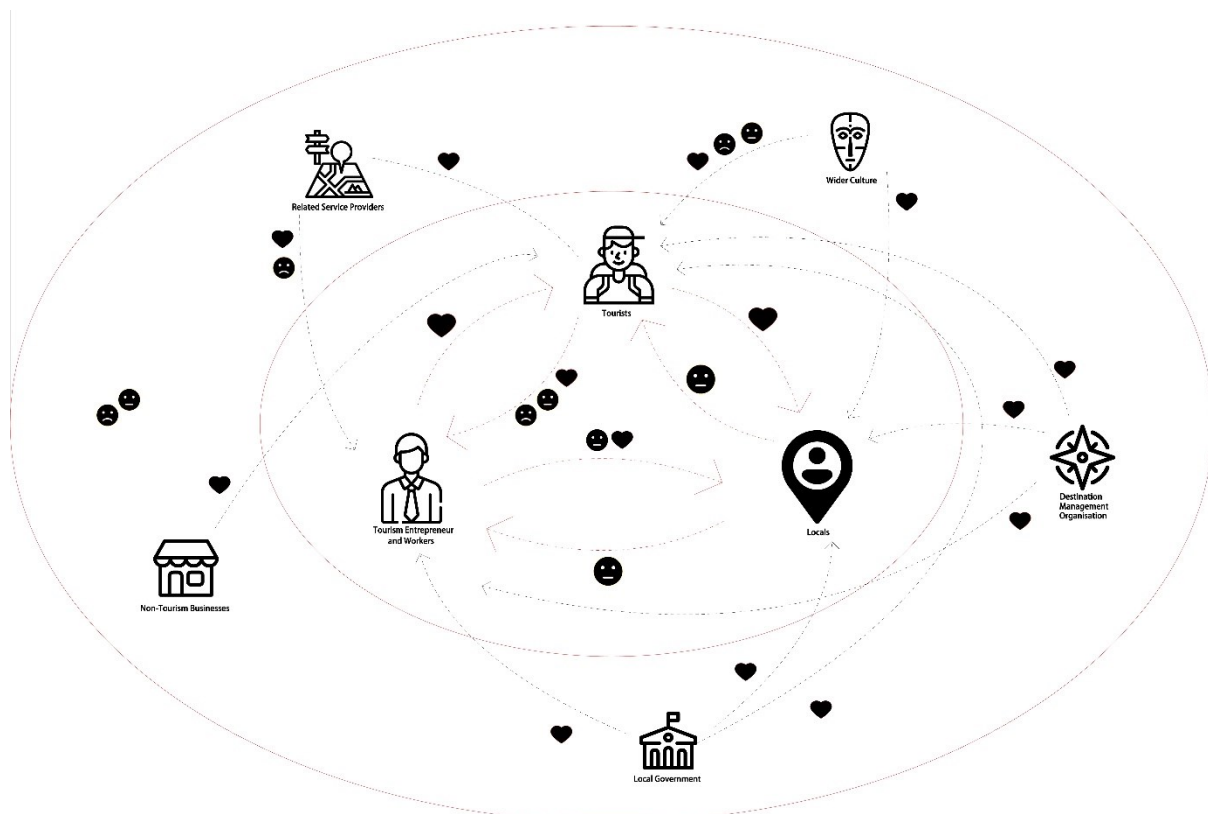


Figure 5: The stakeholder map with the three key stakeholder groups (Tourists, Locals, and Entrepreneurs) at the centre

### 3.4 Justification of the methodology

I based the chosen methodology on my research questions and my desire to achieve results that would not only be academically viable, but also have a practical use for the tourism SMEs of Lapland. I decided against a quantitative approach, because the limited time, resources, and my lacking qualification in the field of quantitative research made such a methodology unlikely to succeed. What is more, since the research questions appeared to require complex and profound answers to multi-factorial issues, a qualitative approach seemed the most appropriate. I further opted for the multi-method qualitative approach because of my intention to approach the research question broadly at first, narrowing my focus as the research progressed, which justified the use of multiple different research methods, each differently suited to the steps of the research. Beginning the research by identifying the possible areas of BPs for culturally sustainable tourism and the potential role of SD in the process allowed me to adapt the workshops in the SINCO laboratory to create the ideal conditions that would help the participants formulate practical solutions, thus using their time and the time booked in the SINCO laboratory most efficiently. I chose ethnography as a strategy and the SINCO laboratory as a place to execute that strategy, because conducting case studies in the field would have been exceedingly difficult this year, as I learned during my first master thesis project in the spring of 2020, and the SINCO laboratory helped me to recreate a realistic environment for the workshop, enabling the collection of ethnographic data in a virtual environment. The SD tools were chosen to generate ideas and consolidate results, following the double diamond method, and helped produce practical results that served as a basis for the “best-practice in tourism SMEs” guide that was published along with this thesis.



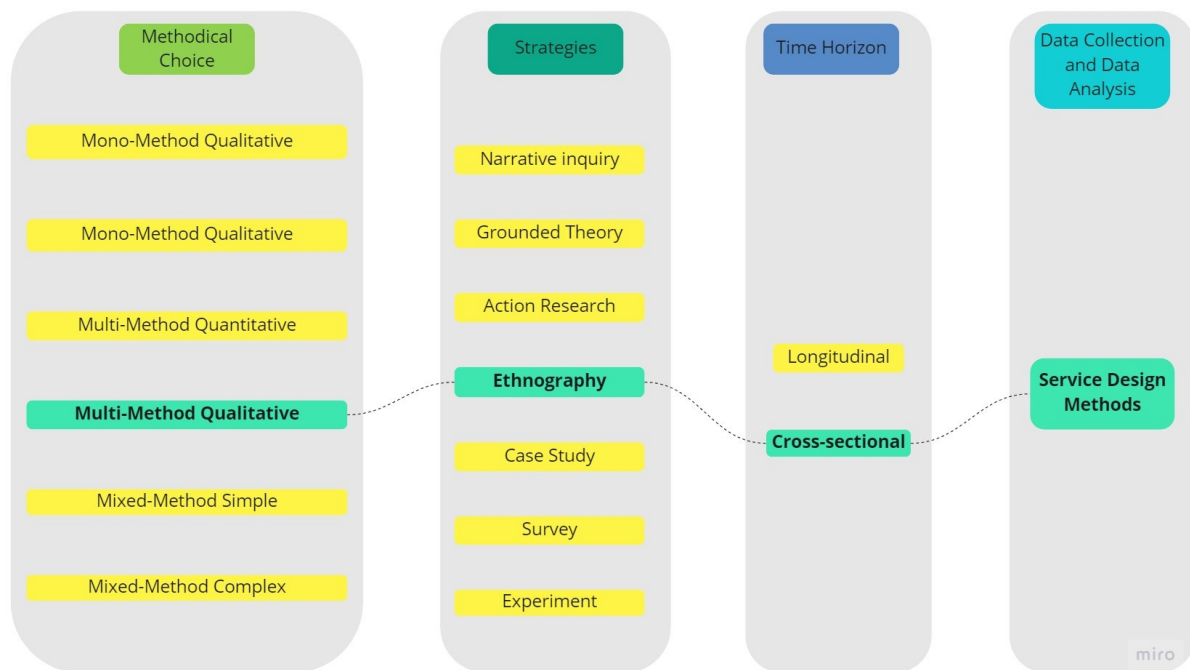


Figure 6: The research process structure based on Saunders and Tosey (2013)

### 3.5 Methods of analysis

I summarised the most important insights from the reviewed literature and sorted them thematically, treating them not as data, but as indicators for promising research directions. This gave me an overview of where the BPs I sought to find might lie, how they could be identified, and what the role of SD had been in achieving them. I followed a similar approach with the SCT surveys, reading all of them after they had been finalised and published by the researchers from SCT. I highlighted the critical points of success or failure for each project, viewing them in the context of the business or research project that had submitted the form. I then categorised the results of my analysis, looking for areas of BP and the part SD could play or had played for finding and enhancing them.

For the SD workshops I analysed the observational data and the written data, examining the explicit results of the workshop that the participants had developed using the various SD tools, while also paying attention to behaviour and group dynamics, as per my chosen ethnographic approach. Finally, I analysed the field notes I had taken during the workshops, looking for additional insights or remarkable comments that hinted at the necessity of further research.

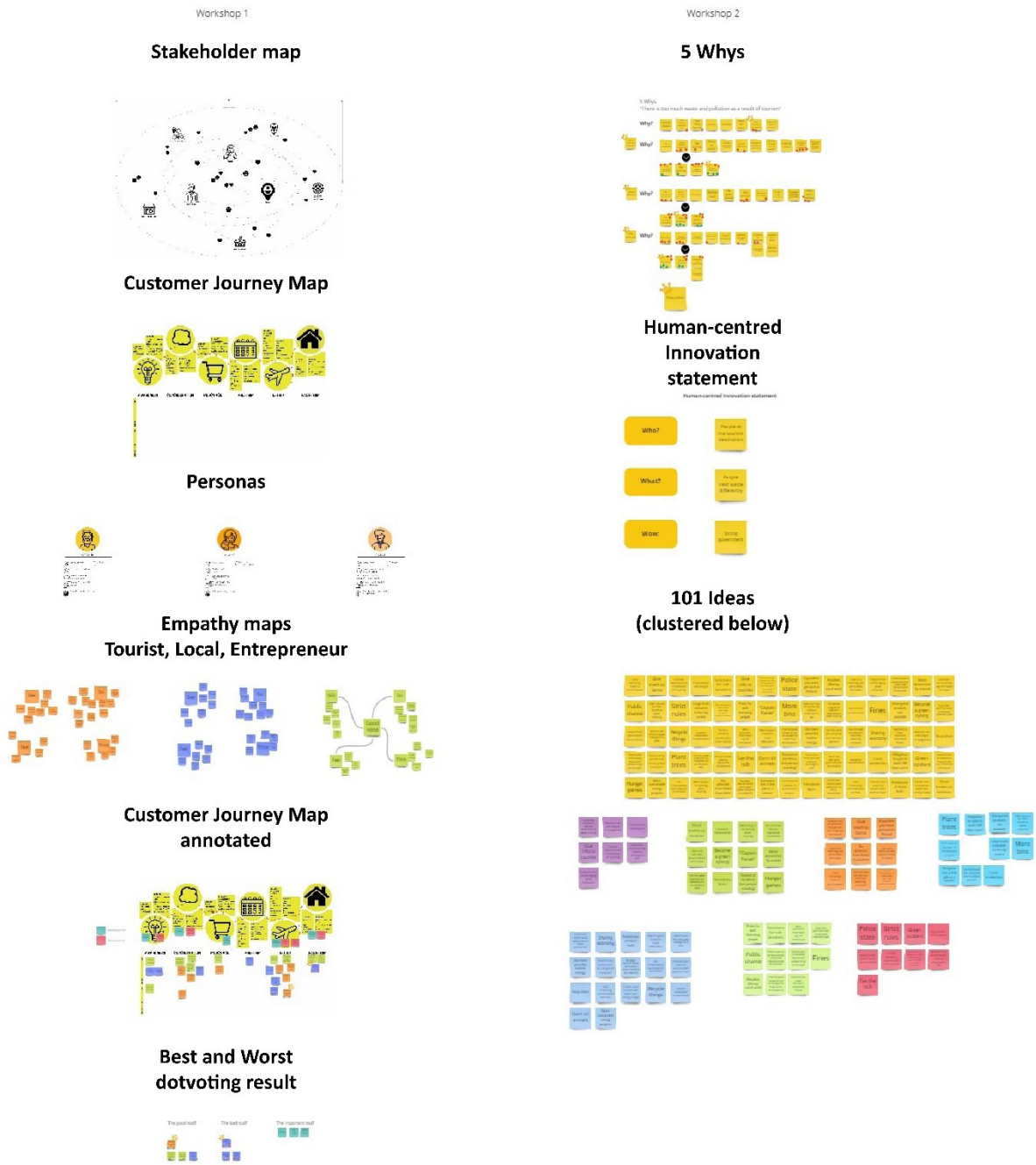


Figure 7: The overall structure of the two workshops, as represented in the Miro app

## 4. Discussion

As announced in the previous chapter, the initial data was collected via the qualitative questionnaires of the SCT project, and I analysed these, looking for BPs in sustainable tourism for SMEs, as detailed in the last chapter.

After completing my initial appraisal of the material, three broad areas of BP approaches could be identified, which I will elaborate in the following.

*Disclaimer: The following discussion of the SCT survey results is based on research done in the context of the SmartCulTour project that has received funding from the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 870708. The authors of the article are solely responsible for the information, denominations and opinions contained in it, which do not necessarily express the point of view of all the project partners and do not commit them.*

### 4.1 The ecosystem of sustainability

The notion that sustainability is a multifactorial concept, as explained in the introduction, was confirmed both by the literature (Throsby, 2003; Wallace & Russel, 2004), and by the results of the SCT survey. Economic concerns, however, must always take precedent in a profit-oriented enterprise. It follows not only from the reviewed literature, but also from different respondents of the SCT survey, that funding is crucial to the ongoing existence of a project, and that cultural and ecologic sustainability, in so far as a project supports them, are dependent on economic sustainability (Wallace & Russel, 2004). It therefore becomes necessary to commodify one's culture, in a respectful manner, to gain revenue from cultural tourism (Li et al., 2020j). Economic success in such a venture, in turn strengthens and spreads knowledge of the commodified culture through sustainable representation (Li & Tauch, 2020e; Li et al., 2020j; Li & Tauch, 2020m). The exposure to international attention and exchange with tourists, while often warily observed in the context of globalisation and observed loss of cultural identity, also bears the potential to strengthen and renew a culture,

thus sustainably supporting its existence (Li & Tauch, 2020l; Li & Tauch, 2020m; Li & Tauch, 2020e). Finally, beyond the financial and representational advantages that cultural tourism can bring to a community and its culture, it also affords local agency over representation and remuneration, which are arguably at the root of many grievances of cultures represented in tourism (Lüthje, 2020a; Lüthje, 2020c; Li & Tauch, 2020e; Li & Tauch, 2020i; Lüthje, 2020k).

## 4.2 The community-centred Approach

As outlined in the theory chapter, SMEs are too small to benefit from economies of scale and stand much to gain by engaging and developing synergies with their local communities and fellow stakeholders of tourism (Pikkemaat & Zehrer, 2016). Therefore, they should always consider not only their own business, but also the local economic and social ecosystem in their actions. The survey results, as well as the reviewed literature, stress the importance of dialogue between the different stakeholders, which, for SD and sustainable BPs means that not only the tourists must be viewed as co-creators of services, but also other stakeholders such as locals, DMOs, local government, related service providers (Pikkemaat & Zehrer, 2016; Li, 2020h; Lüthje, 2020k), (See stakeholder map in workshop data for more detailed analysis of stakeholders). What is more, this community-centred approach entails that local development projects, in tourism and otherwise, should be initiated by the community, and driven by the needs of the community, if they are to succeed, as becomes apparent in one of the examples from the SCT survey: The “Model for culturally sensitive cooperation” that was established in Utsjoki, Finland, unites stakeholders of the area to discuss how and in what part of the community tourism should be conducted, so as to enable its development, but also the continued viability of traditional local livelihoods, such as reindeer husbandry. The project proved very successful at promoting discussion and understanding between the stakeholders (Lüthje, 2020k).

Finally, because the communities particularly vulnerable to cultural misrepresentation in tourism are often small and tightly knit, and because most tourism enterprises are SMEs (Stickdorn & Zehrer, 2009), sustainable policies for cultural sustainability by local government or SME managers might be both easier to implement and have a proportionally more

measurable impact, than if they were to be applied in larger companies and larger communities (Lüthje, 2020c; Smit & Melissen, 2018).

### 4.3 Initiative and innovation

With the rise of cultural sustainability and sensitivity in tourism research and practice in recent years, and that rise being mirrored by a societal discourse on cultural identity and issues of representation, multiple guidelines of sustainable and sensitive tourism have already been published, and even, to an extent, implemented. This was the case in a number of the projects examined by the SCT project, such as the Swedish “Nature’s best” certificate (Li & Tauch, 2020i), the guidelines for cruise operators in Sisimut, Greenland (Li & Tauch, 2020e), the “Sámi indigenous tourism empowerment label”, an ongoing project by researchers from the University of Lapland, Finland (Li & Tauch, 2020d), the Sámi guidelines established by the Sámi Parliament of Finland (Lüthje, 2020c), and the Sámi Duodji label, awarded by an NGO to craftsmen and women of the Nordic countries and Russia whose works qualify as Sámi craft (Lüthje, 2020a). Such practices are however not yet commonplace in the tourism industry, nor are they on the verge of becoming so, because they are often regarded as impractical and too political by practitioners (Lüthje, 2020b), which impedes their implementation. Examples from the SCT survey and the reviewed literature however demonstrate that a cultural tourism business can gain a competitive edge and social credit by independently adopting sustainable practices (Li & Tauch, 2020e; Lüthje, 2020a; Smit & Melissen, 2018). Successful examples of doing so include approaches that are less dogmatic than the guidelines published by institutions such as the Sámi Parliament (Lüthje, 2020b), while the fact that they are informed by tacit experience makes them a lot easier to put into practice. Another aspect of proactiveness and innovation is digitalisation, which must be used not for the sake of itself, but rather to enhance existing service systems create entirely new service products (Li & Tauch, 2020m). One of the examples from the SCT survey, the Estonian Government’s “Year of Digital Culture”, showed how cultural tourism products can attract new tourists and simultaneously strengthen and spread a culture, once they are digitalised (Li & Tauch, 2020l). Innovation has the power to support the continued existence of traditional livelihoods in the homeland of a culture, while developing new livelihoods and traditions, thus modernising, and bolstering a culture in the globalised age (Li & Tauch, 2020l). Similarly future-oriented, the involvement of the younger generations in cultural development and innovation is an

inherently sustainable practice that has been proven to support and a culture and help it evolve as can be seen in the SCT study of the Seto people in the Setomaa region of Estonia. By sharing their ancestral culture with their younger generations, they have succeeded not only in preserving it, but have seen it evolve, with contemporary music based on folk tunes being created, and the culture being more tightly linked to the wider Finno-Ugric culture through cooperative projects (Li & Tauch, 2020).

#### 4.4 The stakeholders

At the beginning of the first workshop the introductions were made via an introductory game, so as to make the participants feel more comfortable and ease the creative flow. The participants were then shown the stakeholder map and introduced to the tree main stakeholder groups to be considered in the workshop, as well as their respective connections and feelings towards each other and the minor stakeholders (see figure 4, chapter 3). I then briefly presented and explained the CJM to the participants, so that they would be familiar with it for the last part of the workshop. Next, the personas that I had prepared for each major stakeholder group were shown to the participants, and they were assigned the roles in which they were to participate in the workshop. Among the participants were two full-time tourism workers, one of them in a management position, one tourism student, and two students with experience as seasonal workers in the tourism industry of Lapland. I assigned the two full-time professionals to the stakeholder group of the entrepreneur, as that was the one that my research focused on and was designed to support, and I wanted to benefit from the insights of these two participants in particular.



Figure 8: The empathy map for the stakeholder group of the entrepreneurs

#### 4.5 The empathy maps

The participants were asked to work on the empathy maps from the perspective of their assigned stakeholder group, and to then briefly explain their choices to the other participants and myself. The empathy maps proved to be a much more yielding tool than in previous SD workshops I had run. Particularly the two “entrepreneurs” took this task very seriously and filled in the map in great detail and staying “in character” the whole time. Theirs was also the presentation of results that took the longest time and offered the most insights. The results of the “tourist” and the “local” empathy map can comprehensively be observed from the images, but because the “entrepreneur” group said much more than is visible in their written work, and because I was looking to investigate this stakeholder group in particular, I will now go into further detail regarding their findings and relate it to the reviewed literature. In all their results, the entrepreneurs stressed the overarching importance of good HRM (Human

Resource Management) and smart recruitment practices, which they thought to permeate all aspects of a tourism business, an insight that mirrored the research of Hwang & Lockwood (2006). It is also noteworthy that this group seemed to understand the task as an abstract, rather than literal observation of their persona's thoughts, feelings, actions, and observations, which resulted in an empathy map focused on good business practices, economic theory, and marketing strategies. The two participants in that group also commented that working on the empathy map was useful to them as professionals, reflecting on their work. Echoing researchers mentioned in chapter 2, such as Hwang & Lockwood (2006), Pikkemaat & Zehrer (2016), or Stickdorn & Frischhut (2012), the participants stressed the importance of cooperating with other local tourism businesses, without neglecting the competitive perspective. Regarding synergy effects in one's own business, the participants also mentioned the necessity of making the sales process automatic as early as possible, and to connect all parts of one's operation, to ensure a smoothly running system of backstage services that facilitates the work of front-end employees. In observing this, they concurred with researchers such as Yachin (2018) or Hwang & Lockwood (2006). As was argued by Yachin (2018) and Pikkemaat & Zehrer (2016), the "entrepreneurs" in the workshop valued the use of social media as a cheap and effective marketing tool and underlined the importance of analysing the post-trip social media activity of visitors, as a valuable tool for marketing research, as stated by Hwang & Lockwood (2006), in the literature review. To unlock the full potential of this research tool, the participants further argued that it was important to incentivise feedback from customers, and in that they agree with the findings of Yachin (2018), as they are presented in the chapter 2. Pertaining to the domain of marketing and publicity, the participants noted the beneficial potential of a business engaging in charity but cautioned that this must always be an endeavour pursued for its own sake, because customers would recognise token charitable activities as such. They continued by saying that the same applies to sustainable behaviour of a company, i.e. that greenwashing is to be avoided, thus concurring with Smit & Melissen (2018). Finally, the two participants talked about the necessity to know one's customers, to concentrate on a specific customer segment, and to tailor product and advertisement to these customers' needs. In doing so, they explained, a bond may be created with one's customer that, amongst multiple other benefits, enables on-site sales, which they saw as important for the revenue streams of a tourism SME. These findings correspond with those of Pikkemaat & Zehrer (2016) and Yachin (2018).



The empathy map, as mentioned in the methods chapter of this thesis, is designed to help participants to delve deeper into themselves to articulate previously unvoiced needs and desires, and to act as an ice-breaker exercise for the rest of the workshop. In the case of the participants working on the “local” and “tourist” maps, this was what it did, and it is therefore not necessary to discuss the results of these maps in as much detail as the “entrepreneur” map, which was unusually rich in insights. Rather, it makes sense to consider the results of the exercise following the empathy maps, during which the participants were asked to compliment the CJM with what they considered to be the most important insights from their respective empathy maps, and then to agree on the most important positive and negative insights through dot-voting.

