

# ENVIRONMENTAL ART FOR TOURISM IN THE ARCTIC

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**T**his article examines the potential of environmental art for sustainable tourism in the Arctic. Environmental art is a form of contemporary art that is usually created outdoors; it increases the attractiveness of a built-up environment and leads to sensitive bodily experiences in the natural environment. The environment and economy of the Arctic region are at a turning point. Tourism seems an alternative livelihood to the industrial use of natural resources. The foundations for increasing the use of environmental art in the Arctic region's nature tourism concern both the employment needs of artists and the need to improve the quality of tourism environments and services. Nature tourism and tourism services that utilise nature form a significant and growing economy in the Arctic region. Tourism services are currently produced at ski resorts, cities and villages as rural and cultural tourism. Tourism keeps the peripheries inhabited and provides jobs for people who wish to work in nature and live near the wilderness. Tourism is expected to further grow as an industry, particularly in cooperation with the cultural sector and creative industries (OKM, 2018; also see Sandell & Skarveli, 2016).

The rapid growth of tourism involves several challenges of sustainable development. Uncontrolled tourism construction and increasing traffic tend to damage nature, which is very sensitive in the Arctic region. In addition to ecological challenges, tourism services can be criticised for their lack of cultural sustainability. In many tourism services, the connection between nature and culture is very operative, while the visual elements of indigenous people's cultures are utilised without a connection to the local and genuine. In addition, tourism in many areas focuses on winter, which is

when the exoticness of the Arctic region is emphasised. Tourism that focuses on winter leads to seasonal jobs and the incomplete use of infrastructure. New tourism services and environments are needed for Arctic tourism, where the experience of nature and culture is more sensitive and authentic (Figure 1). Sustainable Arctic tourism should be based on experiencing the local culture and nature. Creative economies in the fields of art and design can play an important role in the future of the Arctic in terms of sustainable economic activity.



## Searching for Artists' New Roles in the Arctic

The diversity of livelihoods has for decades been a typical characteristic in the work of artists. Traditionally, an artist's career can involve bursary periods, commission work, publication sales and unemployment. Many artists also work as part-time employees in educational jobs while producing art. There truly is a need to expand the earning methods of artists (e.g. Hirvi-Ijäs, Rensu-jeff, Sokka, & Koski, 2017). In the Arctic region, tourism is a potential employer for artists. In Finnish Lapland, operators in the art and culture sector have, however, been largely excluded from the welfare brought along by tourism in the sense that art and culture are not emphasised in Lapland's tourism marketing. When a significant number of tourists are package tourists, to whom programme services have been sold in advance, they do not often make their way to art attractions and cultural services. The art and culture sector does, however, have the desire to expand its funding base, which increases interest in cooperating with the tourism sector.



Figure 1. Timo Jokela created the environmental art work, *Huttu-ukon jäljillä* (*On the trail of old man Huttu-Ukko*), 2009, for a roundabout at the Pyhätunturi tourist centre in Pelkosenniemi municipality. It is simultaneously roadside art and a work of place-specific art in a tourist setting. Photo: Timo Jokela, 2009.

In the Arctic region, nature is an important factor of attractiveness for tourism, so it is natural that attention is paid to environmental art. The cooperation between environmental art and tourism is one opportunity for developing new tourism services. Environmental art is a multifaceted form of art, which has orientations that differ from each other. Environmental art refers to an artwork in hiking trails and built-up areas, as well as markings in the terrain made by the tourists themselves and place-specific artwork that tells tourists something about the Northern culture and its people. The artwork can complement and produce local cultural identity, which is also of interest to tourists.

The University of Lapland's Faculty of Art and Design has cooperated with tourism companies since the 1990s, and several publications have been created on the subject (e.g. Hiltunen, 2009; Jokela, Coutts, Huhmarniemi, & Härkönen, 2013; Jokela, Härkönen, & Yliharju, 2014). Environmental art workshops, which form part of art education studies, have been organised at tourism companies, and cooperation has been sought in many regional development projects, particularly in connection with snow and ice carvings and construction. Besides, the textile design has been implemented for tourism companies in the textile design sector. In recent years, the development of so-called silent tourism has become one form of cooperation (e.g. Veijola & Säynäjäkangas, 2018). Development projects have aimed to combine artistic thinking with walks and silence (Erkkilä-Hill, 2017). These previous experiences have influenced the background of this research.