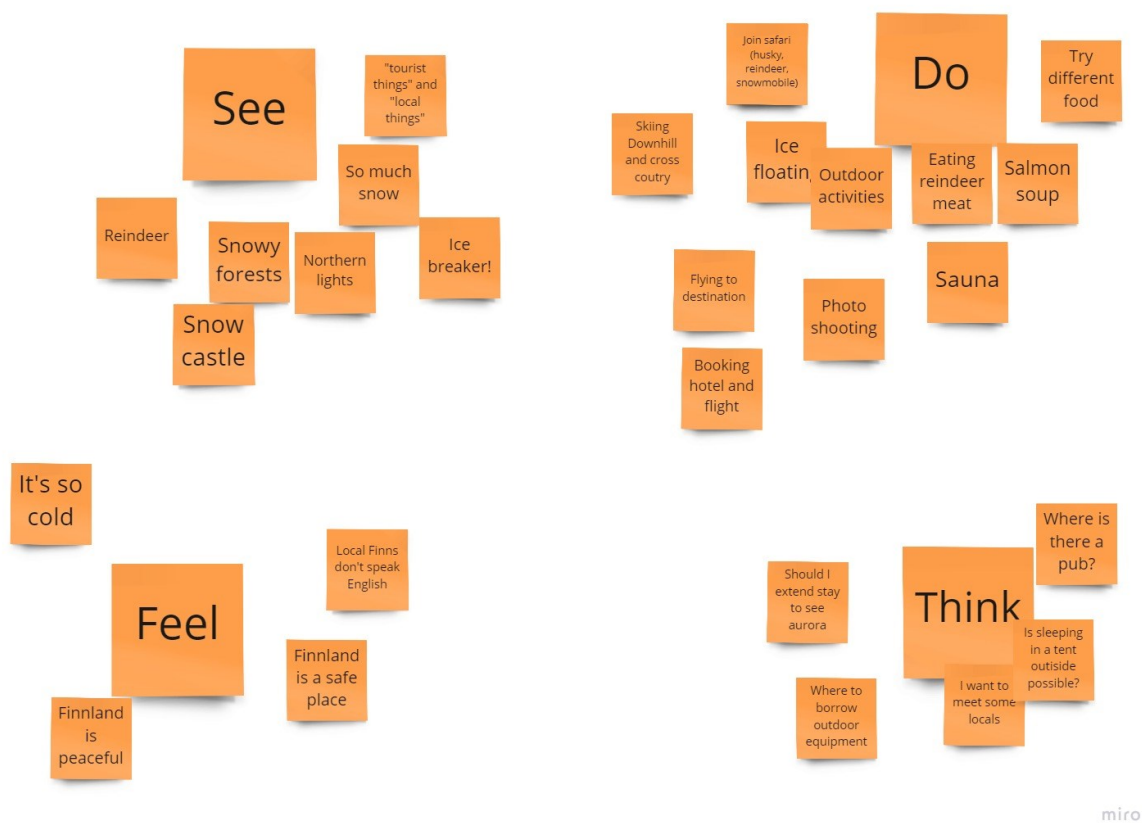


Figure 9: The empathy map for the stakeholder group of the tourists

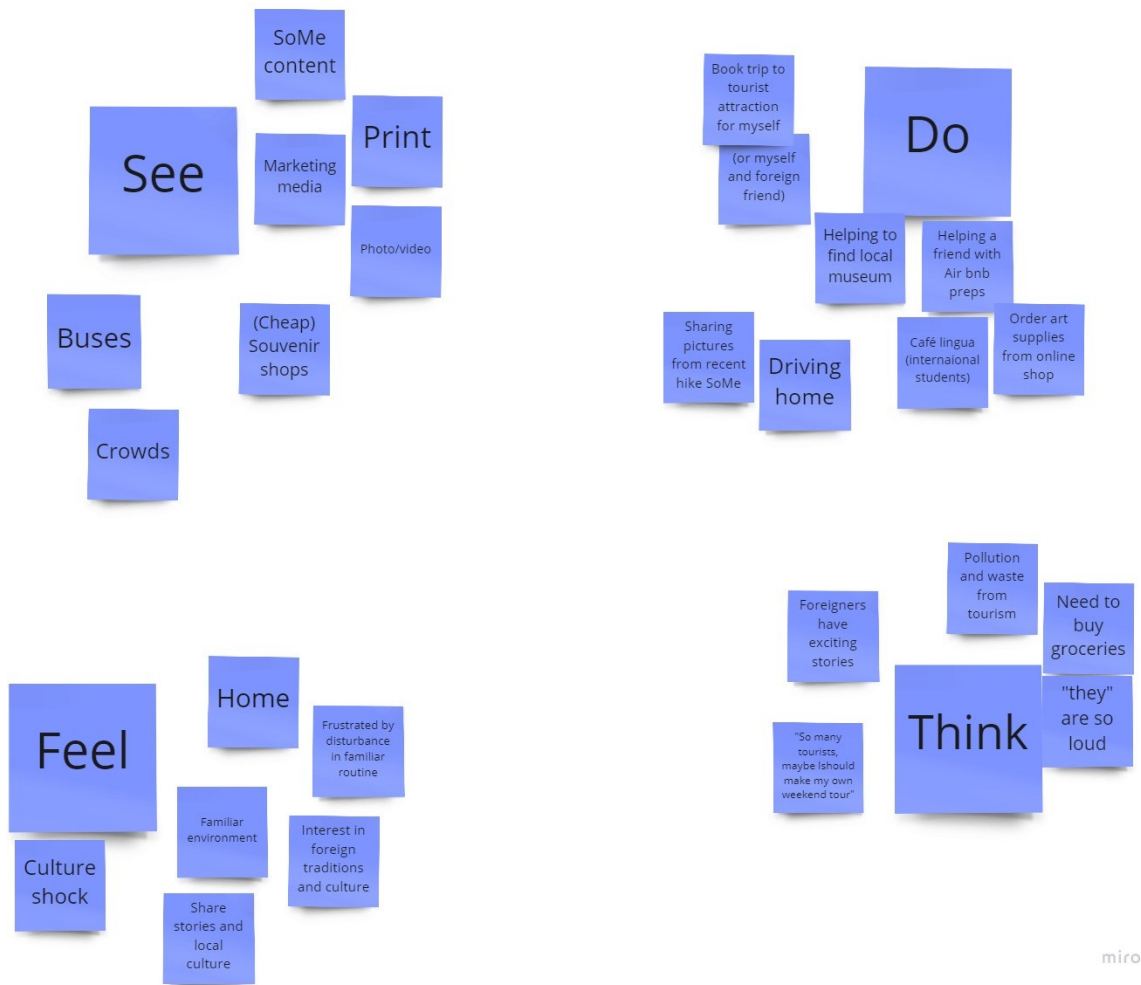


Figure 10: The empathy map for the stakeholder group of the locals

## 4.6 The customer journey map

The CJM I had prepared for the workshop consisted of the six main discernible phases of a typical customer journey in tourism, which I determined by studying examples from the literature (Stickdorn & Frischhut, 2012; Yachin, 2018). The six phases are:

1. The awareness phase (Customer becomes aware of a tourism destination)
2. The consideration phase (Customer obtains more information about the destination)
3. The purchase phase (Customer makes a decision and purchases a tourism service)
4. The pre-trip phase (Customer prepares for the journey)
5. The in-trip phase (Customer enjoys the core service(s) they purchased)
6. The post-trip phase (Customer returns from the journey and reflects on the services performed for them)

Each of these phases is supplemented, in my CJM, by a “channels” section and an “Activities” one. These sections list the media/information channels that come to bear in a particular phase of the CJM, i.e. SoMe, TV advertisement, word-of-mouth, etc..., as well as the activities that are typically performed during that phase. The participants were now asked to place their chosen important insights in two sections running below the CJM, labelled “thoughts” and “feelings”, and that were designed to supplement the functional CJM I had created with the real emotions of the participants. After having placed these thoughts and feelings on the CJM and, at the suggestion of one of the participants, supplemented the 6 sections with general positive and negative observations associated with those sections, the participants were asked to vote on which issues observations they considered to be the most important. They were each given three votes in the positive and three in the negative. It is noteworthy that the participants were instructed to abandon their assigned identities of entrepreneur, local, and tourist for this step, as it was my intention to find out the participants’ true feelings regarding the question. In the positive section, the shortlisted insights included two from the “entrepreneurs” empathy map, regarding the need for a business to cooperate with other local businesses, DMOs, and locals, as well as one that concerned the importance of positive publicity for a company. This section also included an observation from the “local” map,

noting that foreigners often have exciting stories to share, which makes them interesting to talk to. Interestingly, even though the “entrepreneurs” arguably delivered the most concrete insights that may be considered BPs, none of their insights eventually “won” in the voting, which could be attributed to the fact that the stakeholder roles were abandoned for this stage, and that the participants then identified more with the more general insights from the “local” and “tourist” maps. The most voted on insight in the positive department was one from the tourism map, which express the feeling that Finland is a safe destination. It is interesting that this insight won, because all participants of the workshop are residents of Finland, which seems to indicate that this safety, even though it came from the “tourist” map, is valued by the inhabitants of Finland as well. This is certainly noteworthy for tourism entrepreneurs looking to market their services not only abroad, but also in Finland, particularly since the ongoing Covid pandemic makes leisure travels abroad nigh impossible. The negative insights all came from the “local” map, which is interesting even without looking at the actual insights, because it seems to signify that the locals, both those present in the workshop as participants and those imagined as a stakeholder group, are the ones who see the detrimental aspects of tourism most clearly. This is hardly surprising, considering that the tourists only spend a relatively short amount of time at a destination, and that tourism entrepreneurs have a vested interest in over-looking the more unsavoury aspects of their industry and businesses, but it is nonetheless noteworthy. Two insights that received a vote each concerned the presence of tourism marketing media in public that are being perceived as inauthentic or romanticising the culture of a destination, and the often-vociferous presence of tourists, that is perceived as being at odds with the more reserved and quiet manner of the local Finnish population. The “winner” in the bad category, was an insight concerning the waste and pollution that is produced as a result of tourism. Aside from the winners in the respective categories, the voting showed that the most important parts of the CJM, irrespective of positive or negative qualifications, are the “consideration”, “in-trip”, and “post-trip” parts, which therefore appear to be the ones that marketing, and service improvement efforts of tourism SMEs should concentrate on.

This exercise concluded the first workshop, and the second workshop was conducted based on the curated results of the first one, as I will relate in the following.

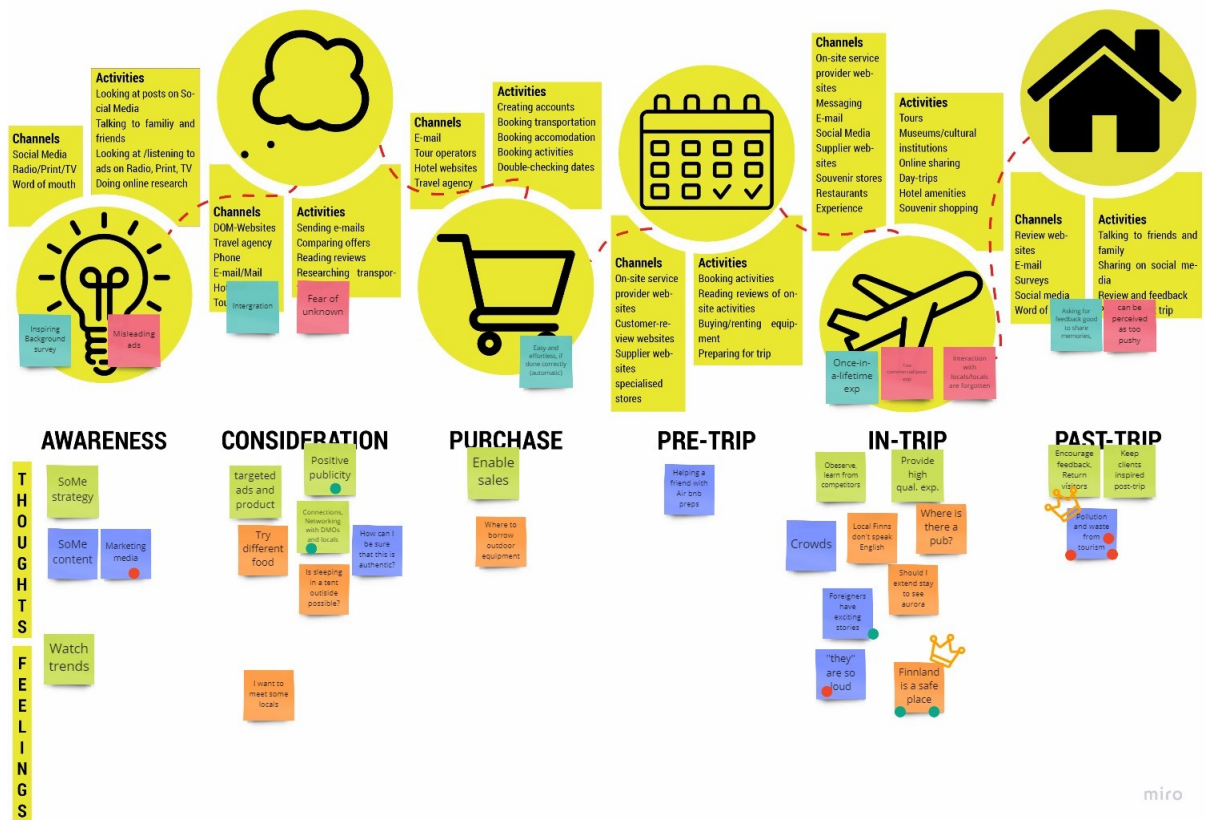


Figure 11: The annotated customer journey map

#### 4.7 The five whys

At the beginning of the second workshop, after the initial ice-breaker activities were concluded, the participants were invited to familiarise themselves with the results of the first workshop, particularly the CJM that had been augmented by the participants. They looked at the results discussed in the last section of this chapter and were then introduced to the “Five Whys” method, by way of an example that I had prepared. I originally planned to run all the methods of the second workshop for both the positive and the negative “winners” of the first workshop, i.e. “Finland is a safe place” and “There is too much waste and pollution as a result of tourism”. During the workshop, I made the choice to begin with the negative “winner” and eventually dropped the positive “winner” from the workshop entirely, out of time considerations. I prioritized the negative aspect, reasoning that the human psyche will register a negative element as a deterrent for tourism over a positive element as an incentive. And even though this issue was more connected to environmental, rather than cultural

sustainability, I felt confident that the results of the workshop would be pertinent to cultural sustainability as well, because the different aspects of sustainability are strongly linked, as explained in chapter one. What is more, as Throsby (2003) showed, similar theoretical frameworks can be employed to gauge environmental and cultural capital, diversity, and sustainability. Once the participants had understood the concept, they began to apply it to the negative “winner” of the first workshop. This task took a long time, because the initial question, “Why is there too much waste and pollution as a result of tourism”, was a broad one, and generated a lot of discussion among the workshop participants. This was a desirable outcome to me as a researcher, because it offered up a lot of insights, even though it meant that I had to drop the positive “winner” from the schedule, and I had to alternate between noting down relevant thoughts of the participants in my journal, and reminding them to voice their opinions to the whole group, so that Aleksi Soukka, a student who was helping me facilitate the workshop, could note them down and add them to the whiteboard where we were gathering the reasons. Whenever the discussion came to a halt, I had the participants dot-vote on the suggested reasons on the whiteboard, so that we may move to the next step of inquiry. This usually provoked more discussion, as options were eliminated, and participants were giving reasons for their choices. The first “why” was answered by stating that the problem lay in the absence of clear rules whose responsibility the monitoring of tourism-induced waste and pollution is. The question of why this responsibility was not clear, was answered, after some discussion and a second round of voting, by citing cultural differences in waste disposal, which causes careless behaviour in tourism. The third and penultimate “why” (the group came to a satisfactory answer after the fourth), resulted in the notion that cultural differences in waste disposal habits can be explained through diverging national/cultural attitudes towards environmental issues. Asking the fourth “why” brought the conclusion that the differing degrees of importance placed on environmental protection can be linked to education and the general awareness of environmental issues in a culture or nation. At this point it seemed unnecessary to continue the exercise to the end, because the answers were beginning to sound similar after each step, and the method arbitrarily offers five steps as a general template, but fully supports extending or shortening the process, as necessary (Van Oosterom et al., 2009). At the end of the “Five Whys” usually comes a solution to the problem expressed in the first step, but as I intended the problem and the solution to be explicitly framed in the Human-Centred Innovation Statement (HCIS), this step was

unnecessary. It is also noteworthy that while the “Five Whys” format forced the participants to always agree on a single answer, there were usually two rounds of voting and a lot of discussion among the participants, as can be seen from the collected data.



Figure 12: The 5 whys

#### 4.8 The human-centred innovation statement

Having concluded in the previous step that education on environmental issues is ultimately to blame for the waste and pollution that result from tourism, it was now time for the group to explicitly express the problem, the affected stakeholders, and the innovative element of the suggested solution in a HCIS. This served as a recapitulation of the discussions that had taken place in the workshop until then, and it would be used as a reference for the participants to consult during the ideation phase. It also made sure that the participants were all in agreement on the problem and the desired solution, even though they may have had diverging opinions on the way to that agreement. The “who”, and the “what”, could be established with little discussion as: 1. The various stakeholders at the destination, and 2. The fact that people from different cultural backgrounds treat waste and pollution differently. It was the “wow”, the innovative element that would characterise the solution, that needed further discussion. Given the instruction to come up not with an explicit, ready-made solution, but rather with a broader and more abstract trait that the solution would possess, the suggestions of the participants could roughly be sorted into two categories: A policy of incentivising good environmental behaviour in the stakeholders, and particularly the tourists, or a strong government equipped with the power to enforce such good behaviour. After some deliberation, the participants agreed that the latter option would be more likely to succeed. It should however be mentioned that out of the 5 participants, only two supported this idea from the start, the other three being reluctant to choose such an authoritarian approach. They were however convinced when the two proponents of the “strong government” solution argued that many attempts based on goodwill and incentivisation had already been attempted with meagre results.





miro

*Figure 13: The Human-centred Innovation statement*

## 4.8 The 101 ideas

### 4.8.1 The top three

With time already running short, the participants were introduced to the 101 ideas concept, and I stressed the importance of quantity over quality in this task, wanting the participants to submit even their most outlandish ideas, to spark their creativity. I also reminded them to use the HCIS, and particularly the “strong government” notion as the basis for their ideation.

Wanting to have sufficient time to have the participants filter the compiled ideas, I interrupted the exercise once 75 ideas had been generated, and began the elimination process, which again prompted much discussion. A large group of ideas were set aside as useful but narrow approaches, such as “Elves collecting trash in public spaces”, or “If you fill a trash bag, you get a photo with Santa”. These ideas were kept on one side of the whiteboard, while others were discarded outright. Eventually, this process of elimination resulted in three remaining clusters that were each representative of one general direction a solution might have. They were:

1. “Sanctions by a supra-national institution on nations that do not adhere to international environmental protection standards.”
2. “Allow only the consumption of local resources and oblige citizens to engage in farming next to their main occupation.”
3. “A new unit of the executive branch to reward good environmental practices, and sanction bad ones.”

These results sound more like the basis for environmental policy papers, and less like BP approaches for cultural sustainability that could be put into practice by the owner/manager of a tourism SME. This is due, in part, to the question on waste and pollution that the workshop was based on, which was already rather broad as a source of possible BP approaches. It may also be due to the three-idea limit imposed on the participants, which may have led them to favour ideas or idea clusters that cover more issues, so as to have the best chance at solving the stated problem. Throughout the analysis of the workshop results, I will be referring to concepts that the participants imagined to be supporting environmental sustainability, and supplementing or adapting these ideas to also bolster cultural sustainability, adopting the transferral methods Throsby (2003) used in his work, in an attempt to answer my research questions. I will, in the following, examine all the ideas generated in the course of the 101 Ideas exercise, and attempt to draw BP insights from them, but the human-centred stipulations of SD, as well as the possibility of drawing insights applicable to tourism SMEs from these “top three” results, require that I analyse them more closely.

The first idea regarding a supra-national institution for environmental protection, equipped with executive power, at first seems entirely incompatible with the running of a tourism SME. When one looks at the intended purpose rather than the explicit wording however, this may change: The suggested institution is designed to enforce the adherence to binding ecologic

standards. It is not unthinkable to downscale this organisation to the level of a single tourism destination, where the local tourism businesses could confederate to form such an organisation, akin to a DMO, but with regulative, rather than merely advisory power. It can further be imagined that such an organisation would not only watch over the adherence to agreed-upon ecological standards, but also cultural ones. This would ensure that any cultural guidelines would be based on touristic practice and local knowledge, rather than academic ideals, and while that might lessen the rigorosity of such guidelines, the fact that they are locally informed, self-imposed, and practice-based, might make them more widely applied and therefore ultimately more useful to cultural sustainability, as was demonstrated by some examples of the SCT survey.

The second result may seem to be the most easily applicable of the three as a tourism BP, as it is already focused on the local level. While it may prove difficult to enforce farming as a second job for every resident of a destination, or to exclusively use local resources in a tourism business, the latter can at least be attempted. Certainly, some essential products may simply not be locally available or affordable in small or remote destinations, but as the “Astrid Lindgren World” example of the SCT survey shows, it is entirely possible to locally source the culinary part of a tourism service. And by cooperating with other local businesses, it may become affordable to commission the local production of otherwise costly goods, as such a cooperation would unlock the “economies of scale” mentioned in part 2.2.4 of the theory chapter.

The third result sounds very similar to the first one, in that it reflects the idea of an environmental police, that was apparent in many of the suggested ideas of the 101 Ideas exercise, and of course in the HCIS, that answered the problem of waste and pollution with the solution of strong government. However, the participants chose to include both ideas separately in their top three, as they reasoned that the first one would target entire countries or tourism destinations, and thus the hosts of tourism, whereas the third solution was aimed at individuals and tourists in particular, i.e. the “guests” of tourism. While it would seem fairly simple to adapt this solution into a BP for tourism entrepreneur by which they would sanction bad and reward good behaviour in their guests, the entrepreneurs might understandably be reluctant to treat their customers thus, and the research in behavioural psychology seems to indicate that humans are more likely to change their behaviour due to subtle incentives that they hardly notice, rather than overt instructions (Smit & Melissen, 2018). Therefore, I disagree with the workshop participants in this and reject the third solution outright.

# 101 IDEAS

- 1.** Sanctions by a supra-national institution on nations that don't adhere to international environmental protection standards
- 2.** Allow only the consumption of local resources, and oblige citizens to engage in farming next to their main occupation
- 3.** A new unit of the executive branch to reward good environmental practices, and sanction bad ones

*Figure 14: The top three ideas from the 101 ideas exercise*

#### 4.8.2 The 75 ideas

The vast majority of ideas generated as part of the 101 Ideas exercise were filtered out, in an effort to discover the most urgent needs of the participants. Regardless, they constitute important data, and the participants showed strong reluctance to discard some of them, only doing so because of the necessity of reducing the count of ideas to three. This is why I have clustered and analysed all 75 ideas and will now discuss my findings.

#### 4.8.3 Strong governance

The first of the clusters I compiled was one focused on the concept of strong governance mentioned as the main innovative attribute to be thought of in a solution to the waste and pollution problem in the HCIS. As arguably all of the “top three” ideas function on the basis of strong governance, I shall not go into much detail regarding this cluster. It includes more tame measures, such as the introduction of a mandatory mobile application for tourists to track their waste production at the destination, or a civic duty of partaking in community clean-up projects, but also strongly authoritarian suggestions, like a surveillance state to monitor environmental misconduct, an eco-division of the armed forces, and a secret police to identify environmental polluters. As explained in the above, overly dogmatic measures are likely to be both unpopular and ineffective, which is why I see the BP potential in this cluster to be limited to self-imposed restrictions as suggested in the discussion of the “top three”, or as a profit-based contribution to a common effort for cultural and ecological sustainability.

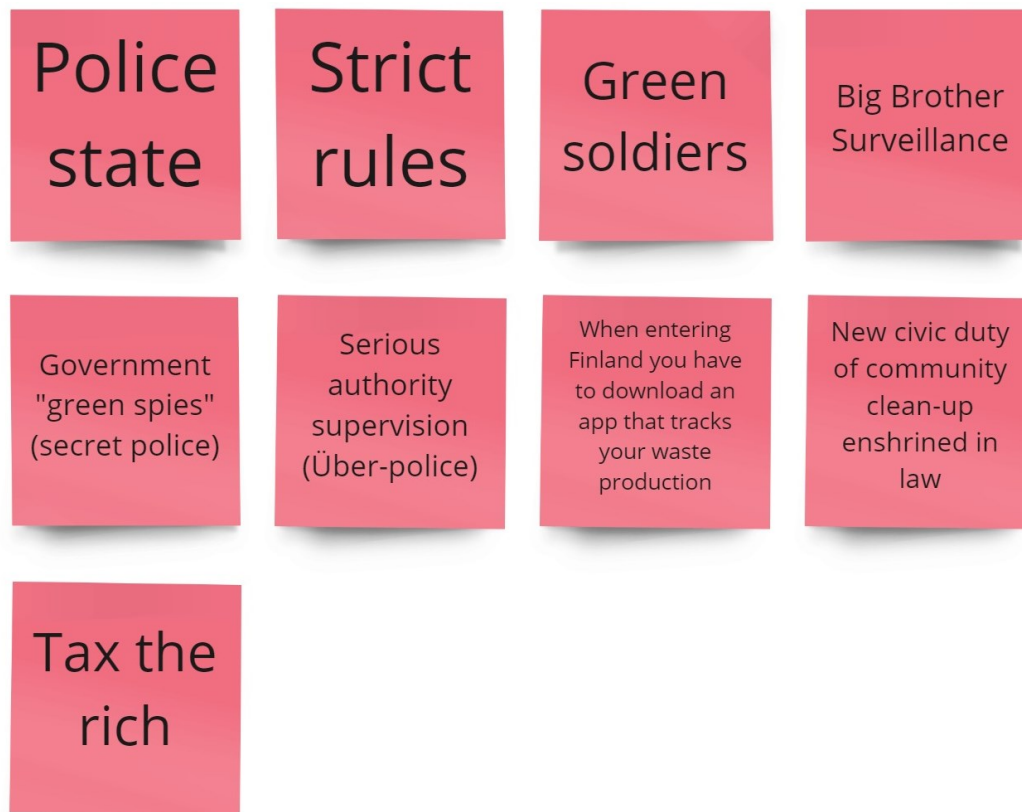


Figure 15: The “Strong governance” cluster

#### 4.8.4 Strong governance implementation

The next cluster combines ideas of the “carrot and stick” variety, that are akin to the previous cluster, but more specific. Because they are in essence similar, a lot of the ideas must be discarded for the same reasons. Some of the ideas have a merit and potential for SME tourism BP approaches, however. One such idea, “public shame”, was originally meant for individuals, and would be unsuitable for tourism businesses as such. But it is fathomable that such “public shame” could be used to chastise negative behaviour by a company in a destination, as a less powerful variant of the regulatory DMO imagined in section 4.8.1. Such public accusation of companies with reprehensible business practices already exists, for instance in the shape of the “Plagirarius” award, a black garden gnome with a golden nose, awarded every year in Germany to companies found guilty of blatant plagiarism of consumer products (Christner, 2021). Another potentially feasible idea was the one of linking negative behaviour by a company to higher taxes. This is similar to the CO<sup>2</sup> taxes already in place in the EU, but the

concept might gain broader acceptance by being handled at a local level, and a framework for cultural sustainability may then be introduced to the regulations (Andersen and Skou, 2010).