This article focuses on four central research questions:

- How do environmental art's means of expression change in the work of artists in terms of the construction of the environment and tourism architecture?
- How have the skills of an environmental artist changed or been changing, when the design tasks concern the development of tourism areas in the Arctic region?
- What concrete forms of cooperation are there between tourism companies and artists, and what type of place-specificity do they create for art?
- How can environmental art support the quality of the Arctic region's tourism economy and take into account and raise the Arctic's cultural diversity?

## **Development of Environmental Art for Tourism Through Art-Based Action Research**

To answer the research questions, a large-scale development project—*Environmental Art for Tourism (EAT)* (2016–2018)—was carried out at the Faculty of Art and Design at the University of Lapland. The project aimed to increase the use of environmental

art in tourism companies in Finnish Lapland. Business cooperation was sought in the project, whereby artists and experts in the university formed design teams.

The authors of this article participated in the design and implementation of the EAT project; they also evaluated the development projects that were implemented as part of the project. This article is based on the literature on environmental art, the authors' prior experience as artists and the development projects of art; this article also concentrates on the reflection and conceptualisation of the EAT project's results. It is worth noting that both authors have also worked as environmental artists in tourism areas.

The research strategy in this research is art-based action research. It aims to develop existing operating models (Jokela, Hiltunen, & Härkönen, 2015a, b; Jokela, Huhmarniemi, & Hiltunen, 2019; Jokela & Huhmarniemi, 2019). The plans proposed for four practical development sites comprised the key actions of the research in 2017 and 2018. Both salaried artists and designers and the University of Lapland's experts and students worked on the actions in teams intending to use environmental art to respond to the development challenges of tourism environments.

## **From the Expanded Field of Sculpture to Place-Specific Art**

Although environmental art is an established form of art, only a few degree programmes in higher education are offered for environmental art and conceptualisation of the phenomena. Environmental art's formation can be understood as a continuation of sculpture. In sculpture, the artwork is traditionally perceived as an independent ensemble, which, at best, occurs in neutral surroundings, such as a white gallery or a city square. Concerning the subject of the artwork, the critical factor is who or what the sculpture represents. Later, in the era of modernism in the 1900s, abstract or non-representing artwork was understood to represent a universal form as the subject of an artwork. The environmental site, or the situation connections of artwork, did not have much significance. During the era of modernism, art was also perceived as almost independent of other social factors. Good art was art for the art world, and it did not concern itself with regional, local or political issues. Modern sculptures took over city squares and facade of important buildings in the same way as traditional sculptures had. After all, environmental art is not concerned with the outdoor placement of such artwork.

The world of art began to pay attention to the social connections of sculpture and the significance of artwork's placement sites in the 1980s as part of the post-modernism movement (Lippard, 1997; Lacy, 1995a; Gablik, 1991, 1995; Jokela, 1996). Art historian Rosalind Krauss (1989) refers to this as the turning point of sculpture—as the Sculpture in the Expanded Field (Krauss, 1989). She outlined the relations of Sculpture in the Expanded Field in a diagram, which was published in 1979. The placement sites of artwork are either a landscape in the natural environment or the premises as part of urban architecture. Krauss classifies artwork by categorising it as architectural site interventions, identified locations and spatial buildings. Interventions that focus on urban

spaces emphasise an architectonic spatial experience, while the marking of locations describes permanent or temporary land and environmental artwork in the landscape. Several artworks in Lapland have a strong connection to their placement sites and operate as landmarks or architectural interventions following Krauss's *Sculpture in the Expanded Field*. Such artwork can be called environmental art (Figure 1).