Figure 16: The “Strong governance implementation” cluster

#### 4.8.5 Public education

This third cluster betrayed the original reluctance of most of the participants to follow the “strong governance” approach, as most of the suggestions in this cluster were of the incentivising, rather than the regulatory kind. The ideas included more common ideas such as public awareness campaigns and educational programs to encourage good behaviour, although with a distinctly authoritarian touch, one participant adding that they meant the campaigns to emulate the propaganda of totalitarian regimes. In a similar vein, one participant suggested a yearly mandatory awareness campaign or similar endeavour by

successful artists and persons with a large mediatic reach. While the mandatory aspect of this idea is problematic, the basic concept of using the reach and popularity of such persons to educate about cultural and ecological sustainability is one that may be further developed for SME BPs. A DMO or local cooperation of businesses could attempt to develop joint projects with celebrities, local or otherwise, to generate positive publicity for their businesses, the celebrity in question, and the destination as a whole. As stressed by the participants of the “entrepreneur” group, such a cooperation would have to be genuine and believable, meaning that the celebrity in question would ideally have a believable personal affiliation with the place or culture in question. Another of the more authoritarian ideas that may be adapted for BP implementation was the “commandeering” of public advertisement space, for the “propaganda” on ecological sustainability. Again, the mandatory aspect of a technically viable idea is what makes it problematic, and again, this issue may be solved by transforming the mandatory aspect into a commitment by local companies, not necessarily exclusively tourism companies, to dedicate some of their advertisement space and time to messages supporting cultural and ecological sustainability. This would be particularly effortless and environmentally friendly to implement with digital screens, as these are quite densely spread in touristic areas, would likely remain turned on around the clock anyway, and changing the contents of the advertisement would merely require a few clicks on a computer, as opposed to print media, that would require more effort and resources to be replaced.





Figure 17: The “Public education” cluster

#### 4.8.6 General public policy for environmental sustainability

Within this public policy cluster are grouped the usual environmental policies such as those in favour of recycling more, and being considerate about energy and water consumption, then there are a few more radical ones about de-funding the military and space research to use the money for environmental protection, and there are some that have potential ramifications for tourism SMEs and BPs, which is why I will mention them here in more detail: Two of these ideas are ones that seem to run contrary to the very idea of tourism, the staycation, combined with the endeavour improve one’s home-environment until one does

not wish to travel elsewhere. While this sounds like the worst case-scenario for any tourism professional, it could indicate that there may be a demand for domestic tourism, as it comes with a lighter environmental conscience. Even in place such as Lapland, where the vast majority of tourism services are designed for foreign visitors (Grunfelder et al., 2017), it may prove beneficial for a company to at least consider domestic tourists as a potential customer group, especially during times of global travel restrictions such as the Covid 19 pandemic. A few of the submitted suggestions in this category also concerned the use and consumption of animals, which can be considered a relevant topic for tourism, especially in regions such as Lapland, where so much of the cultural heritage presented in tourism products features reindeer herding in some form (Grunfelder et al., 2017). While the simple reduction of animal usage in tourism services might therefore be an ill-fitting BP for such places, an agreement on ethical guidelines for the use of animals in tourism regarding their well-being as well as the cultural implications of their use in tourism may be seen in a positive light by customers deciding on a potential purchase of tourism services. Some of the ideas that seem too ambitious for the use as BPs for SMEs may come within reach for an association of tourism businesses as has been described earlier in this chapter. These ideas include more modern and efficient waste management, and sustainable public transport. While it is difficult to imagine tourism businesses being in charge of infrastructure instead of the local government, it would not be too farfetched for multiple tourism businesses to jointly invest in a charging station for electric vehicles, thus allowing them to use greener transportation in their own services. Similarly, while private businesses can hardly be expected to be solely responsible for waste management, it seems only natural that they would collaborate with local authorities in this matter, as they are likely to be responsible for a considerable amount of the produced waste. Finally, a policy of subsidizing organic products that was submitted to the general public policy cluster, might be adapted in the shape of professional cooperation between tourism SMEs and local producers, as it was done in the aforementioned Astrid-Lindgren-World example.

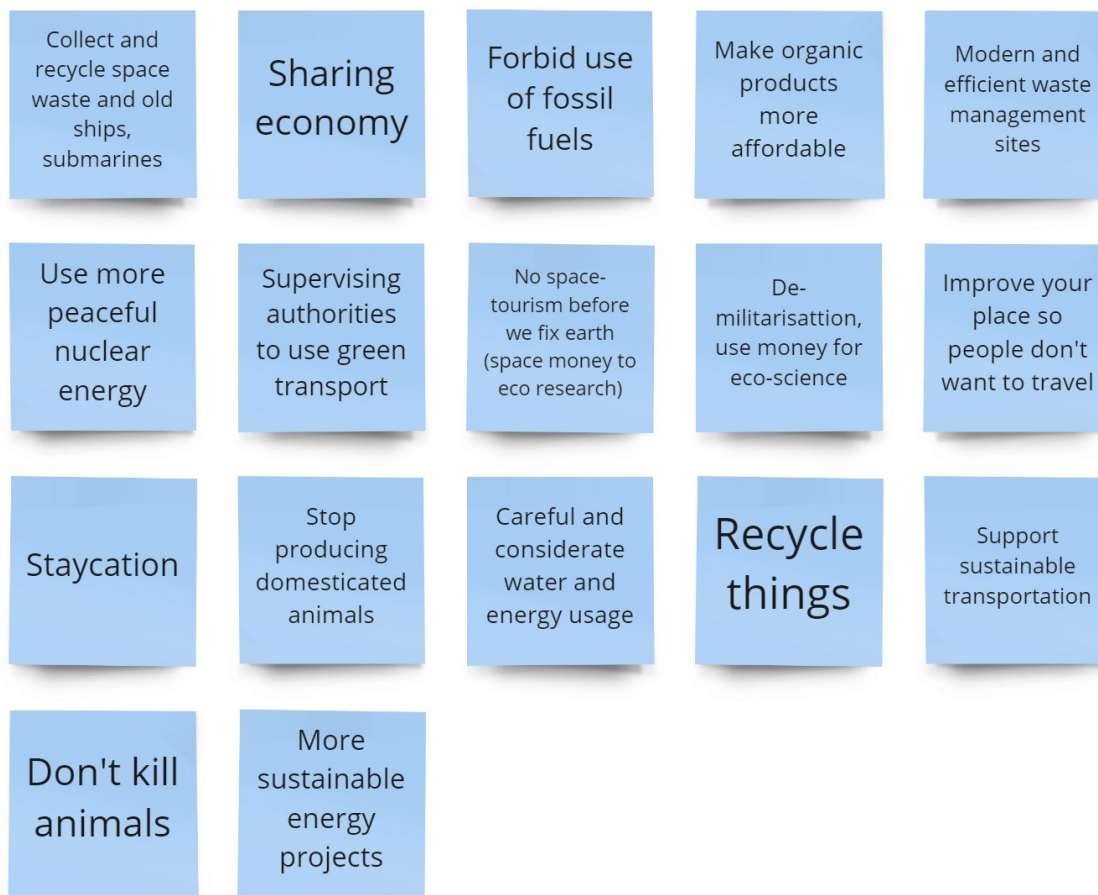


Figure 18: The “General public policy” cluster

#### 4.8.7 Specific public policy for environmental sustainability

The specific public policy cluster can be sub-divided into three categories: Sustainability, waste treatment, and local production. The section on sustainability contains simple and feasible ideas like the planting of trees to offset carbon emissions, or events mobilizing civic participation for an effort in sustainability, and also more specific suggestions, like the requirement for everyone to cycle to work for a minimum of 100 days per year. While this last suggestion seems difficult to adopt for arctic climates such as Lapland, it could form a very tangible effort in sustainability for tourism SMEs in warmer climates, and even in Lapland, it may be adopted during the summer months. While such a measure is clearly focused on ecological sustainability, rather than cultural one, it would indirectly contribute to the continued health of a culture through the health of its physical environment, thus showing

the commitment of a business owner to said culture. The sub-segment on waste disposal contains similarly broad and feasible options as the last one, such as the installation of more bins in public areas, to prevent littering. Other, more far-reaching suggestions included the monetary incentivising of recycling waste for businesses. While it remains a fact that recycling waste generally represents added cost for companies, and it does not seem likely that a technological innovation will change that in the near future, there are existing mechanisms of incentivizing waste reduction efforts of companies through taxes or subsidies (Palmer & Walls, 1997), and tourism SMEs could learn from these measures to inspire better behaviour in their clients, not by chastising litterers, but by incentivising responsible behaviour (Smit & Melissen, 2018). In addition to such measures, the waste management sub-section also contains a suggestion to ban non-recycled products. Similarly to many of the other ideas discussed here, this one can easily be made into a possible BP for tourism SMEs by removing the directive element: The owner of such a company could pledge to use recycled products in their services wherever possible, and the acquisition of such products could be made even more sustainable and affordable by pooling resources with other local companies. What is more, the “green option”, contrary to expectations of entrepreneurs, might not even be more expensive, and possibly even cheaper than the conventional product (Smit & Melissen, 2018; Taylor et al. 2003).

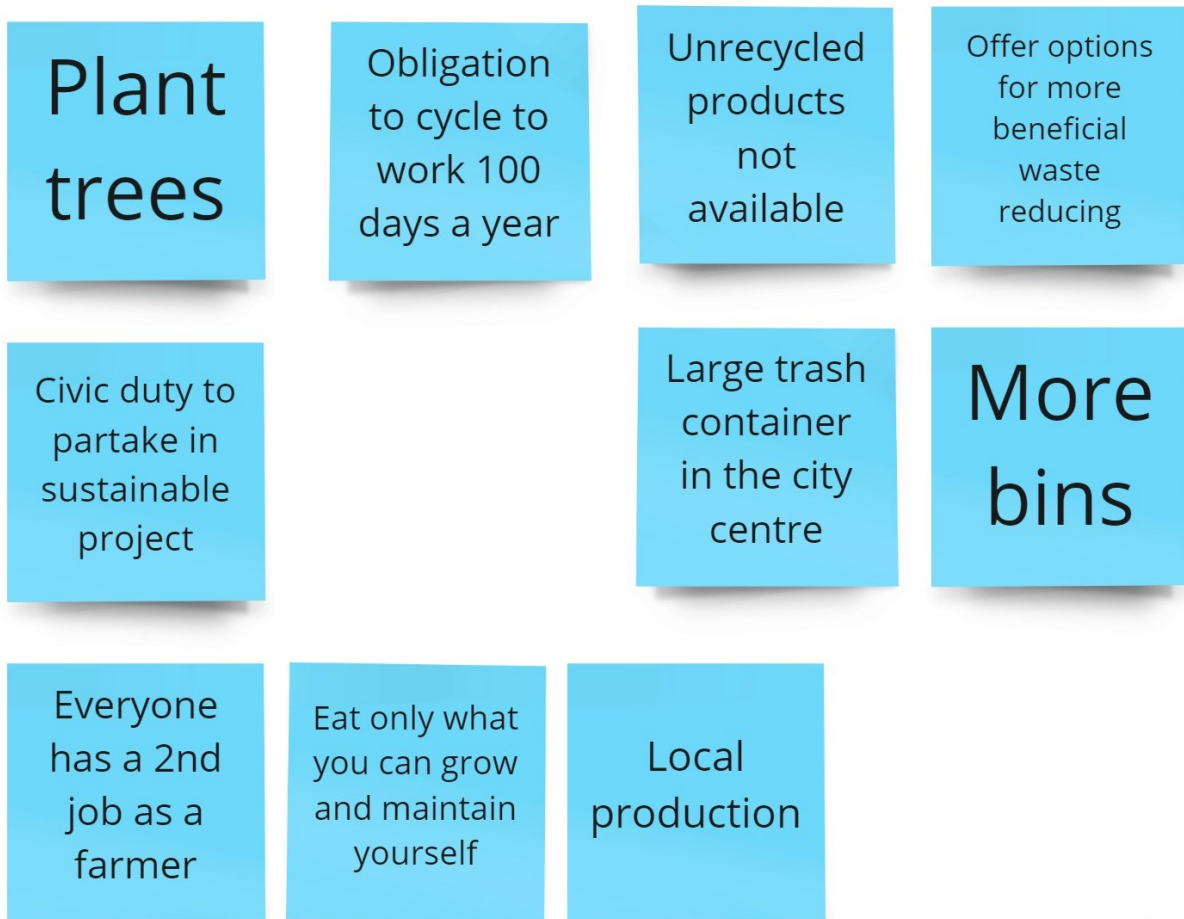


Figure 19: The “Specific public policy” cluster

#### 4.8.8 Lapland-specific policies

The penultimate cluster was constituted of ideas that were specific to the tourism industry of Lapland, in that most involved Santa Claus and his elves. This does not mean that they are useless as BPs to tourism SMEs operating elsewhere, however. What makes these ideas good is that they tie the narrative of the tourism experience to the better behaviour desired in tourists. This can be replicated in any tourism service based on a strong narrative element, and it is more efficient than merely asking one’s clients to improve their behaviour, because it makes such behavioural change part of the purchased experience. Furthermore, unlike a lot of the more specific ideas discussed in the last paragraphs, this method is not predominantly focused on waste reduction or ecological sustainability but can just as well be used to promote cultural awareness and sustainability. Some of the ideas in this cluster that were not

specific to Santa Claus included the giving of a trash bag to every visitor to Finland, requiring them to fill it during their stay, and forcing tourists to dispose of their own food waste. Neither idea is applicable as such, but the former is already being used at music festivals, to encourage visitors to clean up after themselves. A full bag of waste is then rewarded with a small refund on the ticket price. Such an idea could be applied in tourism services, particularly in those that involve extended outdoor activities. The second idea is of course not very hospitable but can be made into a BP by making the preparation of meals a communal activity between staff and guests, which not only sensitizes the latter to the process and sustainability issues involved, but also raises a mere service, food, to an experience, cooking. Indeed, this is already being done by some companies (Yachin, 2018).

The last cluster contains ideas that are impracticable because they are based on futuristic innovations, or the violation human rights, or otherwise impracticable or irrelevant, and I therefore chose to omit them from the analysis.



Figure 20: The “Lapland-specific” cluster

## 4.9 The best practices

Having now compiled and analysed the results of the survey and the workshops, I extracted and phrased all insights that complied with my employed definition of BP and clustered them by topic. I identified five broad themes and sorted the BPs in each cluster according to the three types of sustainability that have been discussed in this thesis, namely economic, ecological, and cultural sustainability. While some of the BPs inevitably constituted examples of two or even all three types, this method nevertheless enabled me to not only sort the BPs by theme, but also by the type of sustainability that they support.

### 4.9.1 Cultural tourism

This first cluster contains BPs on employing culture for tourism products, that generate a profit, as well as strengthen and innovate the culture, afford local agency over representation, and extend the profits of the commodification of the culture to the community. Consequently, these BPs are chiefly cultural and economic in nature.



Figure 21: The best practices for cultural tourism

#### 4.9.2 Community and cooperation

About half of the BPs in this cluster concern the various ways in which cooperation of tourism businesses among themselves, but also with locals, local government, and their clients, helps SMEs overcome the disadvantages associated with their size and management styles, and is crucial to their survival. The other half of the BPs are about the importance of drawing on local knowledge in sustainability efforts, and about engaging in these efforts as a community, and/or consortium of local businesses. Therefore, the BPs are all about economic sustainability, but a considerable amount is also conducive to the cultural kind, as well as to ecological sustainability.





Figure 22: The best practices for community and cooperation

### 4.9.3 Management, marketing, and sustainability

The BPs in this third cluster regard the importance of employees as a resource for SMEs, the advantages inherent to being an SME, as relayed in the literature review, and the potential of social credit for efforts in sustainability as well as the power and usability of social media marketing. As might be expected, these BPs all support economic sustainability, but also cultural and ecological sustainability.

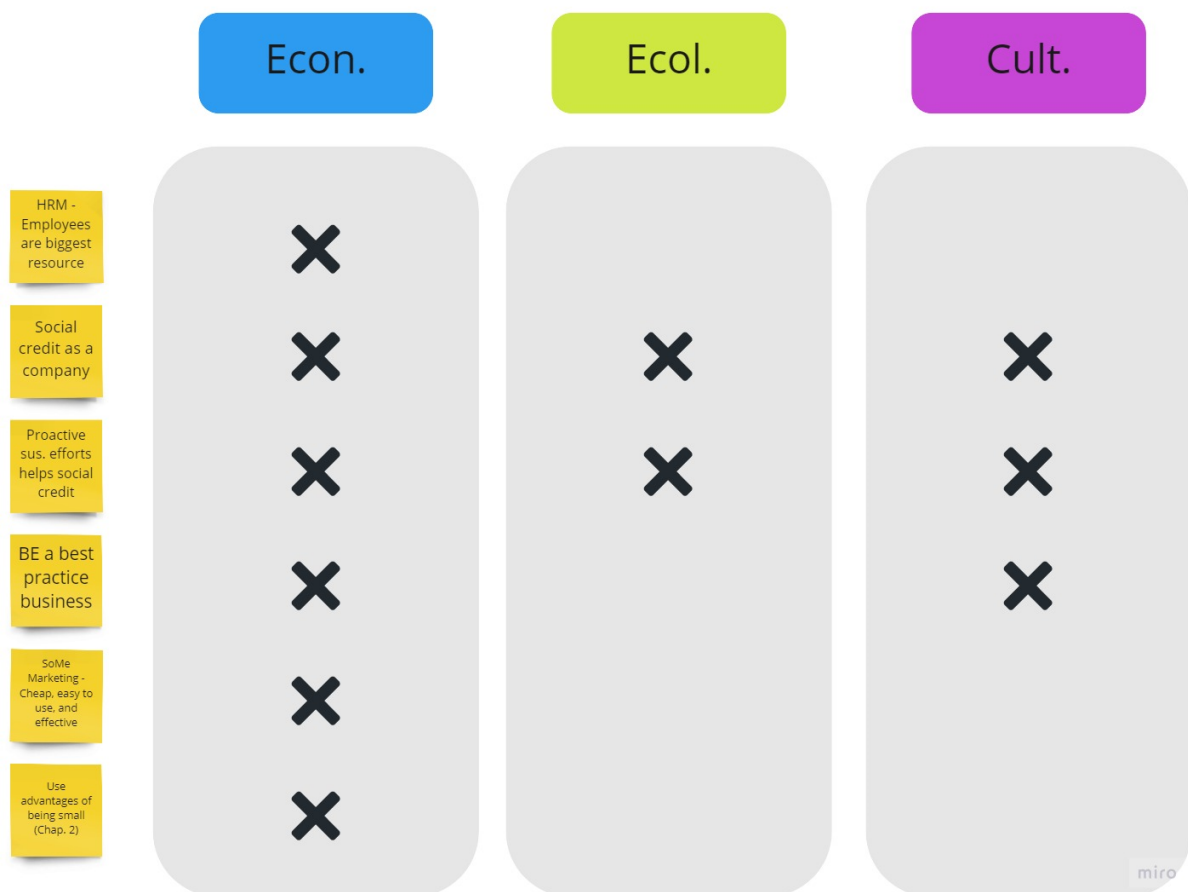


Figure 23: The best practices for management, marketing, and sustainability

#### 4.9.4 Sustainable services

This cluster groups BPs that are more closely related to the services of a Tourism SME, rather than the marketing of said services. Some BPs regard possibilities of making existing services more culturally sustainable and incentivising sustainable behaviour, while others highlight the beneficial potential of employing the service dominant approach in the management of services, and of digitalising the processes in a business as much as possible. Finally, the BPs also indicate the sustainability of gearing services towards domestic tourists, which is an issue but also a potential market in Finnish Lapland in particular, as the local tourism industry caters mainly to foreign visitors (Grunfelder et al., 2017). The BPs are all economic in nature, but most of them are designed to also favour cultural and ecological sustainability.

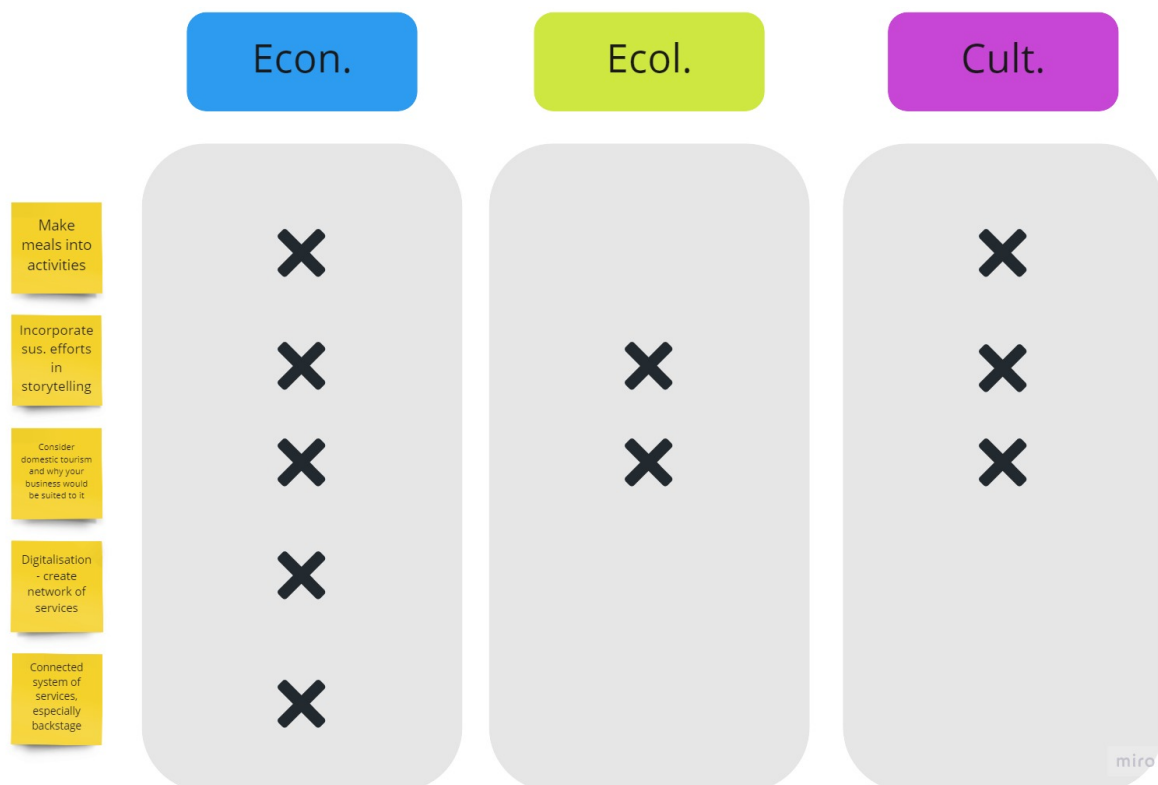


Figure 24: The best practices for sustainable services

#### 4.9.5 Customer-oriented management

All the BPs in this last segment focus on the customer, and why the customer's experience, insights, social media feedback, and demographic profile should be at the centre of service development for an SME. Naturally, these BPs are predominantly fostering economic sustainability, but around half of them can also be seen to support cultural sustainability.