Environmental art as an independent form of art was created in the 1960s and 1970s when land and performance artists began to create artwork outside galleries and art museums. To begin with, they created minimalistic shapes and symbols after modernism. The artwork was both large scale using excavators and in the form of disappearing small-scale artwork using leaves, branches and other natural materials. As described by Malcolm Andrews, a researcher of environmental aesthetics, such environmental artworks are not objects but rather the relationships between the untouched environment and the environment touched by the artist (Andrews, 1999, p. 204). In environmental art, significance is created in relation to space and nature surrounding the artworks. The artwork is not just an artistic object that has been placed outdoors, but instead, it gains its significance from its environment and, even more so, it creates the nature of the environment itself.

In the 1980s, a new approach to public art emerged which, in English, is referred to as 'new genre public art'. In this approach, many artists refer to the social challenges in a certain community or location in their artwork while involving local operators in the artistic processes (Lacy, 1995a, 2008). Such art is always situation- and site-specific, and it is also defined as community art. Interaction and communication are key components of community art. For achieving these, traditional forms of art are combined with various interactive activities. Community art is often active and performative. Communities, groups or organisations participate in creating art, and the artist operates as an inspirer, instructor and coordinator. The artist's responsibility is the artistic dimension of the activity as part of the process.

Alongside community art, one phenomenon that has had a significant influence on environmental art is the increasingly popular installation art. Instead of sculpture, artwork occurs by combining various elements, pieces and materials. While the shape of a piece of art in traditional sculpture was the essential means of expression, installation art emphasises statefulness and often also multimodal perception. Installation art is experienced at a timely, bodily and spatial level. It is common for the viewer to be able to go inside the installation or for the installation to fill an entire space so that the viewer finds himself/herself in the centre of the installation.

Cameron (2008, p. 13) uses a diagram to describe the modern practices of public art, which she calls 'the Further Expanded Field'. She classifies public art in relation to its place and site specificity—the new characteristics of sculpture and the artwork's connection with the environment. The diagram is based on Krauss's definition of an expanded field, and the concepts of a marked location and spatial building have been quoted from it. It is worth noting that in the diagram artworks that are place- or site-specific have been differentiated from one another. Place-specificity refers to the design language of the artwork in relation to its placement, while site-specificity refers

to the contextual and communal connection of a piece of art to the site. In addition, Cameron differentiates between installations and component sculptures. The concept of a component sculpture is Cameron's own definition and refers to pieces of art that are formed of elements (Cameron, 2008).

## **From Tourism Art to Ice Hotels and Tree Hotels in The Arctic**

Harri Hautajärvi (2014) has researched the history of Finnish Lapland's tourism architecture and describes the relationship between landscapes and the local culture and how tourism and architecture have influenced each other in Lapland from the 1800s to modern days. He argues that until the 1960s the growth of tourism was based on landscapes and architecture; the best architects were used as hotel designers and that the interior design of buildings was implemented in a unique manner. However, continues Hautajärvi, when tourism became a mass phenomenon, it began to have a detrimental effect on the natural and cultural environment as prop-type tourism services replaced the authentic cultural environment. The architecture was produced for experience and Santa Claus tourism, which mixed tradition, Lappish myths and fiction. In this development, the perceptions and clichés of the culture of the Sámi people, loggers and gold miners were used as props (Hautajärvi, 2014). Similar characteristics of tourism construction can also be identified in other Arctic countries.

Tourism art refers to souvenirs that have primarily been made to satisfy the customer and whose relationship with the original culture has thinned (Graburn, 1976). According to David Hume (2013), tourism inevitably affects the life of the subject area and the world image of the local people. It also affects art. In the background of the concept of tourism art, there are debates on the artistic styles of souvenirs and whether tourism destroys the original culture and environment of a travel destination (Hume, 2013). In tourism of the Arctic region, this means, for example, that souvenirs have a weak reference to original religions. Architecture and sculptures can also be found in the tourism environments of the Arctic region and defined as tourism art. For example, some of the reindeer-themed public sculptures in Finnish Lapland can be considered tourism art. According to Hume (2013), the change of handicrafts and art to souvenir art can be seen as a process where artefacts begin to serve new purposes and at the same time reform the traditional culture. A souvenir aims to connect the tourist to the host and travel destination or the tourists to each other (Hume, 2013). An essential question is whether tourism services, travel destination art and so-called tourism art can be sustainable and reforming in a manner that sustains the Arctic culture.

Moreover, a new type of hotel architecture has been developed in the 2000s, which falls in between installation art, environmental art and architecture, where the boundaries with nature have been made as transparent and thin as possible. Tourists can now accommodate themselves in hotel rooms designed as trees, tents, glass igloos and snow and ice buildings. Some of these sites have been profiled as ecotourism, while





Figure 2. Kakslauttanen Arctic Resort. Relief on the wall by sculptor Essi Korva, 2016. Photo by Pertti Turunen 2018.

Northern Lights igloos and snow hotels are built for larger tourist groups as experience destinations. Such sites combine architecture and environmental art in an entirely new way while creating high-quality tourism environments that bring out the distinctive characteristics of Arctic nature (Figure 2).

The cooperation between art and tourism can also be located in art hotels. They involve an art collection that is exhibited in the lobby, meeting venues and restaurant premises and sometimes in hotel rooms and parks. The significance of art for customer satisfaction and the brand of art hotels has been researched in different parts of the world (e.g. Andrew & Andrew-Essien, 2013; Sereerat, Chantachon, & Lao-Akka, 2015). Art has been found to have a positive effect on the tourism economy. Art is comprehensively understood in this context as a phenomenon that involves paintings, sculptures, architecture and events that present music and dance, representing the region's cultural heritage. Some of these events bring out traditional beliefs and relate to annual celebrations, which sometimes involve performative and artistic elements (Sereerat, Chantachon, & Lao-Akka, 2015). In nature destinations, the art collection of a hotel is mainly added value alongside the landscapes and hiking trails. The approach of art hotels in the 2000s has focused on commission work: pieces of art are not just purchased at exhibitions and from artists-in-residence, but instead, they are commissioned in such a way that artists design and implement a piece of art for a specific space or environment in the hotel. The artwork can also be integrated as part of the architecture and landscape when designing the sites and premises.

Sculpture trails are ensembles alongside environment art, where art, tourism and nature meet. Hilary du Cros and Lee Jolliffe (2016) have studied the success factors of sculpture routes. They refer to three key factors: (a) the connection between art and leisure, (b) the placement of artwork along existing hiking trails or in leisure areas and (c) a strong cooperation network including visionary operators, officials, renowned artists and spon-

sors from the art industry. The connection between art and leisure refers to the synergy of the presence of art, the natural environment and history, which produces an attractive site for spending time outdoors and for leisure time activities (du Cros & Jolliffe, 2016). Similar factors matter when designing the use of environmental art projects for tourism.

## **Eat Project Collaboration with Tourism Companies in Four Development Sites**

The art-based action research involved four business partners from the tourism industry: Hullu Poro Oy's Tonttula at Kõngäs in Kittilä, Kakslauttanen Arctic Resort in Saariselkä, Arctic Snow Hotel in Lehtojärvi and Ranua Zoo. All the sites aimed to support summer tourism in particular. For example, design needs were observed at Kakslauttanen and Lehtojärvi to landscape the traces of winter tourism construction. Hardly any attention had been paid to the beauty of the sites in summer. There were several design needs across all sites; however, the development work was only targeted at some of them.

The artists who worked at these development sites were sculptor Risto Immonen, artist-architect-art consultant Maija Kovari, designer-sculptor Katri Konttinen and scenographer Tuuli Seppälä. Their skills met the needs of the companies and brought multidisciplinary expertise to the projects. Each artist worked with one business partner and formed a team with the students of the University of Lapland's Faculty of Art and Design. The students were from the fields of art education and applied arts. Immonen's work focused on Kakslauttanen whereas that of Konttinen, Kovari and Seppälä concentrated on Lehtojärvi, Ranua and Tonttula, respectively.