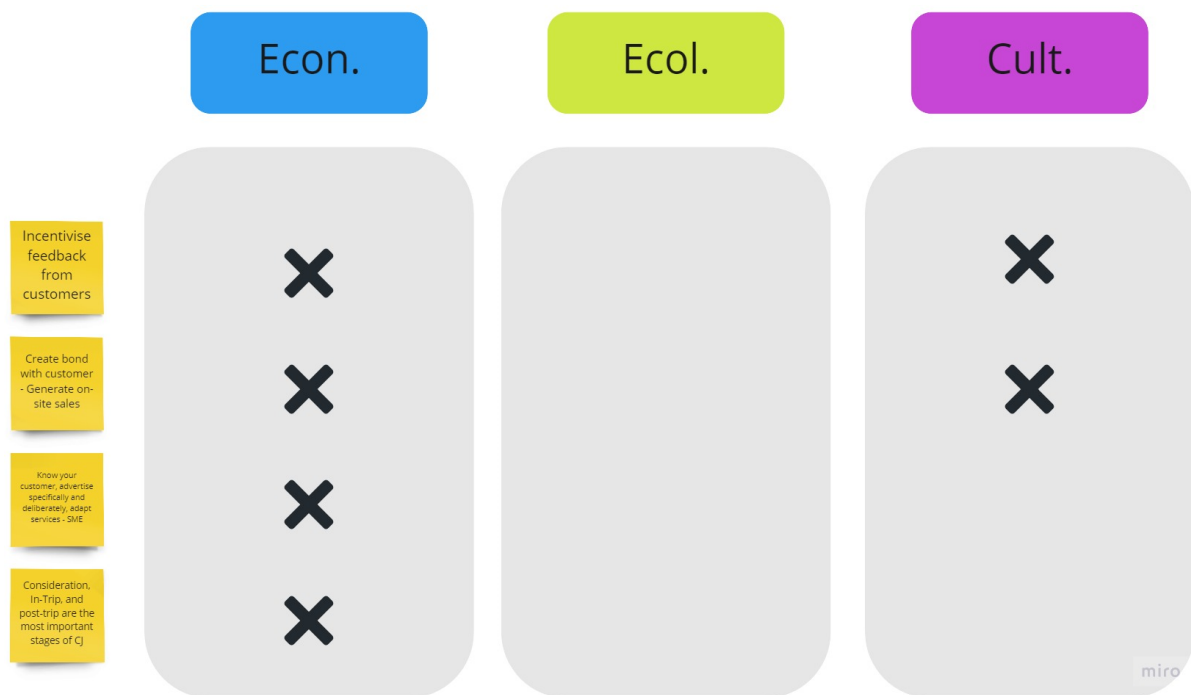


Figure 25: The best practices for customer-oriented management

Having now examined and clustered all the BPs that the research delivered, a clear dominance can be seen of BPs that support economic sustainability. It may therefore seem that the research failed to answer the research question about BPs that foster cultural sustainability, but this is not so. As was detailed in the literature review, any type of sustainability can never be viewed in isolation from the other types, and this becomes apparent in the clustering of the BPs, most of which support not only economic sustainability, but also cultural or ecologic sustainability. What is more, this research aimed to be of use not only to other researchers, but also, crucially, to tourism entrepreneurs. As was established in chapter two, there exists a rift between academics and professionals in tourism, that prevents productive synergies

between the two. It was the aim of this thesis to help owners of tourism SMEs be more culturally sustainable, and this goal is best served by showing them BPs that offer economic sustainability as well as the ecological and cultural type, and by highlighting how economic success hinges on cultural and ecological sustainability, the same as the two are contingent on economic sustainability.

#### 4.9.6 Throsby's factors of cultural sustainability

While it would seem like a promising approach to measure the degree of sustainability of the identified BPs according to Throsby's (2003) six factors of cultural sustainability, the attempt to do so offered only few useable insights, because Throsby's six factors are too generic and abstract, while the BPs are very specific to the context of tourism SMEs, because they were designed so as to be of use to practitioners. Having said this, Throsby's six factors possess some applicability to the identified areas of BPs. For example, the respectful commodification of culture arguably constitutes an example to factor one, the material comfort derived from the trade with culture and cultural goods (Throsby, 2003), and the BPs on cultural innovation could be classified as "Intergenerational equity", in that they afford younger generation access to and agency over cultural heritage (Throsby, 2003, p. 145). The mentioned example of the "Year of digital culture" is a case of "Intragenerational equity", in that it democratises the access to culture by making it digitally available (Li & Tauch, 2020; Throsby, 2003, p. 145), and arguably most of the BPs discussed in this thesis foster the "maintenance of cultural diversity", by bolstering local culture in general and supporting the continued existence of its various aspects (Throsby, 2003, p. 145). Throsby's "precautionary principle" is one that may arguably be considered in the BPs on the careful respectful commodification of culture, but it also runs contrary to the risk-affine and practice-based nature of SME management in tourism, and it is therefore conceivably the least represented factor of Throsby's six, in the BPs discussed here (Throsby, 2003, p. 145). Finally, Throsby's sixth factor for cultural sustainability, concerning the interdependence of parts of a cultural system and that of cultural, ecological and economical capital is perhaps the one that is most strongly reflected by the BPs discussed in this thesis (Throsby, 2003). This is not only because many of the individual BPs recognise and seek to protect this interdependence, but also because virtually

all the BPs, as has been shown, are conducive to cultural, economic, and ecological sustainability, and therefore inherently consider and perpetuate said interdependence.

## 5. Conclusion

### 5.1 Results

This thesis sought to find out what constitute BPs for culturally sustainable tourism in SMEs, and how SD can help entrepreneurs identify and implement such BPs in their businesses. Using a qualitative survey, ethnographic laboratory research, and SD methods, data on BPs was obtained and analysed through the theoretical lenses of cultural sustainability, sustainable management in tourism SMEs, and service design. Five broad areas of BPs for cultural sustainability could thus be identified, but as was explained in this thesis, sustainability is a multifactorial concept, and the BPs are therefore not exclusively, nor even primarily, focused on cultural sustainability. Instead, they all include elements of economic, ecological, and cultural sustainability. The individual BPs can be found as an appendix to this thesis. The five areas of BPs are:

1. Cultural tourism

These BPs combine the careful commodification of culture for tourism purposes with an empowering effect of the concerned culture through agency over representation, a fair share of the profits generated through said commodification for the local community, and increased exposure of the culture to foreign influences, in a way that enriches it and spreads knowledge about it.

2. Community and cooperation

These BPs concern the numerous ways in which cooperation between SMLs and all other stakeholders can help SMLs overcome the economic disadvantages stemming from their small size, as well as the importance of local agency, knowledge, and impetus in development projects seeking to be culturally sustainable.

### 3. Management, marketing and sustainability

This group includes BPs for sustainable management of SMEs, particularly about the importance of human resource management, as well as BPs that help to take advantage of the business structures SMEs, rather than seeking to overcome their disadvantages, like the BPs on cooperation do.

### 4. Sustainable services

BPs of this cluster are designed to make existing services in tourism SMEs more culturally sustainable, and to help entrepreneurs encourage more sustainable behaviours in their customers. Further, the BPs show the value of digitalising business structures and of applying a service dominant logic to all the processes of a business. Finally, they highlight the potential benefit of catering to domestic tourists.

### 5. Customer oriented management

The customer's importance for marketing, market research, and co-creation of services are the focus of this group of BPs.

These BPs show that SD is not only an appropriate tool for identifying sustainable BPs in tourism SMEs, as was done in the course of this research, but also that SD is a suitable management strategy for SMEs, in an economically, culturally, and ecologically sustainable way. The results of the research also showed that sustainability issues are more easily perceived at the ecological level, but that the underlying grievances relate as much to cultural sustainability, as they do to the ecological kind. Finally, while the results were generally too specific to easily apply Throsby's (2003) concept of cultural sustainability to them, the discussion of the results showed that they can be said to be broadly in accordance with Throsby's six factors, and therefore culturally sustainable.



## 5.2 Methods

Adopting a qualitative research methodology by employing ethnographic research and a qualitative survey as the methods of data collection, I aimed to find how companies succeed at conducting culturally sustainable tourism. Specifically, I thought the SCT survey would provide me with examples of businesses and research projects engaged in culturally sustainable tourism, so I could find areas of BPs that I might explore in the SD workshops. Effectively, many of the projects examined in the SCT survey were ongoing, meaning they had little or no results at the time of enquiry, or the results were unscientific, or they were not being documented at all. However, some of the projects and businesses that participated in the survey were successfully implementing cultural sustainability and had been collecting valuable data. These were helpful in confirming or contrasting findings from the literature review, and they later helped to analyse the outcomes of the SD workshops.

I believed that the SD workshops would allow me to investigate the BP areas identified via the SCT survey, and that grievances with issues around cultural sustainability would be made apparent in the workshops. However, the participants in the workshops saw the ecological issues to be most pressing, and the resulting solutions were accordingly oriented. Yet, as was shown the literature review, there is already a vast body of research on the topic of ecological sustainability, and the theoretical framework of cultural sustainability used in this thesis enabled me to use these insights and BPs on ecological sustainability, and phrase from them BPs for cultural sustainability.

I find that the methods used in the research proved adequate to answer the research questions, but that the results, especially from the workshop, raise questions as to the necessity of observing cultural sustainability in isolation, in the context of cultural tourism. That is because the workshop participants, knowing the research questions, still saw environmental issues as more urgent, because the different kinds of sustainability are intricately linked and interdependent, and because the vast majority of BPs resulting from the research support all three types of sustainability discussed in this thesis. This not only makes an isolated observation of cultural sustainability more difficult, it also arguably lessens the degree of cultural sustainability in a business, if a majority of the BPs are discarded on the grounds of not exclusively concerning cultural sustainability.

### 5.3 Recommendations

The research presented in this thesis constitutes concepts informed by practice, but these remain speculative to a degree. They therefore need to be applied by practitioners and further developed and scrutinised by academics. The recommendations in the following detail how this might be done, and which aspects should be given particular attention.

#### 5.3.1 Recommendations for researchers

Further research based on the insights presented in this thesis could seek to prove or disprove the efficiency of the BPs for sustainable tourism by implementing them in case studies with SMEs. Research could also be conducted on the empirical efficiency of cultural sensitivity methods in a broader context, much like the ongoing SCT program is investigating reliable indicators of cultural sustainability. Longitudinal research rather than cross-sectional research might also yield more reliable results, as Butler (1999) argued. Finally, the lack of formal business and management education that seems to be prevalent in SME owners and managers in tourism, even as this type of business constitutes the vast majority of companies in the industry, indicates a need for specialised business education, that could also include a service dominant logic and sustainable management in the curriculum, as these have been shown to help tourism SMEs thrive.

#### 5.3.2 Recommendations for tourism practitioners

SMEs, when skilfully managed, have the opportunity to offer a higher quality experience than larger businesses do, by exploiting their advantages. This thesis shows that SMEs can benefit from cooperating with stakeholders, regarding economies of scale, service development, sustainable business practices, and destination management. What is more, SME owners should seek to use advantages of their business model such as the relatively easy transition to sustainable business practices and a service dominant business logic, a closeness to the customer, better knowledge of them and greater flexibility to accommodate their needs, and a credibly greater cultural authenticity than can be claimed by larger businesses. Tourism

SMEs may draw competitive advantages from deeper roots within their destination's community, and the closeness to the customer facilitates co-creation of services as well as overall satisfaction of the customer with the client. While SMEs stand much to gain by being customer oriented in all their activities, especially considering the aforementioned competitive advantages regarding the closeness to the customer, they should also consider their employees as their most important resource and adapt the management style accordingly. Finally, while many SME managers likely already use SD methods in their work, it would be beneficial for them to deliberately apply a service dominant logic (Vargo & Lusch, 2004) to their businesses, and to digitalise processes as much as possible, and as early as possible.

#### 5.4 Contribution to the research

This thesis has contributed to filling a constated gap in the research of cultural sustainability in tourism, it has produced human-centred BPs for conducting sustainable tourism in SMEs, particularly regarding cultural sustainability, and by adopting a practitioner centred approach in a research document, it will hopefully help to bridge the rift that exists between practitioners and academics in tourism.

#### 5.5 Contribution to tourism practice

As was outlined in the introduction, this thesis is designed to benefit not only academia, by contributing to the research on culturally sustainable tourism and service design, but also tourism practitioners. It is my hope that the insights gained through my work will help tourism SMEs be more culturally sustainable, not only in Lapland, but in tourism destinations all over the world, that share some of the determining factors of Lapland, such as a nascent to moderate level of tourism development, a strong and unique local culture, and a growing number of international tourists. I also hope that such SMEs then contribute to the strengthening and sharing of their culture through respectful and sustainable commodification of their cultures, as some of the participants of the SCT survey do. Finally, as the communities discussed in this thesis are often small and rural, rather than large and

urban, the developed BPs may help support sustainable development and continued habitation of these communities.



## 6. References

Andersen, P., & Skou, M. (2010). *Europe's experience with carbon-energy taxation*. SAPI EN. S. Surveys and Perspectives Integrating Environment and Society, (3.2).

Bergek, A., & Norrman, C. (2008). *Incubator best practice: A framework*. Technovation, 28(1-2), 20-28.

Blomberg, J., Giacomi, J., Mosher, A., & Swenton-Wall, P. (1993). *Ethnographic field methods and their relation to design*. Participatory design: Principles and practices, 7, 123-155.

Bulkeley, H. (2006). *Urban sustainability: learning from best practice?* Environment and planning A, 38(6), 1029-1044.

Butler, R. W. (1999). *Sustainable tourism: A state-of-the-art review*. Tourism Geographies, 1(1), 7-25.

Chew, M. M. T. (2009). *Cultural sustainability and heritage tourism development: problems in developing bun festival tourism in Hong Kong*. Journal of Sustainable Development, 2(3), 34-42.

Christensson, P. (2013, April 5<sup>th</sup>). *Alpha Software Definition*. Retrieved from <https://bit.ly/3uMI14F>.

Christner, J. (2021, April 16<sup>th</sup>) *Kettensäge gewinnt Schmähpreis*. Frankfurter Allgemeine Zeitung. Retrieved from <https://www.faz.net/aktuell/gesellschaft/kriminalitaet/erster-platz-des-negativpreises-plagiarius-an-kettensaege-vergeben-17297107.html>

Colton, J. & Harris, S. (2007). *Indigenous ecotourism's role in community development: the case of the Lennox Island First Nation*  
In: Butler, R., & Hinch, T. (Eds.). (2007). *Tourism and indigenous peoples: Issues and implications*. Routledge

Curedale, R. (2013). *Service Design: 250 essential methods*. Design Community College.

Dabbah, M. (2020, September 7<sup>th</sup>) *What is Cultural Sensitivity? Discover Definition & Theory*. Red Shoe Movement. Retrieved from <https://redshoemovement.com/what-is-cultural-sensitivity/>

Design Council UK (2007). *Eleven lessons: Managing design in eleven global companies-desk research report*. Design Council.

Faché, W. (2000). *Methodologies for innovation and improvement of services in tourism*. *Managing Service Quality: An International Journal*

Gellner, D., & Hirsch, E. (Eds.). (2020). *Inside organizations: Anthropologists at work*. Routledge.

Grisseemann, U., Plank, A. and Brunner-Sperdin, A. (2013). *Enhancing business performance of hotels: the role of innovation and customer orientation*. International Journal of Hospitality Management, Vol. 33 No. 1, pp. 347-356.

Grunfelder, Norlén, Mikkola, Rispling, Teräs, Wang (2017). *State of Lapland*. Rovaniemi: Regional Council of Lapland.

Härkönen, Vuontisjärvi, (2018). *Arctic art & design education and cultural sustainability in Finnish Lapland*

In: Jokela, T., & Coutts, G., (Eds.), 2018. *Relate North: Practising place, heritage, art & design for creative communities*. Rovaniemi, Lapland University Press.

Harrison, D., (2010). *Tourism and development: Looking back and looking ahead - more of the same?*

In: Pearce, D. G., & Butler, R. (Eds.). (2010). *Tourism research: A 20-20 vision*. Goodfellow Pub Limited.

Hine, C. (2001). *Ethnography in the Laboratory*.

In: Gellner, D., & Hirsch, E. (Eds.). (2020). *Inside organizations: Anthropologists at work*. Routledge.

Hine, C. (2007). *Multi-sited ethnography as a middle range methodology for contemporary STS*. Science, Technology, & Human Values, 32(6), 652-671.

Hwang, L. J. J., & Lockwood, A. (2006). *Understanding the challenges of implementing best practices in hospitality and tourism SMEs*. Benchmarking: An International Journal.



Jacob, S. (2008, May). *Understanding Culturally sustainable Tourism: An Observed Comparison of the Models followed by Kerala and Goa.*

In: Proceedings of Conference on Tourism in India-Challenges Ahead, IIMK.

Junginger, S., & Bailey, S. (2017). *Designing vs designers: How organizational design narratives shift the focus from designers to designing.* Designing for service: Key issues and new directions, 33-47.

Kansa, E. C., & Wilde, E. (2008, July). *Tourism, peer production, and location-based service design.* In 2008 IEEE International Conference on Services Computing (Vol. 2, pp. 629-636). IEEE.

Kluger, J. (2018, October 8th) *Why We Keep Ignoring Even the Most Dire Climate Change Warnings.* Time. Retrieved from <https://time.com/5418690/why-ignore-climate-change-warnings-un-report/>

Lipusch, N., Dellermann, D., Ebel, P., Bretschneider, U., & Leimeister, J. M. (2019). *Radically rethinking the way crowdfunding works: the case of JumpStartFund and the Hyperloop.* International Journal of Entrepreneurial Venturing, 11(6), 598-619.

Loach, K., Rowley, J., & Griffiths, J. (2017). *Cultural sustainability as a strategy for the survival of museums and libraries.* International journal of cultural policy, 23(2), 186-198.

Lobo, S., Das, B., & Mahamuni, R. (2020). *Transforming Organizational Services through Service Design*.

In: Proceedings 22nd DMI: *Academic Design Management Conference*. Impact The Future By Design, August, 2020, pp 760-773.

Miettinen, S., Rontti, S., Kuure, E., & Lindström, A. (2012, July). *Realizing design thinking through a service design process and an innovative prototyping laboratory—Introducing Service Innovation Corner (SINCO)*.

In: *Proceedings of the conference on design research society (DRS 2012)* (pp. 1202-1214).

Muratovski, G. (2015). *Research for designers: A guide to methods and practice*. Sage.

Palmer, K., & Walls, M. (1997). *Optimal policies for solid waste disposal taxes, subsidies, and standards*. *Journal of Public Economics*, 65(2), 193-205.

Pikkemaat, B., & Zehrer, A. (2016). *Innovation and service experiences in small tourism family firms*. *International Journal of Culture, Tourism and Hospitality Research*.

Prebensen, N. K. (2014). *Facilitating for enhanced experience value*. *Handbook of research on innovation in tourism industries*. Edward Elgar Publishing.

Saunders, M. N. K., & Tosey, P. C. (2013). *The layers of research design*. *Rapport*, (Winter), 58-59.

Smit, B., & Melissen, F. (2018). *Sustainable customer experience design: Co-creating experiences in events, tourism and hospitality*. Routledge.

Soini, K., & Birkeland, I. (2014). *Exploring the scientific discourse on cultural sustainability*. *Geoforum*, 51, 213-223.

Stephens, N., & Lewis, J. (2017). *Doing laboratory ethnography: reflections on method in scientific workplaces*. *Qualitative Research*, 17(2), 202-216.

Stickdorn, M., & Zehrer, A. (2009, November). *Service design in tourism: Customer experience driven destination management*. First Nordic conference on service design and service innovation (pp. 1-16). Oslo.

Stickdorn, M., & Frischhut, B. (Eds.). (2012). *Service design and tourism: Case studies of applied research projects on mobile ethnography for tourism destinations*. BoD—Books on Demand.

Stigler, G. J. (1958). *The economies of scale*. *The Journal of Law and Economics*, 1, 54-71.

Taylor, N., Barker, K., & Simpson, M. (2003). *Achieving 'sustainable business': a study of perceptions of environmental best practice by SMEs in South Yorkshire*. *Environment and Planning C: Government and Policy*, 21(1), 89-105.

Throsby, D. (2003). *Cultural Capital*

In: Towse, R. (Ed.), (2011). *Handbook of cultural economics* (second edition). Edward Elgar Publishing.

Toman, J. (2017). *Protection of Cultural Property in the Event of Armed Conflict*. Routledge.

United Nations, 1987, *Report of the World Commission on Environment and Development: Our Common Future*

Van Oosterom, A., Stickdorn, M., Belmonte, B., Beuker, R., Bisset, F., Blackmon, K., Schneider, J. (2010). *This is service design thinking: Basics - tools - cases*. Amsterdam : Hoboken, NJ: BIS Publishers , Wiley

Vargo, Stephen L. and Lusch, Robert F. (2004a) *Evolving to a New Dominant Logic for Marketing*. *Journal of Marketing* 68(1): 1–17.

Wallace, G., & Russell, A. (2004). *Eco-cultural tourism as a means for the sustainable development of culturally marginal and environmentally sensitive regions*. *Tourist Studies*, 4(3), 235-254.

Yachin, J. M. (2018). *The 'customer journey': Learning from customers in tourism experience encounters*. *Tourism management perspectives*, 28, 201-210.

The Dataset of the SCT qualitative survey (See questionnaires in the appendices) :

Lüthje, 2020a, *Sámi Duodji Label* (unpublished)

Lüthje, 2020b, *Ethical Guidelines for Sami Tourism* (unpublished)

Lüthje, 2020c, *Online course on culturally sensitive tourism* (unpublished)

Li & Tauch, 2020d, *Sámi indigenous tourism empowerment label* (unpublished)

Li & Tauch, 2020e, *Community guidelines of Sisimut* (unpublished)

Li & Tauch, 2020f, *Responsible tourism marketing project* (unpublished)

Li & Tauch, 2020g, *Activating Arctic heritage project* (Data File)

Li, 2020h, *Astrid Lindgren World* (Data File)

Li & Tauch, 2020i, *Revising of Nature's Best certificate* (Data File)

Li, Lüthje and Tauch, 2020j, *Sámi owned sustainable eco-tourism company* (Data File)

Lüthje, 2020k, *Model for culturally sensitive cooperation in Utsjoki* (Data File)

Li & Tauch, 2020l, *Year of digital culture* (Data File)

Li & Tauch, 2020m, *Introducing contemporary Seto's culture* (Data File)

## 7. List of figures

Figure 1: The Service Innovation Corner at the University of Lapland (Miettinen et al., 2012)

Figure 2: The double diamond structure used in the workshops

Figure 3: The personas of the tourist, local, and entrepreneur

Figure 4: The blank customer journey map

Figure 5: The stakeholder map with the three key stakeholder groups (Tourists, Locals, and Entrepreneurs) at the centre

Figure 6: The research process structure based on Saunders and Tosey (2013)

Figure 7: The overall structure of the two workshops, as represented in the Miro app

Figure 8: The empathy map for the stakeholder group of the entrepreneurs

Figure 9: The empathy map for the stakeholder group of the tourists

Figure 10: The empathy map for the stakeholder group of the locals

Figure 11: The annotated customer journey map

Figure 12: The 5 whys

Figure 13: The Human-centred Innovation statement

Figure 14: The top three ideas from the 101 ideas exercise

Figure 15: The “Strong governance” cluster

Figure 16: The “Strong governance implementation” cluster

Figure 17: The “Public education” cluster

Figure 18: The “General public policy” cluster

Figure 19: The “Specific public policy” cluster

Figure 20: The “Lapland-specific” cluster

Figure 21: The best practices for cultural tourism

Figure 22: The best practices for community and cooperation

Figure 23: The best practices for management, marketing, and sustainability

Figure 24: The best practices for sustainable services

Figure 25: The best practices for customer-oriented management

## 8. Appendices

### 8.1 List of best practices developed in the research

- Respectful, knowledgeable commodification of a culture strengthens that culture through representation and dissemination, and beneficial outside influence. Entrepreneurs should seek to design their services in dialogue with other members of the culture or community and thus afford local agency over representation and remuneration.
- Innovation based on tradition keeps a culture alive.
- The advertisement space at a destination may be temporarily used to advertise and incentivise sustainable behaviour in tourists.
- Business to business cooperation in the form of a local self-regulatory organisation to monitor sustainability efforts, based on local knowledge, may lead to more sustainable tourism at a destination.
- There must be communication, understanding, and cooperation between all stakeholders, i.e. competing businesses, local government, customers, locals etc... (See figure 5)
- Tourism SMEs should consider joint marketing projects with celebrities, to benefit of their mediatic reach, but doing so must consider the authenticity of the cooperation and establish a credible link between the celebrity and the destination, if not the SME itself.
- SMEs at a destination should confederate to achieve economies of scale, which would also allow them access to potentially more expensive but more sustainable purchases, for instance investment in green technology, or the use of recycled products in services offered by the SMEs.
- Local production of food and other goods used by tourism SMEs should be supported by the local SMEs, to enhance the sustainability of the local economy.
- A profit-based contribution of tourism companies to sustainability efforts may also be a successful method to achieve sustainable tourism at a destination.
- Tourism development at a destination should be based on local initiative, so as to have local support, which helps it succeed.
- Human resource management is particularly crucial in SMEs, as employees are the most valuable resource of an SME.
- SMEs should proactively seek to be sustainable, as that helps their social credit.
- Tourism SMEs should try to become BP companies that are seen as examples for other businesses.
- Social media marketing should be embraced as the main tool of marketing, as it is cheap, intuitive, credited with more authenticity by customers than traditional forms of marketing.
- Sustainable efforts by a tourism SME should be included in the marketing, but not too aggressively, as such efforts will quickly be perceived as greenwashing.