At Tonttula, the design work involved the design of a story-based experience environment. It was concretised as a research opportunity to review the incorporation of environmental art design expertise into an already launched, long-term and large-scale process, where attention had to be paid to the artistic design as well as the permit issues and processes involved in the construction. At Ranua Zoo, the design site presented the Ice Age. The working groups' task was to design an Ice Age-related operational environment in connection with an ancient seashore among rocky land formations located in the area of the zoo, which would tell its part of the landscape's history. Lehtojärvi's hotel was considered a developing environment which was an operational site of EAT in the Arctic project, where the main challenge was to transform the consistently thick, moor-based marshland-type land into a more interesting and environmentally suitable site. The earth walls had been formed during the construction of the Northern Lights igloos. There were several other exciting development sites of the visual environment in the area; however, the entrepreneur hoped that the designers would focus on land art.

EAT in the Arctic project expressly involved design; the implementation of any plans and artwork was the responsibility of the participating companies. As of now, the project has led to one environmental art order: Ranua Zoo ordered the Seven Steps to Save the Ocean piece of art from Kovari for the tor land located in the middle of the zoo, which is an ancient seashore (Figure 3). The artwork was implemented in summer 2018.



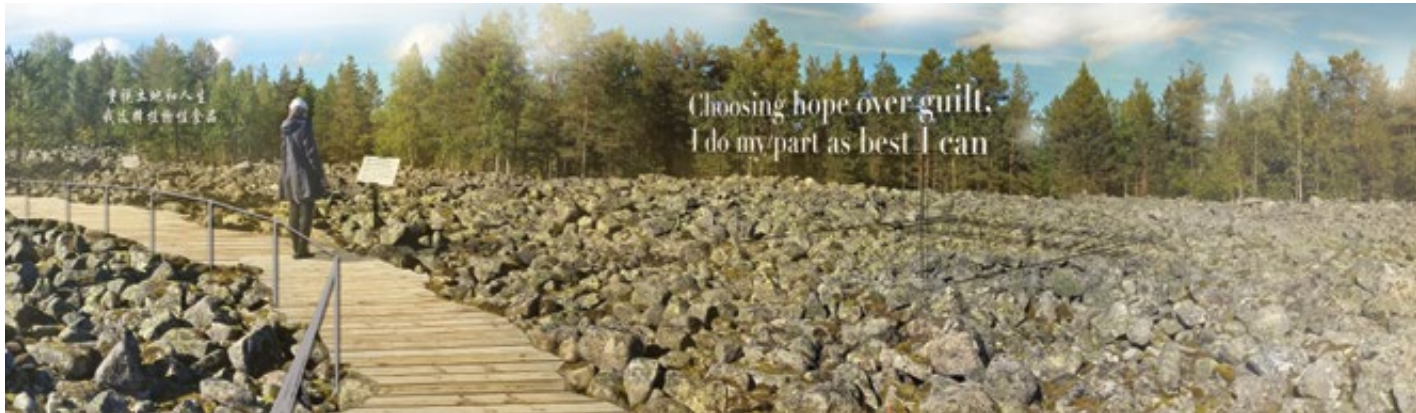


Figure 3. Maija Kovari, plan for the artwork *Seven Steps to Save the Ocean*, 2017. The artwork promotes choosing acts against climate change. The plan was realized Midsummer 2018 at the Ranua Wildlife Finnish Lapland.

## From Handicraft to Integrated Art and Reform in Artists' Skills

The collaboration experiences have led to a new understanding of the innovative forms of place-specific art as part of the architecture and design of tourism environments as well as reform of artists' skills. These experiences are significant in the Arctic region because the change in livelihoods has increased the importance of nature tourism as an employing sector. Artists now have more opportunities to offer their skills in the design of tourism environments and gain additional earnings for this work.

When the starting point of art involves various purposes defined by the client, environmental art strongly resembles applied art. Applied art is an art which closely interacts with society and economic life. It is concretised as workshops, place- and site-specific productions, art education-based interventions and exhibitions (Jokela, 2013). Artists cooperate with experts from other disciplines and produce productions for spatial, urban and landscape design as well as art-based products and services for various sectors, such as social work and the tourism industry. Applied art moves away from the artwork-, artist- and exhibition-based concept of art and emphasises art as the process of everyday practices after the principles of pragmatic aesthetics (Shusterman, 2001).