- To incentivise sustainable behaviour in customers, SMEs should seek to incorporate sustainable efforts in the storytelling of their services, rather than merely instructing customers to behave in a sustainable way.
- Tourism SMEs working with animals should seek to do so ethically, and carefully advertise such efforts, as it will be a competitive advantage over competitors, but may be perceived as inauthentic, if marketed too ostentatiously.
- The digitalisation of services should be a high priority in an SME, as well as the creation of a network of services geared to support front-stage staff in their dealings with customers.
- SME entrepreneurs should seek to use the advantages that the small size of their operations offers them (See chapter 2.4.5).
- Tourism SME managers should seek to know their customer and to address them specifically, as such a degree of personalisation is one of the key strengths of tourism SMEs.
- Tourism SME staff should seek to create a bond with their customers.
- Customer feedback, both in-trip and post-trip, should be incentivised as much as possible.
- The most important parts of the customer journey are consideration, in-trip, and post-trip. These should therefore be considered with particular attention in the design of services.
- Tourism SMEs should consider domestic tourism and their potential offer to domestic clients.

## 8.2 The questionnaires of the SCT survey

A) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Monika Lühje, University of Lapland	
<b>A. General information and context of the intervention<sup>1</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Sámi Duodji handicraft label (trademark)
2) Country:	Finland, Sweden, Norway and Russia
3) Region/Province in the Country (if applicable/relevant):	

<sup>1</sup> In the context of this research, we define "Cultural Tourism Intervention" as follows: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, individuals or any form of collaboration/partnership among them that, in the complex framework of cultural tourism, contributes (or has/had the ambition to contribute to) a desirable outcome, namely a (more) sustainable development of the place where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc.

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input checked="" type="checkbox"/> Other (specify) Transnational (4 countries)
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Urban/Metropolitan centre <input checked="" type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input checked="" type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>2</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) ..... <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input checked="" type="checkbox"/> NGO (specify who) Sámi handicraft-makers’ associations <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>3</sup> , mention the role of the local community:	<p>The Sámi Duodji trademark is juridically owned by Saami Council, an NGO that functions as a cooperation organisation of Sámi organisations in Finland, Sweden, Norway and Russia. In each country, the local Sámi handicraft makers’ association decides which handicraft makers may use the trademark, based on their applications.</p>

<sup>2</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>3</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input checked="" type="checkbox"/> Yes, using digital technologies in other ways (please specify) Online shops for Sámi handicrafts</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input checked="" type="checkbox"/> Other (specify) The handicraft makers who have licence to use the trademark pay a fee for its use.</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>In the Northern European handicraft and souvenir market there have been for a long time many products that imitate or otherwise resemble traditional Indigenous Sámi handicrafts but are not made by Sámi. It is many times difficult for the buyer to know if the product is genuinely Sámi or not because product information may be misleading and especially tourist buyers have often very little knowledge of Sámi handicrafts. The Sámi Duodji label is a prove to the buyer that the product is genuinely Sámi and helps thus in protecting local Indigenous heritage and in directing income to local Indigenous handicraft makers.</p>
<p><b>B. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>4</sup></p>

<sup>4</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The purpose of the Sámi Duodji label is to be the trademark of Sámi handicrafts, prove to the buyer that the maker of the handicraft is Sámi, protect the quality of Sámi handicrafts and indicate that Sámi handicrafts are a living tradition.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>5</sup></li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>6</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>C. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The Sámi Duodji label helps tourists in finding genuine Sámi handicrafts and by buying them in supporting the Sámi handicraft makers financially. At the same time, it helps in keeping Sámi handicraft heritage alive, and gives the Sámi control over the use of their cultural symbols and the image tourists have of their culture. Nonetheless, although the Sámi Duodji label has existed since 1980, there are still plenty of imitations and other kinds of fake products on the market.</p>

<sup>5</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>6</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input checked="" type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input checked="" type="checkbox"/> Tourists and visitors<sup>7</sup></p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>8</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The Sámi Duodji label differentiates the products of the Sámi handicraft makers in the souvenir market giving them thus a competitive advantage in reaching the customers who want to buy high quality genuine local handmade products. At the same time, the label makes it significantly easier for this kind of tourists to find products they want to buy. The positive impacts of the label must be significant, otherwise it would not have been in use for already 40 years.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p>x Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>There is not much public information available of the actual impacts of the Sámi Duodji label. It is therefore not known how significantly it, for example, affects the sales of the handicrafts that do not have the label. There are plenty of them on the market whereas the supply of Sámi Duodji labelled products is rather limited because there are not so many Sámi who make handicrafts for their living.</p>

<sup>7</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>8</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>9</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Economic sustainability  <input checked="" type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The Sámi Duodji label generates income on the local level. It improves the Indigenous Sámi handicraft makers', both women's and men's, possibilities to earn their living in their Homeland, helps in keeping the local Indigenous cultural heritage alive, and gives the Sámi control over the use of their heritage in tourism.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input checked="" type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>10</sup> (max 50 words):</p>	<p>The Sámi Duodji label gives room for some innovation in that it allows product development but the products must be based on Sámi handicraft tradition (e.g. materials, techniques) in order to obtain the label. The Sámi handicraft making itself must be resilient because it still survives today, and the Sámi Duodji label contributes to this survival.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>The Sámi Duodji label gives the Sámi control over the use of their cultural heritage. The Sámi Duodji labelled handicrafts are beautiful high-quality handicrafts the Sámi can be proud of. That contributes positively to the wellbeing of the Sámi community.</p>

<sup>9</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>10</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	
<p><b>D. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>The Sámi Duodji label is a Sámi initiative, it has a legitimate organizational structure and a sustainable funding system. Nonetheless, it has been criticized for excluding those Sámi handicraft makers who do not make handicrafts based on Sámi handicraft traditions. That is why the Saami Council will launch this autumn another label called Sámi Made to complement the Sámi Duodji label.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.saamicouncil.net/en/the-sami-duodji-certificate">https://www.saamicouncil.net/en/the-sami-duodji-certificate</a></p> <p>De Bernardi, C., Kugapi, O. &amp; Lüthje, M. (2017). Sámi Indigenous tourism empowerment in the Nordic countries through labelling systems: Strengthening ethnic enterprises and activities. In I. Borges de Lima &amp; V.T. King (eds.), <i>Tourism and ethnodevelopment. Inclusion, empowerment and self-determination</i> (pp. 200–212). London: Routledge. (Full text available in ResearchGate)</p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.samiduodji.com/30">https://www.samiduodji.com/30</a>  <a href="https://www.sameslojdstiftelsen.com/verksamhet/doudji-market/">https://www.sameslojdstiftelsen.com/verksamhet/doudji-market/</a></p> <p>Lehtola, J. (2006). <i>30 vuotta käsityö sydämellä. Sámi Duodji ry 1975–2005</i>. Inari: Kustannus-Punssi.</p> <p>Keskitalo &amp; al. (2019). Deconstructing the indigenous in tourism. The production of indigeneity in tourism-oriented labelling and handicraft/souvenir development in Northern Europe. <i>Current Issues in Tourism</i>, DOI: 10.1080/13683500.2019.1696285 (In English!)</p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	Aune Musta, Sámi Duodji Association, Finland, tel. +358-40-6861400, sami.duodji@co.inet.fi

B) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Monika Lüthje, University of Lapland	
<b>E. General information and context of the intervention<sup>11</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Ethical guidelines for Sámi tourism
2) Country:	Finland
3) Region/Province in the Country (if applicable/relevant):	

<sup>11</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input checked="" type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Urban/Metropolitan centre <input checked="" type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input checked="" type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>12</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input checked="" type="checkbox"/> Public authority (specify who) Sámi Parliament in Finland <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>13</sup> , mention the role of the local community:	<p>Sámi tourism entrepreneurs, handicraft makers and other local Sámi stakeholders were involved in the process of preparing the guidelines.</p>

<sup>12</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>13</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Public national funding (specify who) Ministry of education and Culture</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>The Sámi Parliament created ethical guidelines for tourism companies and developers and tourists to get rid of the exploitation and stereotypical representation of Sámi cultures in tourism business.</p>
<p><b>F. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input checked="" type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>14</sup></p>

<sup>14</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input checked="" type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)  <input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)  <input type="checkbox"/> Both demand and supply side of cultural tourism  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>To remove tourism that exploits Sámi cultures and disinformation about Sámi cultures that is distributed through tourism.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)  <input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)  <input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)  <input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)  <input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>15</sup></li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>16</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>G. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The Sámi Parliament has clearly stated what kind of tourism it finds appropriate and what kind of tourism inappropriate and this information has <b>gradually reached</b> the tourism industry, tourism developers and funding authorities. It is, however, still unknown how much the guidelines will change actual business practices and products offered to tourists. The guidelines have also <b>been criticised by both Sámi and non-Sámi tourism entrepreneurs.</b></p>

<sup>15</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>16</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify)</p> <p><input type="checkbox"/> Tourists and visitors<sup>17</sup></p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>18</sup>)</p> <p><input checked="" type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>See above (#19). The impacts of the guidelines have not been studied yet. What I know is that one important regional DMO has stopped marketing Lapland with husky images because according to the guidelines husky safaris are harmful to Sámi reindeer herding and should be stopped in their Homeland.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p>X Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>See above (#19, #21). Some Sámi tourism entrepreneurs have criticised the guidelines for <b>being too political</b> and making their business operations more difficult because they are too strict and <b>impossible to follow in practice</b>. The municipality of Utsjoki plans to make own guidelines because the guidelines of the Sámi Parliament are not seen to fit the needs of the stakeholders there. (Utsjoki is the only municipality in Finland with Sámi majority.)</p>

<sup>17</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>18</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>19</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p><input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>See above (#19, #21, #23).</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input checked="" type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>20</sup> (max 50 words):</p>	
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input checked="" type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>See above (#19, #21, #23). It seems that the participatory approach did not succeed very well. The Sámi stakeholders were involved in the making the guidelines by sending them a survey to ask them what is problematic in the use of Sámi cultures in tourism business and the response rate was rather low. The draft of the guidelines was again sent to them for comments in literal form. There has not been proper dialogue.</p>

<sup>19</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>20</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>They have not been measured so far and to my knowledge there <b>are currently no plans to measure them</b>. Last spring the University of Lapland prepared together with the Sámi Parliament a project plan to measure the impacts but the project did not get funding.</p>
<p><b>H. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>It is very important to <b>"sell" the guidelines to the tourism industry</b>. The participatory approach should have been implemented in another way. More dialogue would have been needed between the stakeholders, both Sámi and non-Sámi.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.samediggi.fi/culturally-responsible-sami-tourism/?lang=en">https://www.samediggi.fi/culturally-responsible-sami-tourism/?lang=en</a>  <a href="https://www.samediggi.fi/ongoing-projects/responsible-sami-tourism-visitor-guidance-and-teaching-material-for-travel-industry-to-safeguard-sami-culture/?lang=en">https://www.samediggi.fi/ongoing-projects/responsible-sami-tourism-visitor-guidance-and-teaching-material-for-travel-industry-to-safeguard-sami-culture/?lang=en</a>  <a href="https://www.samediggi.fi/ethical-guidelines-for-sami-tourism/?lang=en">https://www.samediggi.fi/ethical-guidelines-for-sami-tourism/?lang=en</a>  <a href="https://lauda.ulapland.fi/handle/10024/64276">https://lauda.ulapland.fi/handle/10024/64276</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.samediggi.fi/kulttuurisesti-vastuullinen-saamelaismatkailu/">https://www.samediggi.fi/kulttuurisesti-vastuullinen-saamelaismatkailu/</a>  <a href="https://www.samediggi.fi/saamelaismatkailun-eettiset-ohjeet/">https://www.samediggi.fi/saamelaismatkailun-eettiset-ohjeet/</a></p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	Kirsi Suomi, Sámi Parliament, <a href="mailto:kirsi.suomi@samediggi.fi">kirsi.suomi@samediggi.fi</a>

C) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Monika Lüthje, University of Lapland	
<b>I. General information and context of the intervention<sup>21</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	online course on culturally sensitive tourism
2) Country:	Finland, Sweden, Norway, Denmark/Greenland, Canada
3) Region/Province in the Country (if applicable/relevant):	Arctic regions of the above countries

<sup>21</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input checked="" type="checkbox"/> Other (specify) transnational
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Urban/Metropolitan centre <input checked="" type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input checked="" type="checkbox"/> Seaside/Island <input checked="" type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>22</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) ..... <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input checked="" type="checkbox"/> Other (please specify) Universities
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>23</sup> , mention the role of the local community:	DMOs, SMEs, a museum, a research institute, NGOs

<sup>22</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>23</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input checked="" type="checkbox"/> Yes, using digital technologies in other ways (please specify) online course</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Public national funding (specify who) Finnish Ministry of Employment and Industry, Finnish Ministry of Education and Culture</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input checked="" type="checkbox"/> EU funding (specify) Northern Periphery and Arctic programme</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>The online course is available on internet for free for anyone interested to learn about culturally sensitive tourism, that is about tourism that takes into account and respects local cultures. It is targeted for tourism entrepreneurs and their employees, tourism developers and students. The course language is English.</p>
<p><b>J. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>24</sup></p>

<sup>24</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>To enhance tourism practitioners' skills in cultural sensitivity and in that way contribute a culturally more sustainable tourism in the Arctic and beyond.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input checked="" type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>25</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>26</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>K. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The test use of the course will be started in November 2020 and the public launching of the course will take place soon after. The course participants are expected to learn to take into consideration and respect local cultures in their work in the tourism sector and thus, little by little, tourism business in the Arctic and beyond should become more culturally sensitive and sustainable.</p>

<sup>25</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>26</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The cultural service providers (e.g. museums)</li> <li><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</li> <li><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</li> <li><input type="checkbox"/> Tourists and visitors<sup>27</sup></li> <li><input type="checkbox"/> Local community actors (Please specify) .....</li> <li><input type="checkbox"/> Other (specify) .....</li> <li><input checked="" type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>28</sup>)</li> <li><input type="checkbox"/> Not clear/ not known</li> </ul>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>There are no impacts yet because the course has not yet been launched. There is, however, interest among the course target groups towards the course. <b>Positive impacts are thus expected.</b></p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The cultural service providers (e.g. museums)</li> <li><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</li> <li><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</li> <li><input type="checkbox"/> Tourists and visitors</li> <li><input type="checkbox"/> Local community actors (Please specify) .....</li> <li><input type="checkbox"/> Other (specify) .....</li> <li><input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</li> <li><input checked="" type="checkbox"/> Not clear/ not known</li> </ul>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>See above (#21). For the moment no potential negative impacts are known.</p>

<sup>27</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>28</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>29</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable </p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>See above (#19, #21).</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>30</sup> (max 50 words):</p>	<p>It is not yet clear if and how the course will affect the resilience of local communities.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>The course is expected to enhance the tourism sectors' respect towards local cultures which should increase the well-being of the local communities.</p>

<sup>29</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>30</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>The learning outcomes of the course participants will be measured but the exact methods of measurement have not yet been decided. Probably both quantitative and qualitative methods will be used.</p>
<p><b>L. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>The success of the course will depend on how many persons pass the course, who they are and what the learning outcomes are (e.g. changes in attitudes and practices).</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="http://sensitivetourism.interreg-npa.eu/aim-and-outputs/">http://sensitivetourism.interreg-npa.eu/aim-and-outputs/</a>  <a href="https://mailchi.mp/f53922dd4b63/arctisen-autumn-newsletter">https://mailchi.mp/f53922dd4b63/arctisen-autumn-newsletter</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	Monika Lüthje, University of Lapland, <a href="mailto:monika.luthje@ulapland.fi">monika.luthje@ulapland.fi</a> Outi Kugapi, University of Lapland, <a href="mailto:outi.kugapi@ulapland.fi">outi.kugapi@ulapland.fi</a> Carina Ren, University of Aalborg, <a href="mailto:ren@cgs.aau.dk">ren@cgs.aau.dk</a>

D) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch & Hong Li, ULAP	
<b>M. General information and context of the intervention<sup>31</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Sámi indigenous tourism empowerment label
2) Country:	Finland
3) Region/Province in the Country (if applicable/relevant):	Lapland (Inari, Enontekiö, and Utsjoki)

<sup>31</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input checked="" type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>32</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) ..... <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input checked="" type="checkbox"/> Other (please specify) University of Lapland and individual researchers
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>33</sup> , mention the role of the local community:	<p>Authors of the paper on Sámi Labels: <b>Cecilia de Bernardi, Outi Kugapi and Monika Lühje</b></p> <p>Participating Business owners from Lapland:</p> <ol style="list-style-type: none"> <li>1. <b>Katariina Guttorm</b>, works for Sámi cultural center Sajos in Inari, represents the Sámi Duodji organization.</li> <li>2. <b>Seija Tuulentie</b>, works at Natural Resources Institute Finland.</li> <li>3. <b>Tiina Vuontisjärvi</b>, hotel owner, Hettan Majatalo</li> <li>4. <b>Samuli Näkkälä</b>, Finnish Entrepreneur, Näkkälä adventures</li> </ol>

<sup>32</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>33</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input checked="" type="checkbox"/> Yes, using digital technologies in other ways (please specify) Video interviews of the participating entrepreneurs, to be used as material for online courses on cultural sustainability</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input checked="" type="checkbox"/> EU funding (specify) European Regional Development Fund</p> <p><input checked="" type="checkbox"/> Other international funding (specify) Northern Periphery and Arctic Programme</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Arctisen is a transnational research partnership which aims to support small and medium tourism businesses in the Arctic to operate in a culturally sustainable fashion. The participating countries are Canada, Greenland, Norway, Sweden, and Finland. Over the course of the project, interviews were conducted with business owners and actors of the tourism industries of the respective countries, on the basis of which online courses for tourism entrepreneurs in these regions are currently being developed. The online courses are about cultural sustainability in tourism, and how best to integrate it in existing tourism products.</p> <p>“Sámi indigenous tourism empowerment in the Nordic countries through labelling systems” is an article written by some of the researchers currently working in the Arctisen project, in which the function and beneficial potential of labels/certificates for culturally sustainable tourism are discussed.</p>
<p><b>N. Objectives of the intervention</b></p>	

<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Initiate the development of some form of cultural tourism  <input checked="" type="checkbox"/> Manage/develop an already existing form of cultural tourism  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>34</sup></p>
<p>14) The intervention is/was primarily targeting:</p>	<p><input checked="" type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)  <input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)  <input type="checkbox"/> Both demand and supply side of cultural tourism  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>1. Broaden the knowledge of and on cultural sustainability.  2. Identify and highlight best-practice examples in the Arctic region.  3. Bolster and develop local and indigenous culture.  4. Support the continuation and creation of local livelihoods  5. Demonstrate the beneficial potential of cultural tourism labels</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)  <input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)  <input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)  <input checked="" type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)  <input checked="" type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not applicable / not known</p>

<sup>34</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input checked="" type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input checked="" type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>35</sup></li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>36</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input checked="" type="checkbox"/> Other (specify) Establishment of theoretical frameworks for learning - informed by and tailored to - professionals in the tourism industry.....</li> </ul>
<p><b>O. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>Arctisen is an ongoing project, but the expected results are five online courses on how to evaluate and improve the cultural sustainability of one's tourism products, the strengthening of local and indigenous culture in Lapland and the Arctic, the sustaining of traditional local livelihoods, and the empowerment and increased self determination of peripheral settlements in the Arctic.</p>

<sup>35</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>36</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The cultural service providers (e.g. museums)</li> <li><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</li> <li><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) Hotels</li> <li><input type="checkbox"/> Tourists and visitors<sup>37</sup></li> <li><input type="checkbox"/> Local community actors (Please specify)</li> <li><input type="checkbox"/> Other (specify) .....</li> <li><input checked="" type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>38</sup>)</li> <li><input type="checkbox"/> Not clear/ not known</li> </ul>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>Arctisen is designed to help peripheral regions of the Arctic, by providing <b>free learning material for tourism entrepreneurs</b>. Therefore, when the projects ends, its positive impacts will not necessarily be seen in the research participants' businesses, but rather in the businesses of those tourism actors that take the online courses.</p> <p>The research article is of a distinctly academic rather than practical nature, <b>so its beneficial impact may be measured in the research it will support</b>, rather than tangible effects in the tourism industry.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The cultural service providers (e.g. museums)</li> <li><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</li> <li><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</li> <li><input type="checkbox"/> Tourists and visitors</li> <li><input type="checkbox"/> Local community actors (Please specify) .....</li> <li><input type="checkbox"/> Other (specify) .....</li> <li><input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</li> <li><input checked="" type="checkbox"/> Not clear/ not known</li> </ul>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>For similar reasons as the presence, or lack thereof, of the beneficial impacts, a definite statement as to the negative impacts cannot be made at this point. However, seeing as neither the Arctisen project, nor the research article are of a regulatory nature, but merely seek to advise, <b>the negative potential can be estimated to be low.</b></p>

<sup>37</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>38</sup> In each answer of this section C (Impacts of the interventions), with "not know yet" we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>39</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable </p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>Because the project is still ongoing, no definite statement as to the above-mentioned effects can yet be made. However, the aims of the project are to improve economic, cultural and ecologic sustainability of the businesses involved, as well as their respective communities. Furthermore, the project already established international contacts by having tourism business owners from all over the Arctic meet at a conference in Greenland in November 2019, and will continue to promote international cultural exchange, by enabling cultural tourism.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>40</sup> (max 50 words):</p>	<p>Again, the effects, positive or detrimental, are still unclear. But by aiming of improve economic, cultural and ecological sustainability of local businesses (and therefore their respective communities) it is safe to assume that this will also increase the resilience of said communities.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>By empowering local and indigenous culture, as well as facilitating economic development in the communities, the Arctisen project can be expected to increase wellbeing and empowerment of these communities.</p>

<sup>39</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>40</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>The impacts are not yet being measured, nor is it clear whether or not they will be, but seeing as the main goal is the creation of online courses, quantitative data could easily be harvested about the quantity, origin and satisfaction/success of the users.</p>
<p><b>P. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p><b>The factors contributing to the possible success of the project:</b> The outcomes will be easily accessible and available in English, as well as the respective national language. The results are aimed at small businesses in rural communities, meaning that a positive impact on the business will have a proportionally higher beneficial influence on the sustainable development and resilience of the respective communities.</p> <p><b>The factors detracting from the possible success of the project:</b> The often senior business owners might not feel inclined to attend online courses, and they might feel that they do not need to be schooled on a new and academic topic such as cultural sustainability, especially if they have roots in their community and consider themselves to be sustainable by default.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>The Arctisen project website, and the national reports on cultural sustainability as well as the transnational report that have been created by the Arctisen teams of each participating country. Also, the social media accounts of Arctisen that periodically inform their followers on current events and progress in the project.</p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>The Finnish national report used to evaluate this intervention is also available in Finnish, while the Norwegian, Swedish and Greenlandic reports are also available in their respective languages.</p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	<a href="http://sensitiveturism.interreg-npa.eu/">http://sensitiveturism.interreg-npa.eu/</a> <a href="mailto:outi.kugapi@ulapland.fi">outi.kugapi@ulapland.fi</a> <a href="mailto:Suvi.Autio@ulapland.fi">Suvi.Autio@ulapland.fi</a>

E) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Hong Li, Emmanuel Tauch, University of Lapland	
<b>Q. General information and context of the intervention<sup>41</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Community guidelines of Sisimut
2) Country:	Greenland/Denmark
3) Region/Province in the Country (if applicable/relevant):	Sisimut

<sup>41</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input checked="" type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input checked="" type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>42</sup> ”?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) Nordic Atlantic Cooperation, Visit Greenland, Visit Svalbard, Northern Norway Tourist Board <input checked="" type="checkbox"/> Business operator/s (specify who) Arctic Expedition Cruise Operators, Cruise Iceland <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>43</sup> , mention the role of the local community:	<p>The respective community authorities of Sisimut in Greenland and Longyearbyen in Svalbard participated in the creation of the specific guidelines for their own communities</p>

<sup>42</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>43</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input checked="" type="checkbox"/> Private funding by local/national investors (specify who) Arctic Expedition Cruise Operators, Cruise Iceland</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input checked="" type="checkbox"/> Other international funding (specify) Nordic Atlantic Cooperation</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Due to rising tourism numbers in Arctic regions, and specifically on the cruise ships of the Arctic Expedition Cruise Operators, the association sought to create a basis for culturally and environmentally sustainable tourism, that would protect its business model indefinitely. A template for the creation of community specific guidelines was designed, destined to be used and adapted to their specific needs by small and medium communities in the high Arctic, that receive tourists.</p>
<p><b>R. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input checked="" type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>44</sup></p>

<sup>44</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input checked="" type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The main objective was to create generic guidelines for visitors to the high Arctic, regarding both environmental and cultural matters, thus also creating a template for individual communities to create their own specific guidelines without vast investment of time and resources. Additional goals were to ensure the continuation of environmentally and culturally friendly tourism in the Arctic, and specifically in those places serviced by the Arctic Expedition Cruise Operators, and to maintain the high standards of service established by these tour operators and expected by their customers.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input checked="" type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input checked="" type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>45</sup></li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>46</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>S. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>There are <b>no records</b> of any measured impact, but a positive impact can be expected regarding the behaviour of the tourists, the resource management of the host communities regarding waste disposal and imported food resources in particular, and also the improved relationship between the cruise companies and the communities.</p>