According to Jokela (2013), art that has been designed outdoors serves multiple purposes. The starting point often involves the improvement of aesthetic comfortability, mainly in a built-up environment. The purpose of applied art may also involve guiding, lighting, acoustics, sight barriers, noise barriers, landscaping of damaged nature and so on. A second purpose is to bring out and convey various contents and meanings. Artwork can operate as memorials, for example, where the artwork's purpose as a storyteller is concretised (Jokela, 2013). In the EAT project, such applied environmental art was implemented in the design of Lehtojärvi's earth wall landscaping.

In addition to physical artwork, applied art may refer to multiple artistic, eventual and performative activities. The concept of applied art is used across all sectors of art from dance to theatre performances. The concept of integrated art, on the other hand, involves expressly public art, which refers to the artist's integration in the design teams of construction projects. An artist can operate as a consultant or expert member whose task is to bring material expertise and design-, scale- and eventual-related skills to the design work. The task of an artist may also involve work related to the creation and conveyance of meanings and contents. An artist's integration in the design team of an environment or building may not necessarily lead to the design of a specific piece of art (Jokela, 2013; Kovari, 2015). No actual artwork objects are therefore necessarily made in an integrated and applied form of art. In this research, the design work at Lehtojärvi and Tonttula aimed to integrate art in such a way that no actual separate pieces of art would be designed for the sites, but instead, the artists devoted their expertise to the design of more comprehensive sites and concepts (Figure 4). At Kakslauttanan, Immonen's work focused on art consultation alongside several parallel art procurements, events and design of tourism services, which were implemented in the company.

We describe the relationship between applied art and integrated art in the diagram (Figure 5), which is based on art historian Rosalind Krauss's (1989) Sculpture in the Expanded Field diagram (Krauss, 1989) and Cartiere Cameron's (2008, p. 13) Further Expanded Field diagram, where she describes the modern practices of public art.

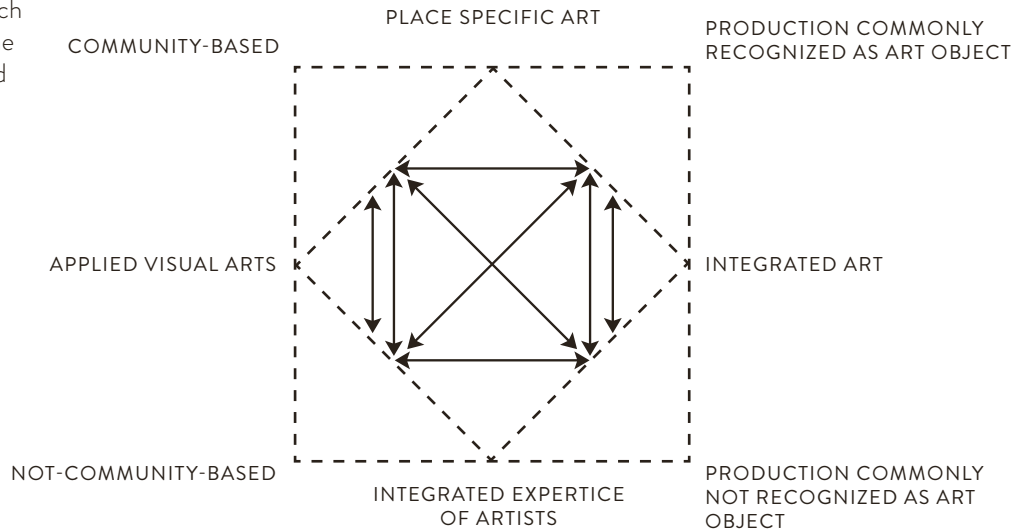
The activities of applied visual art require close cooperation with people, future users, economic life and different sectors of society, which requires artists to have prior



Figure 4. Concepts for arts and craft-based tourism services were design along the sites by Tanya Kravtsov. Photo by Tanya Kravtsov 2018.

multidisciplinary approaches and an open-minded attitude towards commercialisation, for example. In this way, the applied visual artist closely resembles a designer or sculptor in terms of his/her skills and methods. The high-quality and responsible implementation of environmental art for the Arctic region's tourism areas necessitates changes

Figure 5. The diagram is a variation of Sculpture in the Expanded Field in such a way that it expresses the communal specificity and production of applied art and place-specific art.