<sup>45</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>46</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors<sup>47</sup></p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>48</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>Measuring the impact of the intervention does not appear to have been a part of the plan, but the contents of the guidelines includes favouring local businesses over foreign ones, recommendations of local cultural activities, and incentive to buy from the local craftspeople. What is more, the guidelines can be expected to positively impact on the relationships between locals and tourists, thus improving the quality of the tourism service for both sides.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>As previously mentioned, monitoring any impacts, positive or negative, was not part of the intervention. It is however reasonable to assume that the guidelines, as they are not binding and therefore not restrictive to anyone, would have no impact in the worst case, and a beneficial one in all the other cases.</p>

<sup>47</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>48</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>49</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Economic sustainability  <input checked="" type="checkbox"/> Socio-cultural sustainability  <input checked="" type="checkbox"/> Environmental sustainability  <input checked="" type="checkbox"/> Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The above-mentioned impacts are assumed, rather than proven, but as the intervention contributes to <b>continuous economic activity</b> in the concerned areas, while also proactively seeking to <b>operate in a culturally and environmentally sustainable fashion, doing so on the basis of international collaboration and exchange</b>, these assumptions seem justified.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input checked="" type="checkbox"/> Yes (Again, an educated guess, rather than fact)  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>50</sup> (max 50 words):</p>	<p>The intervention is <b>bringing international tourism in growing volumes to small and remote communities</b>. It has recognised that by doing so, it places these communities at risk. Acting accordingly, the intervention has given these communities the tools to bolster their culture, welcoming tourists on their terms, while enabling them to open themselves to the world.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>It is reasonable to assume that the intervention will, in time, <b>improve the general well-being of these communities, by allowing them to shape the circumstances of the tourism in their communities</b>. It can also be expected to increase <b>pride in their own culture in these communities, thus empowering them</b>.</p>

<sup>49</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>50</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>As mentioned previously, there is no evidence of the impacts of the intervention having been measured.</p>
<p><b>T. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>The intervention provided communities all over the Arctic with a solid framework of guidelines that are widely applicable and that can easily be expanded upon to tailor it to the need of a particular community. This will enable them to bolster their own culture while simultaneously accepting more tourists, thus financially empowering them and enabling them to further represent and spread knowledge of their cultures. The increased revenue will also make them more resilient to economically poorer years, such as 2020 with its travel restrictions.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.aeco.no/guidelines/community-guidelines/longyearbyen-community-guidelines/">https://www.aeco.no/guidelines/community-guidelines/longyearbyen-community-guidelines/</a>  <a href="https://www.aeco.no/guidelines/community-guidelines/community-specific-guidelines/">https://www.aeco.no/guidelines/community-guidelines/community-specific-guidelines/</a>  <a href="https://www.aeco.no/guidelines/community-guidelines/community-guideline/">https://www.aeco.no/guidelines/community-guidelines/community-guideline/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>Not known</p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	<p><b>Jesper Schrøder, Destination Manager at Arctic Circle business, Greenland</b>  Website: <a href="https://www.arcticcirclebusiness.com/">https://www.arcticcirclebusiness.com/</a></p> <p><b>Hilde Bjørkli, Head of competence and development at northern Norway tourism board</b>  Website: <a href="https://nordnorge.com/en/">https://nordnorge.com/en/</a></p>

F) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch & Hong Li, ULAP	
<b>U. General information and context of the intervention<sup>51</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Responsible tourism marketing project
2) Country:	Norway
3) Region/Province in the Country (if applicable/relevant):	Vega, Trøndelag, Inderøy

<sup>51</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input checked="" type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>52</sup> ”?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input checked="" type="checkbox"/> Public authority (specify who) Northern Norway tourist board <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>53</sup> , mention the role of the local community:	<p>County councils of Nordland and Trøndelag, Municipal councils of Vega and Inderøy</p>

<sup>52</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>53</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Public national funding (specify who) County councils of Nordland and Trøndelag</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who)</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify)</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>The intervention aims to develop responsible marketing strategies for local tourism in the participating communities, with a particular focus on pursuing a bottom-up approach to ensure that the objectives of the interventions meet the needs of local businesses. To this end, a means for local participation is considered essential, while the intervention also aims to work with the communities on a long-term perspective. Finally, the marketing is intended to be honest, for the tourists' benefit as well as that of the locals.</p>
<p><b>V. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input checked="" type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>54</sup></p>

<sup>54</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input checked="" type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)  <input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)  <input type="checkbox"/> Both demand and supply side of cultural tourism  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The objectives of the intervention are to establish the communicative infrastructure to design a bottom-up marketing strategy that facilitates local input, that forms a continuous project engaging and activating the local communities, and that helps to create more value through tourism for the communities, than is being lost through it (tourism). Finally, the intervention also strives to portray the local situation accurately, as it forms a promise to potential customers.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)  <input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)  <input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)  <input checked="" type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)  <input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input checked="" type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input checked="" type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>55</sup></li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>56</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>W. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The project is in its early stages, and there are no documented results yet. Owing to the project having just started, the expressed goals for the two case studies in Vega and Inderøy and not concrete, and it would therefore be hazardous to speculate on the expected impacts. They can however be expected to be of a benign, rather than of a detrimental nature.</p>

<sup>55</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>56</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors<sup>57</sup></p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>58</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The available information does not mention any strategies for the documentation of impacts, positive or otherwise, and as it has only just started, such results cannot be expected. It could be speculated with reasonable safety however, that the intervention will positively benefit local cultural service providers, the local tourism businesses as well as the local hotel trade and the tourists.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>As previously mentioned, the monitoring of any impacts is not being shared in the available information.</p>

<sup>57</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>58</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>59</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Economic sustainability  <input checked="" type="checkbox"/> Socio-cultural sustainability  <input checked="" type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The above-mentioned impacts are assumed, rather than proven, but as the intervention contributes to continuous economic activity in the concerned areas, while also seeking to enable local businesses to operate in a culturally and environmentally sustainable fashion, these assumptions seem justified.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>60</sup> (max 50 words):</p>	<p>The intervention is likely to attract a specific kind of tourists and protect as well as bolster the local culture. The pilot projects also stand to influence beyond the limits of their communities, thus influencing tourism in Norway, but also the entire Arctic through the collaboration with the ARCTISEN project.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>It is reasonable to assume that the intervention will, in time, improve the general well-being of these communities, by allowing them to shape the circumstances of the tourism in their communities. It can also be expected to increase pride in their own culture in these communities, thus empowering them.</p>

<sup>59</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>60</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>As mentioned previously, there is no evidence of the impacts of the intervention being measured.</p>
<p><b>X. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>The intervention is likely to increase tourism and economic growth in the concerned communities, while simultaneously strengthening the local culture. Should the pilot projects prove to be successful, they might also serve as a best practice example beyond Norway, particularly as the projects appear to be linked with the Arctisen Project, that also operates in Sweden, Finland, Greenland and Canada.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://blogi.eoppimispalvelut.fi/arctisen/arctisen-newsletters/">https://blogi.eoppimispalvelut.fi/arctisen/arctisen-newsletters/</a>  <a href="https://blogi.eoppimispalvelut.fi/arctisen/arctisen-blog/">https://blogi.eoppimispalvelut.fi/arctisen/arctisen-blog/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://blogi.eoppimispalvelut.fi/arctisen/">https://blogi.eoppimispalvelut.fi/arctisen/</a></p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	arctisen@ulapland.fi

G) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch & Hong Li, ULAP	
<b>Y. General information and context of the intervention<sup>61</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Arctic heritage research project
2) Country:	Greenland/Denmark
3) Region/Province in the Country (if applicable/relevant):	Kutajaa, and Aasivissuit-Nipisat

<sup>61</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input checked="" type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input checked="" type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>62</sup> ”?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) ..... <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input checked="" type="checkbox"/> NGO (specify who) National museums of Denmark and Greenland <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>63</sup> , mention the role of the local community:	<p>The Carlsberg foundation, who has issued a grant to the research project, the UNESCO network, responsible for the dissemination of the results, researchers from multiple fields of the natural sciences, and archaeologist, charged with the field research and the analysis of the results. Also involved are citizens and other local stakeholders, who support the research through their participation.</p>

<sup>62</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>63</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input checked="" type="checkbox"/> Private funding by local/national investors (specify who) The Carlsberg foundation</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Two Greenlandic sites have recently been included in the UNESCO world heritage list. One is the site of a medieval Norse settlement; the other is part of 4500 years old Inuit hunting grounds. Researchers from a variety of disciplines from the natural sciences and archaeology cooperate with local citizens and community stakeholders, in an attempt to learn from the historic resilience of Greenland's former and current inhabitants, in order to bolster Greenlandic culture in times of rapid and drastic global changes.</p>
<p><b>Z. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>64</sup></p>

<sup>64</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The intervention seeks to increase cultural awareness and provide an opportunity for interdisciplinary and participative research. Other goals include: furthering the research on how small communities survive over millennia in hostile climates such as the Arctic, developing new theoretical approaches to the concept of “cultural heritage”, and attracting more cultural tourism by conserving key historical sites and re-vitalising the local culture.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input checked="" type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input checked="" type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>65</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>66</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>AA. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The intervention is ongoing and there appear no tangible results so far. However, the expected impacts as expressed on the project website are a heightened understanding of cultural heritage, an increase in cultural tourism, and a better understanding of the historical inhabitants of Greenland.</p>

<sup>65</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>66</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors<sup>67</sup></p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>68</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>No results have been published yet, as the intervention is ongoing. Owing to the participation in the project of numerous academics, <b>it can be expected</b> that there will be a scientific documentation of any impacts, and that the UNESCO network will ensure the dissemination of said results.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>No results have been published yet, as the intervention is ongoing. Owing to the participation in the project of numerous academics, it can be expected that there will be a scientific documentation of any impacts, and that the UNESCO network will ensure the dissemination of said results.</p>

<sup>67</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>68</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>69</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable </p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>As mentioned above, no results have yet been published, but if the project is successful in reaching its set goals, the impacts of the intervention are likely to <b>improve economic sustainability</b> by attracting more tourism to the region, <b>environmental and socio-cultural sustainability</b>, by carefully managing physical and cultural resources on the concerned sites, and to a certain extent international dialogue and cooperation, owing to the multitude of international partners mentioned (not by name), on the project's website.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>70</sup> (max 50 words):</p>	<p>Whether or not the intervention will eventually increase the resilience of the local communities is unclear as of now, but it is one of the expressed goals of this project to study the resilience of Greenlanders of the past, hoping that knowledge might benefit Greenlanders of the present.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>Again, no results have yet been published, but as a participatory approach appears to be part of the pursued approach, a <b>positive impact on the empowerment and involvement of the local communities seem likely.</b></p>

<sup>69</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>70</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>As mentioned above, numerous scholars are participating in the intervention and it therefore seems self-evident that the impacts will be measured, in all likelihood the methods of measurement will be those of the natural sciences, i.e. probably quantitative, rather than qualitative data.</p>
<p><b>BB. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>Owing to the participation of the scholars from various different fields, it is my assessment that most, if not all of the goals of the intervention will be reached. However, as some of these goals, such as raising awareness of "cultural heritage" or re-vitalising local culture, appear to belong to the social sciences, rather than the natural sciences, these goals may prove more difficult to achieve, since the participating scholars are natural scientists. The unusual approach of attempting to bolster a culture's resilience by looking for "best practices" in the culture's past may however yield interesting and potentially powerful results.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://pure.kb.dk/en/projects/activating-arctic-heritage-exploring-unesco-world-heritage-in-gre-2">https://pure.kb.dk/en/projects/activating-arctic-heritage-exploring-unesco-world-heritage-in-gre-2</a>  <a href="https://www.isaaffik.org/activating-arctic-heritage">https://www.isaaffik.org/activating-arctic-heritage</a>  <a href="https://whc.unesco.org/en/list/1536/">https://whc.unesco.org/en/list/1536/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>NA</p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	Bjarne.Gronnow@natmus.dk +45 41 20 62 20

H) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Hong Li, University of Lapland	
<b>CC. General information and context of the intervention<sup>71</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Promoting locally sourced healthy food
2) Country:	Sweden
3) Region/Province in the Country (if applicable/relevant):	Vimmerby

<sup>71</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input checked="" type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>72</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) ..... <input checked="" type="checkbox"/> Business operator/s (specify who) Astrid Lindgrens Värld <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>73</sup> , mention the role of the local community:	<p>The local producers play a role in sourcing the products and preparing the food.</p>

<sup>72</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>73</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input checked="" type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Astrid Lindgrens värld started a cooperation with local producers and designed their menu with an attention to the available products, by changing the food from the classic park/fast food to locally sourced healthy food. Vegetarian, vegan and allergy-friendly alternatives were also introduced. This has connected the heritage, to a successful tourism attraction and the local community. The sourcing of food from local producers produces economic sustainability and socio-cultural in terms of the importance of the cultural heritage of Astrid Lindgren, but also the dialogue with the local community certainly ameliorates the general social climate.</p>
<p><b>DD. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>74</sup></p>

<sup>74</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input checked="" type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>To change the food offered to the children fulfils then two main objectives: to support the local producers and to safeguard the health of the visiting children and their families. This also indirectly contributes to environmental sustainability</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input checked="" type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input checked="" type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input checked="" type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>75</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>76</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>EE. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The sourcing of food from local producers produces economic sustainability and socio-cultural in terms of the importance of the cultural heritage of Astrid Lindgren, but also the dialogue with the local community certainly ameliorates the general social climate. To fully evaluate environmental sustainability there would be a need to evaluate the impact of vegan and vegetarian alternatives in comparison to the impacts of animal products, but the local sourcing reduces travel.</p>

<sup>75</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>76</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input checked="" type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input checked="" type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) food, products</p> <p><input checked="" type="checkbox"/> Tourists and visitors<sup>77</sup></p> <p><input checked="" type="checkbox"/> Local community actors (Please specify) local producers</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>78</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>This has <b>connected the heritage, to a successful tourism attraction and the local community</b>. The sourcing of food from local producers produces economic sustainability and socio-cultural in terms of the importance of the cultural heritage of Astrid Lindgren, but also the dialogue with the local community certainly ameliorates the general social climate. Healthy food is also beneficial to the consumers, i.e., tourists and visitors.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>If anything, there was some resistance in the beginning <b>regarding the change in food, but that in the end the changes have been positively welcomed by the families and the children.</b></p>

<sup>77</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>78</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>79</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Economic sustainability  <input checked="" type="checkbox"/> Socio-cultural sustainability  <input checked="" type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The sourcing of food from local producers produces economic sustainability and socio-cultural in terms of the importance of the cultural heritage of Astrid Lindgren, but also the dialogue with the local community certainly ameliorates the general social climate. To fully evaluate environmental sustainability there would be a need to evaluate the impact of vegan and vegetarian alternatives in comparison to the impacts of animal products, but the local sourcing reduces travel.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>80</sup> (max 50 words):</p>	
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>The sourcing of food from local producers produces economic sustainability and socio-cultural in terms of the importance of the cultural heritage of Astrid Lindgren, but also the dialogue with the local community certainly ameliorates the general social climate. It not only supports the local producers but also safeguards the health of the visiting children and their families.</p>

<sup>79</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>80</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input checked="" type="checkbox"/> Using qualitative criteria  <input type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>Observation</p>
<p><b>FF. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>Astrind Lindgrens värld started a cooperation with local producers and designed their menu with an attention to the available products. This has connected the heritage, to a successful tourism attraction and the local community.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://astridlindgrensvarld.se/en/plan_your_visit/food-and-drinks/">https://astridlindgrensvarld.se/en/plan_your_visit/food-and-drinks/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://astridlindgrensvarld.se/planera-ditt-besok/mat-och-dryck/">https://astridlindgrensvarld.se/planera-ditt-besok/mat-och-dryck/</a></p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	Mat och dryckchef: Sara Hedblom <a href="mailto:sara.hedblom@astridlindgrensvarld.se">sara.hedblom@astridlindgrensvarld.se</a>

l) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch & Hong Li, ULAP	
<b>GG. General information and context of the intervention<sup>81</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Quality Label for tourism
2) Country:	Sweden
3) Region/Province in the Country (if applicable/relevant):	/

<sup>81</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input checked="" type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input checked="" type="checkbox"/> Other or not applicable (specify) The label can be obtained by any tourism business that meets the criteria.
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>82</sup> ”?	<input checked="" type="checkbox"/> Yes Since it covers all of Sweden <input type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input checked="" type="checkbox"/> Public authority (specify who) Region Västerbotten <input type="checkbox"/> Business operator/s (specify who) ..... <input checked="" type="checkbox"/> Public-Private partnership (specify who) Naturturismföretagen <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) Sustainability and ecotourism in practice
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>83</sup> , mention the role of the local community:	<p>Many companies are part of the Naturturismföretagen, which is a Swedish business association of nature tourism companies, and they have a say in the actions of the association. A hundred companies of the Västerbotten region participated in the evaluation and improvement of the old “nature’s best” label. The <i>Global Sustainable Tourism Council</i> participated in an advisory capacity, allowing the “nature’s best 2.0” team to draw on its experience in the field of sustainable tourism.</p>

<sup>82</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>83</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input checked="" type="checkbox"/> Other (specify) The Naturturismföretagen seems to finance its contribution to the intervention by the means of membership fees.</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>The intervention is based on the now discontinued label for sustainable tourism called “nature’s best”. The label focuses on the quality of the tourism experience, the conservation of nature, and the presence of a distinctly local element to the awarded services. The label is based on the principles of carrying capacity, local employment, holistically sustainable practices, a contribution to the conservation of local nature and culture, the promoting of a joy of learning and respectful discovery for the tourists, and the adherence to high quality and safety standards. Recent additions to the criteria for endorsement include housing, Sami tourism, culture, hiking and cycling.</p>
<p><b>HH. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input checked="" type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>84</sup></p>

<sup>84</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input checked="" type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The goals of the intervention are: The establishment of a well-known label associated with high experience quality and ethical standards. To incite quality control, environmental awareness, and local roots in companies. To reward companies adhering to the high standards of “nature’s best 2.0” with the visibility and reputation that such a label can represent. To invite a desire for self-improvement and greater competitiveness in the companies. To facilitate the search for certifiably qualitative tourism for the consumer. To contribute to the conservation of local nature and culture, as well as to sustainable local economic development.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input checked="" type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input checked="" type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input checked="" type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>85</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>86</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>II. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>“Nature’s best 2.0” was only launched In June 2020, which means that no results are yet available, nor does it become clear from the available material if any impacts will be documented in the academic understanding of the process. Two things are clear, however: That “nature’s best” either had <b>no impacts, or negative ones, thus necessitating a re-launch,</b> and that “nature’s best 2.0” followed a very <b>community-driven approach, which could increase the likelihood of success.</b></p>

<sup>85</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>86</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors<sup>87</sup></p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>88</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>No impacts are known yet, but for the reason mentioned under point 19., the impacts could be expected to be positive.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input checked="" type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>No impacts are known yet, but for the reason mentioned under point 19., the impacts could be expected to be positive. However, this intervention is also the second iteration of the project, after a first, apparently unsuccessful attempt, which raises the question whether or not this second attempt will succeed.</p>

<sup>87</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>88</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>89</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable </p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>No impacts are yet known, but the intervention is being driven by two large stakeholders from the tourism industry with a self-interest in economic sustainability, and as they recognise that these are inseparable, also socio-cultural, and environmental sustainability. The guidelines of the intervention also place a high importance on learning and discovery, which could result in increased Intercultural dialogue &amp; cooperation.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>90</sup> (max 50 words):</p>	<p>“Nature’s best” is not exclusive to a single community, but as it supports economic, ecologic, and cultural sustainability, while stressing the importance of local agency, it could prove to improve the resilience of communities under the above-mentioned aspects.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input checked="" type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable </p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>Economic, cultural and environmental improvement are likely to positively impact on local well-being and the empowerment of local culture, while the involvement of local companies in the re-structuring of the label already demonstrates an inclusive approach.</p>

<sup>89</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>90</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>It is not yet known if or how the impacts are being measured.</p>
<p><b>JJ. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>What might contribute to the success of the intervention is that the actors may have learned from the mistakes made in their first attempt, that the new approach is based on a large quantity of participants, which includes the diversity and appeal of the results, and that the stakeholders are financially dependent on a successful outcome of the intervention.</p> <p>Factors that could negatively impact the results are the fact that the intervention already failed once, which could indicate a flawed basic idea, and that the lack of method for measuring impacts could make it difficult to learn from previous mistakes.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://naturesbestsweden.com/en/about-natures-best/">https://naturesbestsweden.com/en/about-natures-best/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://naturturismforetagen.se/om-oss/">https://naturturismforetagen.se/om-oss/</a>  <a href="https://naturturismforetagen.se/hallbarhetsmarkningen-natures-best-oppnen-for-ansokan/">https://naturturismforetagen.se/hallbarhetsmarkningen-natures-best-oppnen-for-ansokan/</a>  <a href="https://naturturismforetagen.se/natures-best/">https://naturturismforetagen.se/natures-best/</a></p>



35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	<a href="mailto:info@naturturismforetagen.se">info@naturturismforetagen.se</a> <b>Pär Innala, responsible for Nature's Best Sweden</b> <a href="mailto:par.innala@naturturismforetagen.se">par.innala@naturturismforetagen.se</a>

J) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch, Hong Li and Monika Lüthje, ULAP	
<b>KK. General information and context of the intervention<sup>91</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Sámi owned sustainable eco-tourism company
2) Country:	Sweden
3) Region/Province in the Country (if applicable/relevant):	Swedish Lapland

<sup>91</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input checked="" type="checkbox"/> Other (specify) One company, operating in Swedish Lapland
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>92</sup> ”?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input type="checkbox"/> Public authority (specify who) ..... <input checked="" type="checkbox"/> Business operator/s (specify who) Sapmi Nature <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....

<sup>92</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<p>9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective<sup>93</sup>, mention the role of the local community:</p>	<p>This intervention is carried out by a Sámi tourism business. A possible stakeholder would be “Travel News” the Scandinavian travel magazine that hosts the “Grand Travel Award”.</p>
<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)  <input type="checkbox"/> Yes, using digital technology for big data and business analytics  <input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....  <input type="checkbox"/> No  <input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....  <input type="checkbox"/> Public local funding (specify who) ..... <input type="checkbox"/>  Private funding by local/national investors (specify who) .....  <input type="checkbox"/> EU funding (specify) .....  <input type="checkbox"/> Other international funding (specify) .....  <input type="checkbox"/> Donations (specify from who) .....  <input type="checkbox"/> Other (specify) .....  <input checked="" type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Sapmi Nature is a company that is focused on culturally and environmentally sustainable tourism, attempting to accurately and respectfully portray everyday local culture, far from the more romanticised Santa, Ice-Hotel, and Husky tour mass tourism that can be found in some parts of Lapland. For their efforts, the company was awarded with the Swedish 2019 Grand Travel Award.</p>
<p><b>LL. Objectives of the intervention</b></p>	

<sup>93</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism  <input checked="" type="checkbox"/> Manage/develop an already existing form of cultural tourism  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>94</sup></p>
<p>14) The intervention is/was primarily targeting:</p>	<p><input checked="" type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)  <input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)  <input type="checkbox"/> Both demand and supply side of cultural tourism  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The company aims to offer a high-quality experience of Lapland to their guests, pursuing a story-based, authentic approach to everyday local culture. Thereby they succeed in the difficult task of respectfully commodifying their own culture, thus opening it to the world while simultaneously strengthening it.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)  <input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)  <input checked="" type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)  <input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)  <input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)  <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism  <input type="checkbox"/> Not applicable / not known</p>

<sup>94</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.t

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input checked="" type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>95</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>96</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input checked="" type="checkbox"/> Other (specify) The “intervention” covers all the activities necessary to run a tourism business.</li> </ul>
<p><b>MM. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>As the discussed intervention is a business, rather than a project, there appears to be no documentation of results in the academic sense, but <b>the commercial success and scholarly validation of the business seem to indicate positive, rather than negative impacts.</b> And as the company constitutes a best-practice example for culturally and environmentally sustainable tourism, it could have beneficial impacts on the local and wider tourism industry.</p>

<sup>95</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>96</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)  <input checked="" type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)  <input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....  <input type="checkbox"/> Tourists and visitors<sup>97</sup>  <input checked="" type="checkbox"/> Local community actors (Please specify) The Sámi community of Sweden  <input type="checkbox"/> Other (specify) .....  <input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>98</sup>)  <input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>By successfully commodifying Sámi culture in a respectful manner, the business spreads knowledge about the Sámi while strengthening their culture, and also serves as a good example for other tourism companies facing the challenge of how to respectfully use local culture in tourism.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)  <input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)  <input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....  <input type="checkbox"/> Tourists and visitors  <input type="checkbox"/> Local community actors (Please specify) .....  <input type="checkbox"/> Other (specify) .....  <input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)  <input checked="" type="checkbox"/> Not clear/ not known</p>

<sup>97</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>98</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you</p>	<p>No negative effects are yet known, although a detailed analysis of customer reviews and critiques might unveil hidden negative effect. Seeing the companies' evident success, however, this does not appear likely.</p>
<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>99</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable </p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>No impact could yet be noticed. Any positive or negative long-term impact could conceivably arise from the exemplary function that the company might acquire, but even for such a particularly successful company, a significant impact on the local tourism industry seems disproportionate and it is therefore likely that any impacts will be on the small scale.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input checked="" type="checkbox"/> Not clear/ not applicable </p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>100</sup> (max 50 words):</p>	<p>The company owner/entrepreneur belongs to a local Sámi community and cooperates with other local Sámi tourism companies, but it is unclear what the impact on local resilience is.</p>

<sup>99</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>100</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input checked="" type="checkbox"/> Not clear/ not applicable </p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>because the company is internationally appreciated and an award winner, it probably empowers psychologically the local community and contributes to its wellbeing. Cooperation with other local companies may contribute to inclusiveness and involvement.</p>
<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p> <input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other </p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>As the intervention in question is not a scientific project by any stretch of the definition, the methods for recording its impacts are difficult to identify. The one tool that comes to mind would be the popular review of the company by its customers, but that can only serve in a limited capacity.</p>
<p><b>NN.Additional information and sources</b></p>	



<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>The apparent success of the business model and execution, as well as the positive reviews and awards seem to indicate a sustainable development.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://nutti.se/information/sustainable-tourism/#:~:text=In%202011%20Nutti%20S%C3%A1mi%20Siida,ecotourism%20in%20the%20past%20year.">https://nutti.se/information/sustainable-tourism/#:~:text=In%202011%20Nutti%20S%C3%A1mi%20Siida,ecotourism%20in%20the%20past%20year.</a>  <a href="https://www.magneticnorthtravel.com/blog/details/our-review-of-sapmi-nature-camp-in-swedish-lapland#:~:text=Still%2C%20Lennart's%20work%20has%20not,by%20National%20Geographic%20in%202017.">https://www.magneticnorthtravel.com/blog/details/our-review-of-sapmi-nature-camp-in-swedish-lapland#:~:text=Still%2C%20Lennart's%20work%20has%20not,by%20National%20Geographic%20in%202017.</a>  <a href="https://www.fiftydegreesnorth.com/article/sustainable-travel-in-scandinavia#:~:text=Sami%20Experiences%20in%20Swedish%20Lapland,for%20Best%20Swedish%20Ecotourism%20business.">https://www.fiftydegreesnorth.com/article/sustainable-travel-in-scandinavia#:~:text=Sami%20Experiences%20in%20Swedish%20Lapland,for%20Best%20Swedish%20Ecotourism%20business.</a>  <a href="https://press-uk.visitsweden.com/top-eco-tourism-attractions-sweden/">https://press-uk.visitsweden.com/top-eco-tourism-attractions-sweden/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="http://www.affarerinorr.se/nyheter/2019/oktober/sapmi-nature-nominerad-till-stora-turismpriset/">http://www.affarerinorr.se/nyheter/2019/oktober/sapmi-nature-nominerad-till-stora-turismpriset/</a>  <a href="https://www.jokkmokk.se/Nyheter-och-Event/Nyheter/Naringsliv/lennart-pittja-etablerar-uppmarksammade-sapmi-nature-camp-i-varldsarvet-laponia/">https://www.jokkmokk.se/Nyheter-och-Event/Nyheter/Naringsliv/lennart-pittja-etablerar-uppmarksammade-sapmi-nature-camp-i-varldsarvet-laponia/</a></p>

<p>35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Yes, at some conditions (specify).....</p>
<p>36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>Sapmi Nature AB, Fjällnäsgränd 15c, S-98239 Gällivare, Sweden  <a href="https://www.sapminature.com/blog/2019/12/01/contact-us/">https://www.sapminature.com/blog/2019/12/01/contact-us/</a></p>

K) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

<p>Form filled in by (name and partner/institution): Monika Lüthje, University of Lapland</p>	
<p><b>OO. General information and context of the intervention<sup>101</sup></b></p>	
<p>1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):</p>	<p>Model for culturally sensitive cooperation</p>
<p>2) Country:</p>	<p>Finland</p>
<p>3) Region/Province in the Country (if applicable/relevant):</p>	<p>Lapland</p>

<sup>101</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input checked="" type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input checked="" type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input checked="" type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) public-private <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>102</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input checked="" type="checkbox"/> Public authority (specify who) municipality of Utsjoki <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....
9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective <sup>103</sup> , mention the role of the local community:	Reindeer herders’ cooperatives, Metsähallitus (public authority responsible for the management of state-owned forests, nature reserves and other state owned nature areas), tourism entrepreneurs, other local stakeholders, the local community.

<sup>102</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>103</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input checked="" type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input checked="" type="checkbox"/> Public local funding (specify who) municipality of Utsjoki</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input checked="" type="checkbox"/> EU funding (specify) European Agricultural Fund for Rural Development, European Regional Development Fund</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>The model is a local initiative that brings local stakeholders together to discuss and decide together where tourism should be situated in the municipality so that it does not disturb reindeer herding or local people's lives. It has been used to make a land use plan and a plan for developing local livelihoods and to revise the local destination brand. <b>The locals have been very satisfied with this new way of discussing, planning and developing tourism and other livelihoods together.</b> Dialogue between the local stakeholders has increased. The model concerns all tourism in the municipality, not only cultural tourism. Cultural sensitivity means in this case that local livelihoods are developed by taking into account different cultures (e.g. the local Indigenous Sámi culture) and livelihoods.</p>
<p><b>PP. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>104</sup></p>

<sup>104</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The objective is to get various livelihoods to cooperate in a fruitful way, to find new business opportunities, to diversify the local tourism offer e.g. by developing new products and services based on local culture. The objective is also to increase the local acceptance of tourism development and to guarantee that tourism does not disturb the local Indigenous Sámi way of life and that tourism is developed in a pace that is suitable for the local people.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input checked="" type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input checked="" type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input checked="" type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input checked="" type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>105</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>106</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>QQ.            Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>Dialogue between various local stakeholders has increased and they are satisfied with this new way of developing livelihoods in the municipality. The local destination brand has been revised according to what the local people want it to be like. Several projects have been started or are under planning where various ideas stemming from the dialogue are further developed. They combine various livelihoods with tourism, e.g. reindeer herding, handicraft making and making music.</p>

<sup>105</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>106</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> The cultural service providers (e.g. museums)  <input checked="" type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)  <input checked="" type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....  <input type="checkbox"/> Tourists and visitors<sup>107</sup>  <input checked="" type="checkbox"/> Local community actors (Please specify) other local livelihoods and residents  <input type="checkbox"/> Other (specify) .....  <input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>108</sup>)  <input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>Dialogue between the stakeholders has increased and they have been able to influence the development plans made in the municipality. The new cooperation has been started a couple of years ago. New plans have been made based on it and their implementation has just started. More significant positive impacts are to be expected.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)  <input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)  <input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....  <input type="checkbox"/> Tourists and visitors  <input type="checkbox"/> Local community actors (Please specify) .....  <input type="checkbox"/> Other (specify) .....  <input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)  <input checked="" type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>To my knowledge there have been no negative impacts so far but I am relying only on written material and a discussion with the representatives of the municipality.</p>

<sup>107</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>108</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>109</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p>x Economic sustainability  x Socio-cultural sustainability  x Environmental sustainability  x Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>All dimensions of sustainability are taken into consideration in the model. The model has increased dialogue between various local cultures. E.g. between reindeer herders and non-reindeer herders and between Sámi and non-Sámi. (All Sámi are not reindeer herders but make their living in varied livelihoods and professions including tourism business).</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>110</sup> (max 50 words):</p>	<p>When the local stakeholders have a working dialogue between themselves and cooperate with each other, it is easier to them to change direction or innovate. Actually, a shock was the reason why the model was initiated. The municipality relied heavily on salmon tourism but the fishing regulations were changed a couple of years ago (a shock), which decreased significantly fishing tourism and new ways to attract tourists and make a living of them had to be found.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>Different livelihoods and stakeholders have been involved and they have been able to influence the development plans which makes them feel empowered. The wellbeing of the local community is the aim of the whole model.</p>

<sup>109</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>110</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience



<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>There are plans to start measuring the sustainability of tourism in the municipality. As a result of the cooperation model a local sustainable tourism development project has started this year and one of its aims is to <b>develop Utsjoki as a low carbon destination</b>. For that purpose, it wants to measure the carbon footprint of its tourists. Utsjoki is also participating in a <b>national sustainable tourism development scheme</b> where sustainability measurements are currently being developed and it wants to start using them as well.</p>
<p><b>RR. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>The model is <b>a local initiative stemming from local needs</b> and conditions. It is not something imposed from outside.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>The local project plans have an abstract in English. The plans are not available online but it is possible to get them from the municipality. I have the plan of the new sustainable tourism development project that has started this year as a result of the new cooperation.</p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.utsjoki.fi/project-article/utsjoen-matkailun-maankayttosuunnitelma-hanke/">https://www.utsjoki.fi/project-article/utsjoen-matkailun-maankayttosuunnitelma-hanke/</a>  <a href="https://www.utsjoki.fi/project-article/utsjoen-elinkeinojen-kehittamishanke/">https://www.utsjoki.fi/project-article/utsjoen-elinkeinojen-kehittamishanke/</a>  <a href="https://www.utsjoki.fi/project-article/vastuullinen-matkailu-utsjoella-hanke/">https://www.utsjoki.fi/project-article/vastuullinen-matkailu-utsjoella-hanke/</a>  The local project plans in Finnish (see above).</p>

35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes, at some conditions (specify).....
36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:	Project Manager Sonja Sistonen, <a href="mailto:sonja.sistonen@utsjoki.fi">sonja.sistonen@utsjoki.fi</a>

L) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch & Hong Li, ULAP	
<b>SS. General information and context of the intervention<sup>111</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	Year of digital culture
2) Country:	Estonia
3) Region/Province in the Country (if applicable/relevant):	

<sup>111</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

4) Geographical scope of the intervention:	<input checked="" type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input checked="" type="checkbox"/> Other or not applicable (specify) As the intervention focuses on e-access to culture, it is specifically designed to be universally accessible, and not bound to a physical location
6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) ..... <input type="checkbox"/> Other or not applicable (specify) .....
7) Is the assessed intervention involving a “UNESCO designated site <sup>112</sup> ”?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):	<input checked="" type="checkbox"/> Public authority (specify who) Estonian ministry of culture <input type="checkbox"/> Business operator/s (specify who) ..... <input type="checkbox"/> Public-Private partnership (specify who) ..... <input type="checkbox"/> NGO (specify who) ..... <input type="checkbox"/> Other (please specify) .....

<sup>112</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<p>9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective<sup>113</sup>, mention the role of the local community:</p>	<p>The National Library of Estonia, Estonian Film Institute, Estonia Public Broadcasting, and National Heritage Board of Estonia participated in the intervention in an advisory capacity. As part of the wider efforts for digitalisation of everyday life during the c19 pandemic, participatory community activities were implemented: digital residencies, digital creativity program for children, virtual festival platform, creative industries hackathon, rethinking the future of libraries, digitalization of cultural heritage and service design conference.</p>
<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)  <input type="checkbox"/> Yes, using digital technology for big data and business analytics  <input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....  <input type="checkbox"/> No  <input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Public national funding (specify who) National ministry of culture of Estonia  <input type="checkbox"/> Public local funding (specify who) ..... <input type="checkbox"/>  Private funding by local/national investors (specify who) .....  <input type="checkbox"/> EU funding (specify) .....  <input type="checkbox"/> Other international funding (specify) .....  <input type="checkbox"/> Donations (specify from who) .....  <input type="checkbox"/> Other (specify) .....  <input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Estonia has an established reputation for successful e-government, and as one further step in that direction, 2020 was declared the year of digital culture. The main idea behind the initiative was to digitalise the local everyday culture, and the larger cultural legacy of the country, to make it more easily accessible to today's youth as well as future generations. It is not expected that one year will be sufficient to digitalise the cultural and historical wealth of the nation, which is why the project is intended to continue beyond 2020.</p>
<p><b>TT. Objectives of the intervention</b></p>	

<sup>113</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

13) General objective of the intervention (multiple answers are possible):	<input type="checkbox"/> Initiate the development of some form of cultural tourism <input type="checkbox"/> Manage/develop an already existing form of cultural tourism <input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism <sup>114</sup>
14) The intervention is/was primarily targeting:	<input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.) <input type="checkbox"/> The demand side of cultural tourism (tourists & visitors, their needs etc.) <input type="checkbox"/> Both demand and supply side of cultural tourism <input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism <input type="checkbox"/> Not clear / not known
15) Brief description of the objective(s) of the intervention (max 80 words):	<p>The initiative was not primarily focussing on tourism, but rather on the object of cultural tourism, i.e. culture. The main objective is to digitalize or make accessible online as much of Estonian culture as possible. The stakeholders, the largest cultural institutions among them, contribute to the common effort by digitalizing their cultural goods, such as books in the case of the national library, or films and music/radio shows, in the cases of the national film institute and national broadcasting company.</p>
16) The objective of the intervention looks/looked mostly	<input type="checkbox"/> The short term (indicatively less than 1 year) <input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)
17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):	<input checked="" type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc) <input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.) <input checked="" type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.) <input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.) <input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism <input type="checkbox"/> Not applicable / not known

<sup>114</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Marketing and promotion activities</li> <li><input type="checkbox"/> Heritage interpretation</li> <li><input type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input checked="" type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input checked="" type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>115</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>116</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>UU. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The intervention has set itself lofty goals: The digitalisation of an entire culture will be time and resource intensive, and tangible results cannot be expected very soon. However, some results are already visible in the improved online availability of the cultural programme of the stakeholders, and digital initiatives such as the “Creative Tiger” programme, which will introduce digital creativity to the younger generations, have been launched this year.</p>

<sup>115</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>116</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors<sup>117</sup></p> <p><input checked="" type="checkbox"/> Local community actors (Please specify) Local communities and the youth of the country are designed to be the main beneficiaries of the initiative</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>118</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above - mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The cultural service providers are being encouraged and supported in digitalizing their products, which will benefit them in the long run, and has already proven to be a smart decision in the c19 pandemic. The communities will benefit from the increased digital programme offered to them, not only in pandemic times, but also because the digital sphere is one that the younger generations frequent more than any before them.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input checked="" type="checkbox"/> Not clear/ not known</p>

<sup>117</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>118</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>Negative impacts of the intervention are as yet unknown, but it is very likely that digitalizing the culture and the cultural products and making them available online can raise questions of <b>intellectual ownership</b>, as well as increase the threat posed by hackers to sensitive data. These issues are however being taken under consideration by the Estonian government, as a part of the intervention.</p>
<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>119</sup>, as defined by the 2030</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input checked="" type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable </p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear /</p>	<p>No tangible results are available yet, but as digital versions of products tend to be both <b>cheaper and more ecological</b>, a contribution of the <b>intervention to economic as well as environmental sustainability appears likely</b>. What is more, the focus on cultural goods and their availability online, and therefore around the world, give grounds to the assumption that the intervention will contribute to <b>cultural sustainability as well as Intercultural dialogue and cooperation</b>.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input checked="" type="checkbox"/> Not clear/ not applicable </p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>120</sup> (max 50 words):</p>	<p>The intervention is more focused on the cultural wealth and programme of the country, rather than individual communities. However, digital activities for communities have taken place, <b>which in this particular year may well have contributed to the resilience of these communities</b>.</p>

<sup>119</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>120</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience



<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement,</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>Since the intervention may have contributed to getting communities through this challenging year, the general well-being of these communities seemed to be positively impacted. Having the national culture digitized may help future generations of Estonians to conserve their culture in an ever more globalized world, thus contributing to their well-being.</p>
<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are</p>	<p><input checked="" type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>The infrastructure for measuring the impact of the intervention is still being developed. Quantitative data of the culture industry, such as cinema ticket sales or number of publications published, are already being recorded by the ministry of culture, and there is now a cooperation between the University of Tallinn and the monitoring centre of the Estonian parliament, to extend these activities to the digital sphere.</p>
<p><b>VV. Additional information and sources</b></p>	

<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>A strong factor for a successful outcome of the intervention is the <b>outstanding record of the Estonian e-government</b>, which undoubtedly puts the country in a particularly good place to undertake so large a task as the digitalization of a culture. What is more, the head-start that Estonia has in that department, compared to other countries, will probably benefit the culture, and bolster it <b>against identity-loss further down the line</b>. The success of the impact measurement cannot yet be determined, but the outlined plan and the already ongoing initiatives are promising.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://culture360.asef.org/news-events/estonia-celebrates-2020-year-digital-culture/">https://culture360.asef.org/news-events/estonia-celebrates-2020-year-digital-culture/</a></p> <p><a href="https://estinst.ee/en/digital-culture-news-estonia-is-opening-up-to-the-world-by-digitising-its-cultural-heritage/#:~:text=As%20the%20year%202020%20is,the%20nation's%20rich%20cultural%20artefacts.">https://estinst.ee/en/digital-culture-news-estonia-is-opening-up-to-the-world-by-digitising-its-cultural-heritage/#:~:text=As%20the%20year%202020%20is,the%20nation's%20rich%20cultural%20artefacts.</a></p> <p><a href="https://ifacca.org/es/noticias/2019/05/16/ministry-culture-announces-2020-year-digital-cultu/">https://ifacca.org/es/noticias/2019/05/16/ministry-culture-announces-2020-year-digital-cultu/</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation,</p>	<p>/</p>
<p>35) If necessary, will your organization be able to provide support in understanding and summarizing the</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Yes, at some conditions (specify).....</p>

36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the	<a href="mailto:Margus.veimann@nlib.ee">Margus.veimann@nlib.ee</a>  Liina Luhats-Ulman: Editor of articles on the “Year of digital culture” for the Estonian ministry of culture  <a href="https://www.facebook.com/liinaluhats">https://www.facebook.com/liinaluhats</a>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

M) Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution): Emmanuel Tauch & Hong Li, ULAP	
WW.	<b>General information and context of the intervention<sup>121</sup></b>
1) “Name of the intervention”: short description suitable to identify the intervention (max 4/5 words):	Introducing contemporary <i>Seto’s</i> culture.
2) Country:	Estonia
3) Region/Province in the Country (if applicable/relevant):	Setomaa area/county
4) Geographical scope of the intervention:	<input type="checkbox"/> National <input checked="" type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....

<sup>121</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define “cultural tourism intervention” as: “A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place”. Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to “sustainable cultural tourism intervention”, defined as: “A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations”.

<p>5) Contextualization of the area impacted by the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Urban/Metropolitan centre  <input type="checkbox"/> Town/Village well connected with urban areas  <input checked="" type="checkbox"/> Rural/Peripheral area  <input type="checkbox"/> Seaside/Island  <input type="checkbox"/> Natural reserve/Park  <input type="checkbox"/> Other or not applicable (specify) .....</p>
<p>6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government)  <input type="checkbox"/> Private business ownership  <input checked="" type="checkbox"/> No profit/NGO ownership  <input type="checkbox"/> Mixed ownership (specify) .....  <input type="checkbox"/> Other or not applicable (specify) .....</p>
<p>7) Is the assessed intervention involving a “UNESCO designated site<sup>122</sup>”?</p>	<p><input type="checkbox"/> Yes  <input checked="" type="checkbox"/> No But it does involve a singing technique listed on the UNESCO list of intangible culture</p>
<p>8) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Public authority (specify who) Visit Setomaa  <input type="checkbox"/> Business operator/s (specify who) .....  <input checked="" type="checkbox"/> Public-Private partnership (specify who) Seto Leelochoir, seto handicraftsmen  <input checked="" type="checkbox"/> NGO (specify who) Seto Ateljee  <input type="checkbox"/> Other (please specify) .....</p>
<p>9) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective<sup>123</sup>, mention the role of the local community:</p>	<p>The public, both as spectators and contributors to local cultural events, local artists and artisans, a culture related NGO called Seto Ateljee</p>

<sup>122</sup> By this, we mean World Heritage properties (both those already inscribed onto the WH Lists and those still on the Tentative List), biosphere reserves, global geoparks, but also creative cities, elements inscribed onto the three ICH lists (Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Register of Good Safeguarding Practices), etc.

<sup>123</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

<p>10) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input checked="" type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input checked="" type="checkbox"/> Yes, using digital technologies in other ways (please specify) Some of the cultural content being produced is enhanced digitally, music in particular</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>11) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input checked="" type="checkbox"/> Public local funding (specify who) The municipality financially supports individual events</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input checked="" type="checkbox"/> Other (specify) The intervention is self-funding to a degree, to proceeds from the cultural events</p> <p><input type="checkbox"/> Not known/ not applicable</p>
<p>12) Brief description of the intervention (max 150 words):</p>	<p>Seto Ateljee is an NGO which aims to create modern seto culture. It appears to be physically centred around two culture centres in the Setomaa region of Estonia, and the culture centres support and collaborate with local cultural actors and craftspeople, to foster and develop the culture of the Seto people. One is a Seto jewellery workshop for making Setos traditional jewellery, and the other is a tenderprinting (paku trükk) workshop for creating Seto textile.</p>
<p><b>XX. Objectives of the intervention</b></p>	
<p>13) General objective of the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Initiate the development of some form of cultural tourism</p> <p><input type="checkbox"/> Manage/develop an already existing form of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism<sup>124</sup></p>

<sup>124</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

<p>14) The intervention is/was primarily targeting:</p>	<p><input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.)</p> <p><input type="checkbox"/> The demand side of cultural tourism (tourists &amp; visitors, their needs etc.)</p> <p><input type="checkbox"/> Both demand and supply side of cultural tourism</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not clear / not known</p>
<p>15) Brief description of the objective(s) of the intervention (max 80 words):</p>	<p>The aims of the intervention are not primarily focused on tourism, but rather on local culture: The unique Seto culture should be preserved and modernised, with the help of the intervention, as well as connected more closely to the wider Finno-Ugric culture and indigenous cultures around the world.</p>
<p>16) The objective of the intervention looks/looked mostly at:</p>	<p><input type="checkbox"/> The short term (indicatively less than 1 year)</p> <p><input checked="" type="checkbox"/> The medium/long term (indicatively further than 1 year)</p>
<p>17) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):</p>	<p><input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc)</p> <p><input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.)</p> <p><input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.)</p> <p><input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.)</p> <p><input checked="" type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism</p> <p><input type="checkbox"/> Not applicable / not known</p>

<p>18) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Marketing and promotion activities</li> <li><input checked="" type="checkbox"/> Heritage interpretation</li> <li><input checked="" type="checkbox"/> Partnerships and collaborations among stakeholders</li> <li><input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches</li> <li><input type="checkbox"/> Visitor management activities</li> <li><input checked="" type="checkbox"/> Changes/innovations in terms of cultural tourism products</li> <li><input type="checkbox"/> Interventions on transport, accessibility, and mobility</li> <li><input type="checkbox"/> Interventions on other tourist facilities and services</li> <li><input type="checkbox"/> Interventions on Infrastructure/Spatial Planning</li> <li><input type="checkbox"/> Interventions on governance and institutional elements</li> <li><input type="checkbox"/> Interventions on capacity-building and/or Human Resources</li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the demand side<sup>125</sup></li> <li><input type="checkbox"/> Interventions on normative &amp; regulation framework regarding the supply side<sup>126</sup></li> <li><input type="checkbox"/> Interventions on financing, funding, taxation</li> <li><input type="checkbox"/> Other (specify) .....</li> </ul>
<p><b>YY. Impacts of the intervention</b></p>	
<p>19) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)</p>	<p>The intervention, as reported in the external form, has been going on for 17 years, and has already shown positive impacts, such as a revitalised musical culture, in which the young generation of Seto people merges traditional Seto music with contemporary Genres.</p>

<sup>125</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>126</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

<p>20) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors<sup>127</sup></p> <p><input checked="" type="checkbox"/> Local community actors (Please specify) The inhabitants of the Setomaa Area</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant positive impacts on stakeholders are known (yet<sup>128</sup>)</p> <p><input type="checkbox"/> Not clear/ not known</p>
<p>21) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>The local culture is not merely being upheld at its current state, it is apparently being <b>modernised and linked to its wider cultural environment</b>, the Finno-Ugric culture, thus bolstering it further.</p>
<p>22) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):</p>	<p><input type="checkbox"/> The cultural service providers (e.g. museums)</p> <p><input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides)</p> <p><input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) .....</p> <p><input type="checkbox"/> Tourists and visitors</p> <p><input type="checkbox"/> Local community actors (Please specify) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> No significant negative impacts on stakeholders are known (yet)</p> <p><input checked="" type="checkbox"/> Not clear/ not known</p>
<p>23) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>As previously mentioned, it is difficult to establish the exact nature, framework, or scale of the intervention. This makes it quite impossible to access any positive or negative impacts linked to it, beyond the information provided in the external form.</p>

<sup>127</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>128</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.