Majja Virtaala, *Touch*, 2013, can be categorised as applied visual art. It was a winner of an environmental art competition in the city of Rovaniemi. Artists and designers were asked to propose sculptural elements as a guide to cultural sites in Rovaniemi. Photo by Majja Virtaala.



Timo Jokela & Maria Huhmarniemi, *Keys to Neiden*, 2008, is a place-specific art installation that was made in collaboration with community members. Photo by Timo Jokela.



Essi Korva, *Tree of the Past and Future*, 2017, integrated artwork in Kakslauttanen Arctic Resort in Saariselkä. The work was commissioned by the tourism company. Photo by Iiro Kautto.



Timo Jokela, Design for the pavement in Rovaniemi. The work was done as part of city centre redevelopment. The series of carvings is not commonly not recognised as public art. Photo: Maria Huhmarniemi, 2018.

in the artist's skills (Uimonen, 2010). While the skills of a traditional artist have been related to the implementation of the production, design skills and conceptual thinking are particularly emphasised in applied and integrated art (Figure 6). In place-specific environmental art, the artist operates simultaneously as an environmental researcher, designer, reformer and occasionally community artist.



Figure 6. An artist's work description and related expertise in the context of environmental art and tourism environment.

**An artist as a craftsman.** The traditional artist's skills are related to craftsmanship. The Arctic region has a strong traditional tendency for artistic identity, where the artist is the expert of shapes, materials and working methods. Artwork can be purchased from an artisan artist, or he/she can be commissioned to produce a commissioned piece of art.

**An artist as the designer of a piece of art.** The artist designs the concept of the artwork. The design of the artwork involves the determination and expression of the content of the artwork (i.e. the message, story or subject through visual and material methods). The artist can design artwork and produce drafts, illustrative drawings, miniature models or 3D modelling of the planned concept. For example, in public art projects, it is common practice that an artist be commissioned for a production plan and, if the production is decided to be acquired, the artist may also be commissioned the implementation.

**An artist as a community artist.** The design of a place-specific and communal production requires that the artist have the skills to map and analyse the physical, narrative and socio-cultural dimensions of a place as well as the skills to interact with members of the community. In community art, the artist is responsible for the design and implementation of a production's content; however, he/she cooperates with the members of the community to complete these processes. The work can involve inspiration, guidance and the



organisation of activities. The design and implementation process of a piece of art involves the determination and expression of a communal place and specific cultural identity.

**An artist as a member of a design team (integrated art).** The artist has skills related to graphic and symbolic expression as well as the formation of ideas and meanings and knowledge of materials, which can be utilised in the design of a tourism environment and services. The artist operates as a member of the working groups by bringing art design skills to the teams. Integrated art refers to a piece of art which is seamlessly related to the architecture of a building. The artist's vision can also be utilised in the outdoor and interior plans.

**An artist as a service designer.** Service design refers to the development of services offered by companies to make them even more functional. In this context, however, service design refers to the artist's participation in the formation of ideas, conceptualisation and development of art-based services. In programme services, for example, tourists familiarise themselves with local cultural heritage through some methods of art or craftsmanship.

**An artist as an art consultant.** An art consultant is an expert of art who coordinates an art or building project or the use of art at a tourism destination. Art consultation involves the tasks of a coordinator, expert and possibly a curator as well as cooperation with the tourism entrepreneur. The recruitment of an art consultant promotes the interaction and cooperation of participating partners. The tasks may involve the preparation of a company's art programme, selection of artists, agreement, taxation, copyright, maintenance issues information and so forth.

The collaboration initiatives of the creative sector and tourism industry, the identification of the applied art sector, the increased training programmes and the change of art expression towards art integration in architecture have increased the employment opportunities of an artist. Artists may simultaneously or periodically work as artisans or consultants, for example. A tourism entrepreneur also has various operating methods for acquiring art. An art collection can be collected in an art hotel, and a tourism company can operate as an artist residence or the host and client of an art event. The company can also employ artists for the design teams of its environment and services. A tourism company can also be run by artists. These different operating methods lead to different degrees of place- and site-specificity of art; for example, a piece of art designed for a company is usually more site-specific than a piece of art purchased elsewhere. Place-specific art offers considerable potential for the development of Arctic tourism sites, as it can bring out the location's unique nature and convey the cultural heritage sustainably.