<p>24) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>129</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p><input checked="" type="checkbox"/> Economic sustainability  <input checked="" type="checkbox"/> Socio-cultural sustainability  <input checked="" type="checkbox"/> Environmental sustainability  <input checked="" type="checkbox"/> Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable</p>
<p>25) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	<p>According to the external form, jobs have been created, family businesses supported and/or founded, infrastructure was built and maintained. The younger generation are perpetuating and innovating the culture of their elders, thus supporting cultural sustainability, and environmental protection was entrusted to the "Mild Setomaa" initiative, for sustainable local arts and crafts. Intercultural dialogue &amp; cooperation are fostered not only by cultural tourism, but also by seeking to connect to the Finno-Ugric cultures at large, as well as indigenous cultures worldwide.</p>
<p>26) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>27) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>130</sup> (max 50 words):</p>	<p>It appears that the intervention supports the community's resilience through economic development and cultural innovation, and while the results have not been scientifically recorded, the long running time of the intervention lends these claims credibility.</p>
<p>28) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable</p>
<p>29) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	<p>It seems that the effort to innovate the culture has led to the young population of Setomaa engaging with their culture in creative ways, thus not only involving them, but also fostering pride in their culture within this generation.</p>

<sup>129</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>130</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience

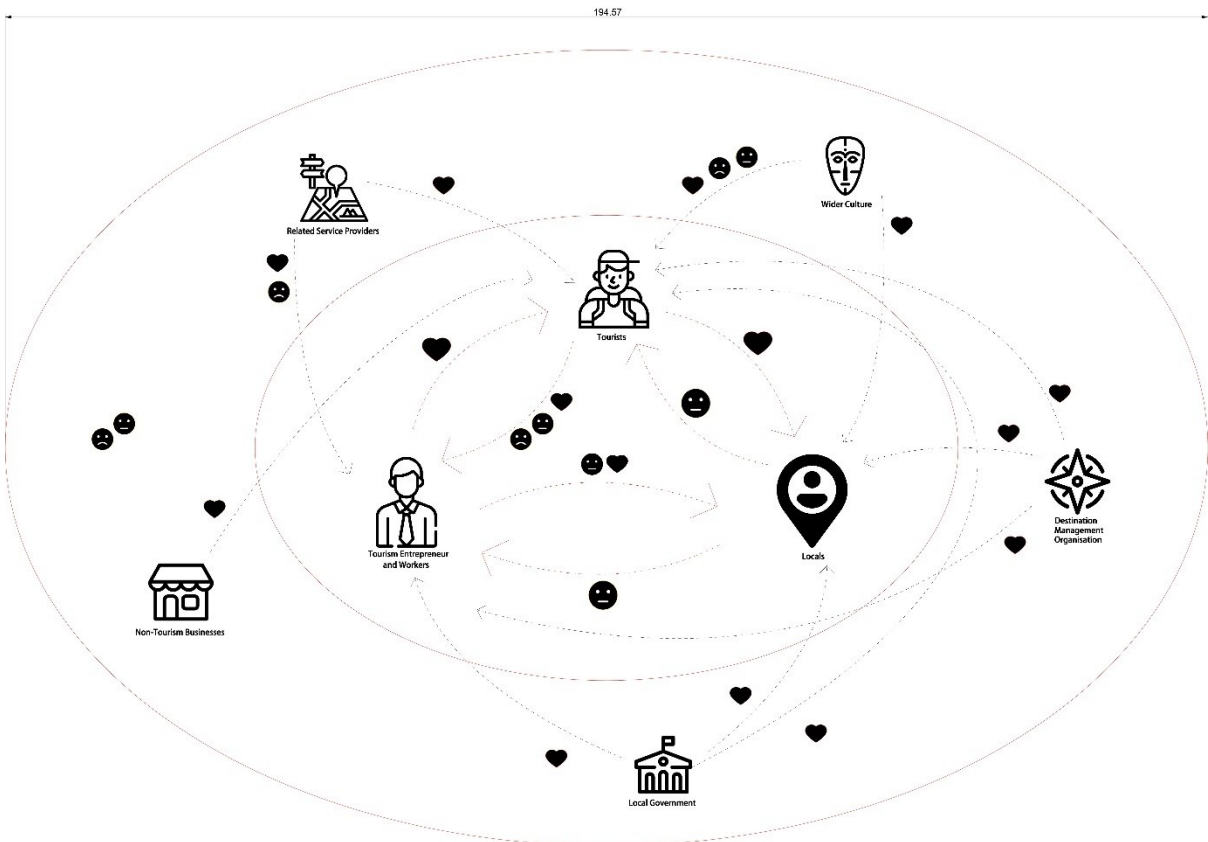
<p>30) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input checked="" type="checkbox"/> Not known/Not applicable/other</p>
<p>31) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	<p>The impacts of the intervention seem to be measured through continuous observation and quantitative metrics such as tickets sold for certain cultural events, credibility can be lent to the generally positive results.</p>
<p><b>ZZ. Additional information and sources</b></p>	
<p>32) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	<p>Since it does not become clear who participates in the intervention, and how large or small it really is, such factors cannot be identified with the desirable academic rigour. The main factor for the likelihood of success therefore, appears to be the 17 year running time of the intervention, with only sporadic or non-existent funding.</p>
<p>33) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="https://www.setomaa.ee/kogukond/leelo-and-unesco-status">https://www.setomaa.ee/kogukond/leelo-and-unesco-status</a>  <a href="https://visitsetomaa.ee/en/seto-leelo-eng">https://visitsetomaa.ee/en/seto-leelo-eng</a>  <a href="https://www.visitsetomaa.ee/en">https://www.visitsetomaa.ee/en</a></p>
<p>34) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p>NA</p>

<p>35) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?</p>	<p><input checked="" type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Yes, at some conditions (specify).....</p>
<p>36) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	<p><a href="mailto:kauksiylle@gmail.com">kauksiylle@gmail.com</a>  +372 5656 9079   <a href="mailto:Anu.leppiman@taltech.ee">Anu.leppiman@taltech.ee</a></p>

### 8.3 Workshop data

#### 8.3.1 Workshop 1

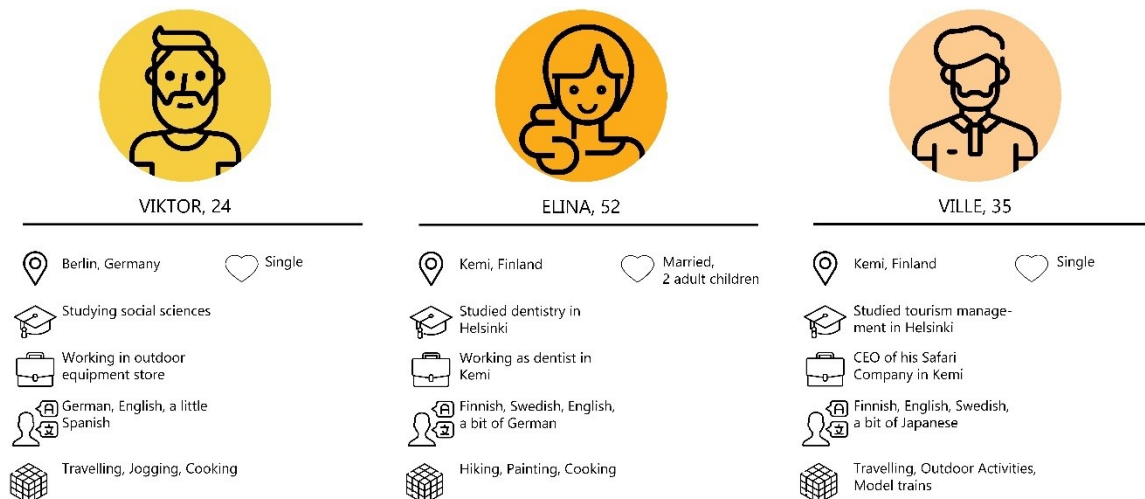
##### 8.3.1.1 The Stakeholder Map



### 8.3.1.2 The Customer Journey Map



### 8.3.1.3 The Personas.



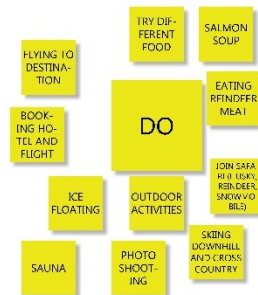
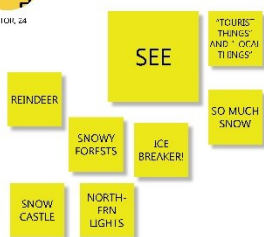
### 3.1.4 The Empathy Maps

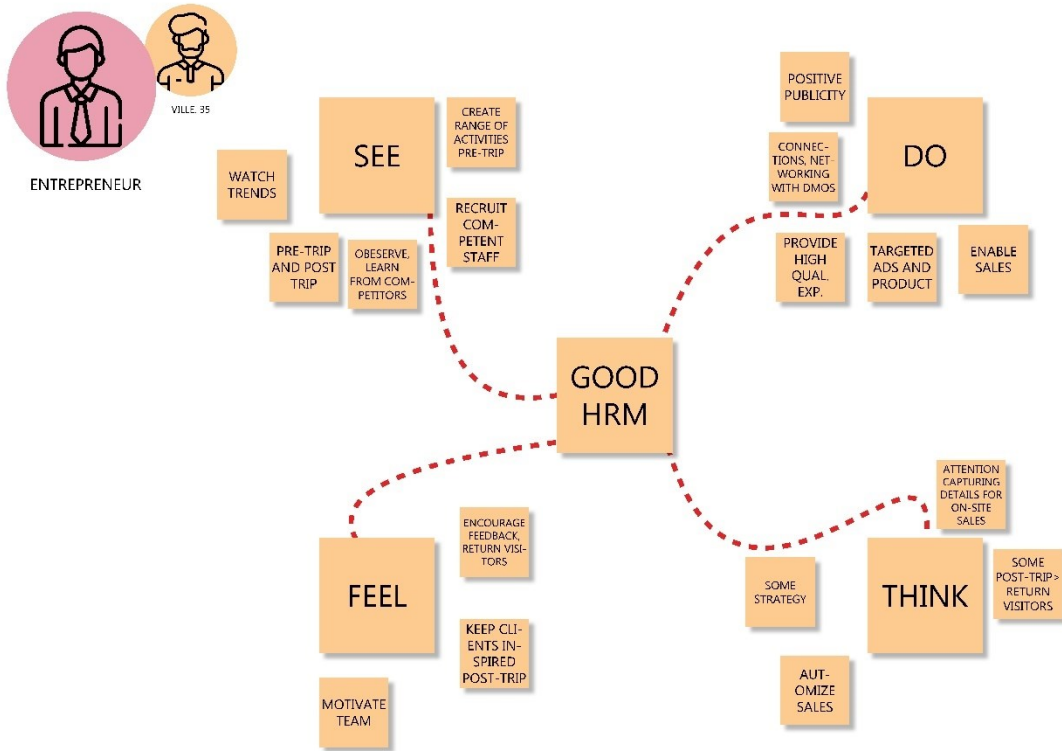


LOCAL



TOURIST





8.3.1.5 The annotated Customer Journey Map





# RESULTS

"THE GOOD STUFF"



"THE BAD STUFF"



"THE IMPORTANT STUFF"



## 8.3.2 Workshop 2

### 8.3.2.1 The five whys

#### 5 Whys

"There is too much waste and pollution as a result of tourism"



miro



Observed state: There is too much waste and pollution as a result of tourism

**Why? WHO MONITORS WASTE?**

It is unclear whose task it is to control the production of waste and pollution

**Why? CULTURAL DIFFERENCES**

Waste disposal is handled differently in different cultures, which can cause careless behaviour in visitors

**Why? ATTITUDE**

These differences can be explained through diverging national/cultural attitudes towards environmental issues.

**Why? EDUCATION**

The different degree of importance placed on environmental protection can be linked to education and the general awareness of environmental issues in a culture or nation

8.3.2.2 *The human-centred innovation statement*

**Who?**

People at  
the tourism  
destination

**What?**

People  
treat waste  
differently

**Wow:**

Strong  
government

miro

### 8.3.2.3 The 101 ideas

Educational program to raise self-awareness on waste recycling

Massive info campaigns (Propaganda)

Trash/Waste campaigns

Give info to tourists

Increase awareness of importance of recycling

Celebrities must hold one clean-up campaign a year

Programs for encouraging good behaviour

Dead  
bodies as  
fertilizer

Horses for  
transportation

Matrix plug-in  
for learning  
about  
recycling

Turn criminals  
into bio-  
degradable  
mushrooms

"Born in a  
Box" with  
green hints for  
self-reliance

Become  
a green  
cyborg

"Captain  
Planet"

Waste  
drones that  
fly around

Futuristic waste  
treatment suit  
mandatory for  
all citizens to  
wear

Terraform  
Mars

Survival of  
the fittest  
(last person  
standing)

Hunger  
games

miro

If people litter  
at SantaPark,  
they get one  
kick in the butt  
from an elf

Give  
trash to  
Santa

If you litter  
you never  
get back to  
Finland

If you fill a  
trash bag, you  
get a photo  
with santa

No  
presents  
from Santa  
if you litter

Give each  
tourist a trash  
bag to fill while  
in Finland

Elves  
collecting  
trash in  
public spaces

Tourists have  
to treat their  
own food  
waste (eg.  
compost)

Tourists have to  
collect paper  
trash to get  
access to  
traditional sauna

miro

Perks for  
well-  
behaving  
people

Sanctions  
for rule  
breakers

More  
pollution=  
more taxes  
(eg. for  
companies)

If you litter,  
you'll live closer  
to the trash  
treatment place

Public  
shame

Litterers have to  
do social service  
in the most  
polluted areas  
of the planet

People who  
throw away  
food aren't  
allowed to go  
out at night

Fines

Penalties  
(Money,  
social work)

Proof of good  
behaviour to  
be allowed to  
travel (Eco-  
Ambassador)

Sanctions to  
make  
stubborn  
(countries)  
follow

miro





miro

Plant trees

Obligation to cycle to work 100 days a year

Unrecycled products not available

Offer options for more beneficial waste reducing

Civic duty to partake in sustainable project

Large trash container in the city centre

More bins

Everyone has a 2nd job as a farmer

Eat only what you can grow and maintain yourself

Local production

miro

Police state

Strict rules

Green soldiers

Big Brother Surveillance

Government "green spies" (secret police)

Serious authority supervision (Über-police)

When entering Finland you have to download an app that tracks your waste production

New civic duty of community clean-up enshrined in law

Tax the rich

miro



# 101 IDEAS

- 1.** Sanctions by a supra-national institution on nations that don't adhere to international environmental protection standards
- 2.** Allow only the consumption of local resources, and oblige citizens to engage in farming next to their main occupation
- 3.** A new unit of the executive branch to reward good environmental practices, and sanction bad ones

### 8.3.3 The clustered best practices



	Econ.	Ecol.	Cult.
Use all ad space to raise awareness on sus	X		X
Local org. to watch over sus. - self-regulatory, based on local knowledge		X	X
Dialogue, mutual understanding and cooperation of ALL stakeholders	X		X
Joint projects with celebs - use their reach but be authentic, establish credible link	X		X
Use recycled products in services - More affordable as a group	X	X	
Profit-based contribution to sus. efforts	X	X	X
Group together locally to purchase and produce locally - Economies of scale	X		
Joint investment in green tech	X	X	
Contribute to waste treatment cost as a company	X	X	
Local initiative - gives projects more acceptance			X

Econ.

Ecol.

Cult.

HRM - Employees are biggest resource

×

Social credit as a company

×

Proactive sus. efforts helps social credit

×

BE a best practice business

×

SoMe Marketing - Cheap, easy to use, and effective

×

Use advantages of being small (Chap. 2)

×

×

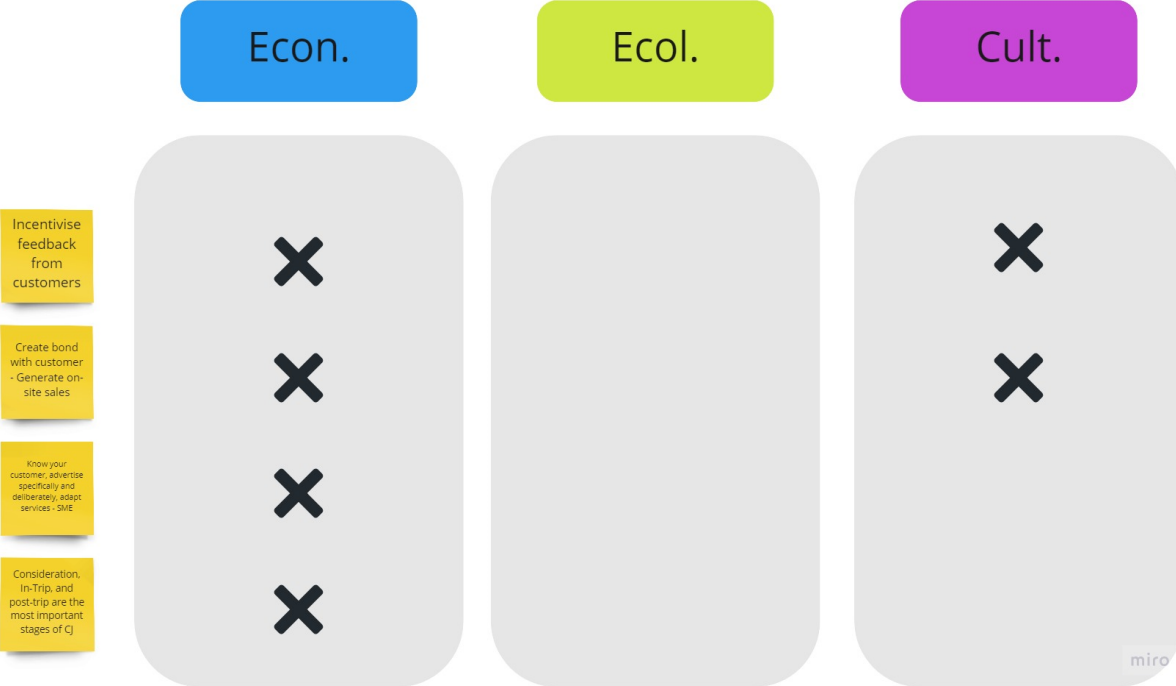
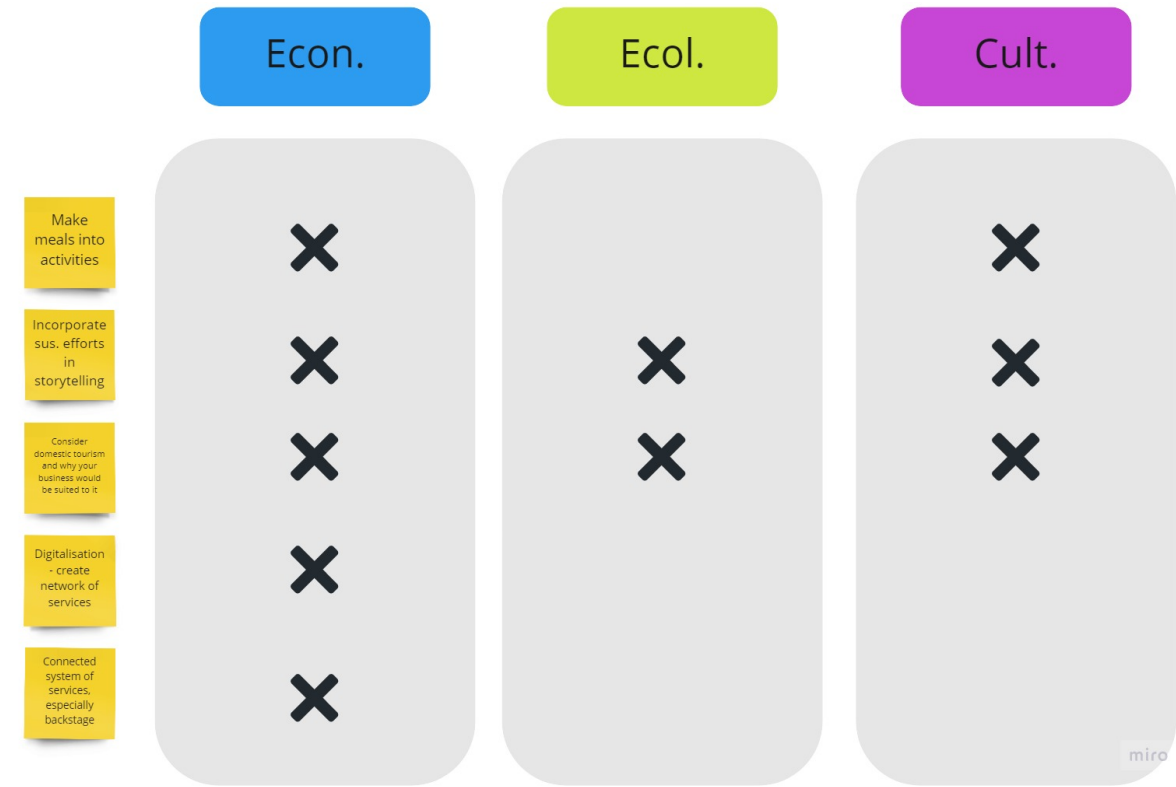
×

×

×

×

miro



## 8.3.4 Consent Forms

### 8.3.4.1 03.03.2021

#### CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 03.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EUT's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature



Date 03.03.2021

Researcher's signature



Date 03.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)

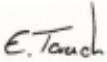
CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 03.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EUI's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature  Date 03.03.2021

Researcher's signature  Date 03.03.2021

For further information, please contact:

Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)

CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 03.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

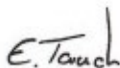
1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EU's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature

  
Denis Ivanov

Date 03.03.2021

Researcher's signature

  
E. Tauch

Date 03.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)



CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 03.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EU's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature

Date 03.03.2021

Researcher's signature

Date 03.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)

CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 03.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EU's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature

*Riika Halonen*

Date

*03.03.2021*

Researcher's signature

*E. Tauch*

Date 03.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)

CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 10.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EUT's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

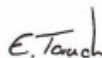
Participant's signature

  
Denis Ivanov

Date

10.03.2021

Researcher's signature

  
E. Tauch

Date

10.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)

CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 10.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

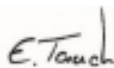
1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EU's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature



Date 10.3.2021

Researcher's signature



Date 10.03.2021

For further information, please contact:

CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 10.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EUI's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature



Date

15.3.2021

Researcher's signature

E. Tauch

Date 10.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)



CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 10.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EUT's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

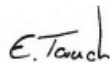
Participant's signature



Date

10.03.2021

Researcher's signature



Date 10.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)

CONSENT FOR PARTICIPATION IN RESEARCH WORKSHOP ON THE 10.03.2021

Consent for participation in research workshop for the master thesis of Emmanuel Tauch, master student in Arctic Art and Design at the University of Lapland, Rovaniemi, Finland

I agree to participate in a research workshop conducted by Emmanuel Tauch.

1. I have received sufficient information about this research project and understand my role in it. The purpose of my participation as a workshop participant in this project and the future processing of my personal data has been explained to me and are clear.
2. My participation in this project is completely voluntary. There is no explicit or implicit coercion whatsoever to participate.
3. Participation involves participating in a service design workshop at the University of Lapland. The workshop will last approximately two hours. I allow the researcher to take notes during the workshop. I also may allow the taking of photos during the workshop, for documentation purposes. It is clear to me that in case I do not want the workshop to be recorded photographically I am fully entitled to withdraw from participation.
4. I have the right not to answer questions. If I feel uncomfortable in any way during the workshop, I have the right to withdraw from the workshop and ask that the data collected prior to the withdrawal will be deleted.
5. I have been given the explicit guarantee that the researcher will not identify me by name or function in any reports using information obtained from this interview, that my confidentiality as a participant in this study remains secure. Personal data will be processed in full compliance with the EU's Data Protection Policy.
6. I have carefully read and fully understood the points and statements of this form. All my questions were answered to my satisfaction, and I voluntarily agree to participate in this workshop.
7. I obtained a copy of this consent form co-signed by the researcher.

Participant's signature

Date

10.03.2021

Researcher's signature

Date

10.03.2021

For further information, please contact:  
Emmanuel Tauch at [etauch@ulapland.fi](mailto:etauch@ulapland.fi)