The various operating methods of a company provide different earning methods to an artist (Table 1). An artist can, for example, sell his/her artwork, artwork design, environmental design, consultation and the expert work of an art programme. Services can be purchased from an artist, or he/she can be employed by a tourism company. An artist can also personally operate as a tourism entrepreneur.

|   | <b>Tourism company as a collector of art</b>  | <b>Tourism company as a host of art events</b>   | <b>Tourism company as a commissioner of art</b>   | <b>An artist in a design team in a tourism company</b>  | <b>Artist-driven tourism destination</b>   |
|---|---|--|---|---|--|
| <b>Tourism entrepreneur's operating method</b>                      | Local, regional or international art is acquired for an art collection. An art collection is collected in the company and is utilised in marketing.   | A tourism company arranges events or operates as a cooperation partner, for which artists are invited to work: <ul style="list-style-type: none"> <li>• Art events where artists are invited to work place-specifically</li> <li>• Arts are accepted to the residence.</li> <li>• Exhibitions held at the tourism destination or concerts, for example, can be organised.</li> </ul> | Procurement or commissioned art from artists: integrating artwork with the architecture and natural environment of the tourism environment  | An artist operates as a member of the environment and services design team.   | At artist-driven tourism destinations, an artist is also a tourism entrepreneur or a member of a team who designs the operating concept and environment of a tourism site.<br><br>An artist can be employed in a tourism company as a consultant or curator; he/she prepares the company's art programme in an artist-driven manner. |
| <b>Site- or place-specificity of the operating method-based art</b> | The art pieces are not initially place-specific; however, purchase decisions can focus on work that has been created by local artists or which in one way or another indicates the true spirit of the place, for example. | Place-specificity depends on the artist; the artwork can be abstract or related to themes that are typical of the artist despite the place. A curator of an event can, however, choose a theme for the event and require place-specificity, if he/she wishes so.   | The piece of art can be place-specific at several levels in terms of its subject, shape and materials, for example. The artwork interacts with architecture and nature and closely integrates as part of the environment. | Art may integrate as part of services or the tourism environment in such a way as if separate pieces of art are not produced at all. An artist's skills are utilised in the design and services of the environment. |  |
| <b>An artist's method of earning</b>                                | An artist sells a piece of art.   | An artist receives accommodation, allowances and perhaps travel expenses. He/she can also be provided with exhibition compensation or other equivalent payment for the work period.  | An artist is employed, or an agreement is concluded on the purchase of a piece of art.  | An artist is employed, or he/she sells his/her expertise to the entrepreneur as a purchase service.   | An artist is personally an entrepreneur, or he/she is employed as a consultant or curator.   |

Table 1. An artist's various earning methods. The table shows a tourism entrepreneur's collection of diverse operating methods for acquiring art as well as the place- and site-specificity of art related to these operating methods and an artist's method of earning.

## Conclusion

In the Arctic region, the tourism sector is a growing and employing economy, which supplants or supplements the economy based on the utilisation of the natural resource industry. The cooperation between the tourism industry and the creative sector is expected to create jobs and new earning methods for artists in the Arctic region. This



research process has provided useful insights into collaboration between the client of a piece of art and the artist, the presentation techniques of plans and place-specific applied art. Sculpture and environmental artists should extend their expertise in craftsmanship to the design of art concepts, integrated art of architecture, community art, design of art-based services and art consultation.

Tourism entrepreneurs also offer various possible operating methods for acquiring art or the skills of an artist. A tourism company can be an art collector, artist residence or the host of an art event. A tourism company may also employ artists to complete commissioned artwork or as members of service design teams. Various operating methods lead to different place-specificities of art, which can be considered an essential quality factor of art at tourism sites. Place-specific artwork can bring out local cultural heritage. Instead of Arctic tourism art, the focus can shift to the possibility of using the art for the sustainable retention and reform of the cultures of the Arctic region.

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