



Deliverable  
**D7.3**

# The SmartCulTour Toolkit

**Smart**   
**CulTour**

Smart Cultural Tourism as a Driver of  
Sustainable Development of European Regions



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# Introduction

The SmartCulTour Toolkit was created by, for and with all partners in the SmartCulTour project. Our close collaboration with the six SmartCulTour Living Labs has made it possible to develop, test and evaluate the tools and process presented in this Toolkit. Consequently, we are confident that the tools presented do not just make sense from a theoretical point of view but also that they lead to meaningful results. This toolkit is presented in two formats for optimal adoption in professional practice, education and academia. First, it is available online as a guide and training aid for using the tools in practice through [www.smartcultour.eu](http://www.smartcultour.eu). Second, it is available as this extensive pdf booklet with more background information and sources (downloadable as deliverable 7.3 on [www.smartcultour.eu](http://www.smartcultour.eu)). We sincerely hope it will support you in rethinking and redeveloping sustainable cultural tourism.

Bert Smit, Mira Alhonsuo and Ella Björn (authors & editors)



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# 01 The SmartCulTour project

Bart Neuts – KU Leuven - project manager SmartCulTour

Tourism is an important economic sector in the European Union, contributing an estimated 10% to EU GDP and employing more than 26 million people in 2019. Within Europe, a significant portion of tourism is at least partially culturally motivated, with estimates placing the number of primary culturally motivated visitors at around 11% of the total market, and primary, secondary, and accidental cultural tourists at around 40%. While cultural tourism is therefore an important visitor segment and a strong economic driver, it can be recognized that there is an uneven distribution of both cultural heritage and cultural tourism across European regions. Many regions have a (very) high presence of cultural assets whereas in other regions their presence is marginal. However, there are also plenty of regions that generate a significant number of overnight stays but are relatively poor in cultural heritage, just as there are many regions rich in cultural assets that are hardly touched by tourism development.

Large regional differences and unbalanced tourism development have given rise to a new research agenda that focuses on the potential development of peripheral tourist areas. The increase of experience-oriented cultural tourists, who seek to immerse themselves in 'authentic' local life has created new opportunities for such destinations. The SmartCulTour project therefore aims to support development in regions with untapped potential by providing process flows to identify, set up and monitor interventions in the cultural tourism field. At the same time, these cultural tourism development efforts need to be framed within the local social and environmental context in order to avoid the pitfalls of unsustainable development and contribute to resilient communities. This is also reflected in the definition on Sustainable Cultural Tourism, as developed by the European Commission, Directorate D – Culture & Creativity, as one of the initiatives for the European Year of Cultural Heritage 2018: "Sustainable cultural tourism is the integrated management of cultural heritage and tourism activities in conjunction with the local community creating social, environmental and economic benefits for all stakeholders, to achieve tangible and intangible cultural heritage conservation and sustainable tourism development." A critical element of this definition is the integration of the 'local community', which also follows the principles of self-determination.

The primary goal of this SmartCulTour Toolkit is therefore to provide local communities and policy-makers with information and tools to start a collaborative process. Rather than top-down decision making and strategic formulation, the project wishes to help the integration of local stakeholders in the full process of tourism development. Within the project, and through various tools developed and tested in SmartCulTour, we would like to help regions in their tourism development plans and create real partnerships, a delegation of power, or even full stakeholder control.

Since the 1960s, tourism has increasingly been identified as a potential engine for regional development, mainly focusing on the potential economic effects of foreign income generation and employment. However, in an attempt to achieve economic growth, environmental and social impacts were at times neglected. The last two decades, the consequences of a singular economic focus have become clear, with the destruction or diminishment of natural values, the loss and commodification of local cultural identity, or merely the strain on local resources due to ever-increasing visitor numbers. Even though these issues are not purely the effect of past planning decisions and policies, local destination management has surely contributed to current issues in certain tourist areas.

By recognizing the limits of a purely growth-focused strategy and the negative impacts it has created in some destinations or specific tourist attractions, new, developing regions can learn from others and take alternative paths in order to attract a visitor economy that supports prosperity, rather than just profit. An essential aspect for finding a balance between the social, economic and environmental sphere is the integration and cooperation of a variety of stakeholders who might each hold different interests, opportunities, and specific knowledge. While traditional participative approaches have increasingly relied on consultation, in such situations the power balance between decision makers and consultants remained uneven, while also the choice of consulting partners itself could be influenced by prior expectations. At the same time, it has to be recognized that power delegation and more active partnerships are complex to manage and the loss of control by policy makers might be seen as problematic since they often still hold accountability of the final project.

We therefore realize that the context of a destination needs to be taken into account and, depending on the type and vulnerability of resources, the scope and size of tourism, the maturity of the destination, and the established policy framework, different participative models and supportive tools are required. The SmartCulTour Toolkit therefore discusses how different methods for co-design of cultural tourism can be adopted. Through the different approaches to destination development and the tools and training aids presented in this document, we hope to support local actors to identify collective opportunities, reach synergies, and develop successful interventions towards future development in order for cultural tourism to contribute substantially and sustainably to local communities throughout Europe.

## 1.1. Why a toolkit

Developing sustainable cultural tourism as part of its wider socio-technical environment is complex. There is no single approach or tool that will be able to tell why, how, what, and when to develop interventions that allow local stakeholders to flourish. Just like building a home, different tools are needed at different points a time. We don't use a paintbrush to drill holes, nor do we use a saw to place the windows in our home. Designing and "building" a sustainable cultural destination therefore also needs a set of tools, each with its own purpose with an instruction on why, when and how to use it in combination with other tools.

The SmartCulTour project developed and tested tools specifically for participatory and bottom-up approaches to destination development in six different Living Labs. The research was also done on how to combine tools for different purposes, which are explained in chapter 2 on Design process crafting. Understanding which approach fits your destination and the purpose you have defined for bringing together local stakeholders is important in selecting the right set of tools and using them in order so that each tool delivers an output that informs one or more of the next stages of your design process. This toolkit provides you with 14 different tools. Each tool is explained in a similar way and provides instruction for use, including relevant sources, examples, templates and powerpoints (available in the [Online training aid](#)).

We expect and hope this toolkit will help destinations in developing sustainable cultural tourism.

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# 02 Design process crafting for Sustainable development of cultural tourism

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Design process models are applied in many different fields to help designers structure the activities and stakeholders' contributions in the process of designing new or improved products, services and systems. A design process model can be described as visualisation of a process structured around a set of activities needed to create a product, service or system (Smit et al., 2021). Such a process model should provide detailed information on these activities, their intended outcomes, how, when and why they are executed, who should be involved for what reason and in which order these activities should take place.

## 2.1 Discover & Define, Develop & Deliver

Design professionals and academics agree that basically every design process model is organised around a problem space and a solution space. Both need to be addressed to some extent to ensure the design process creates the right solution to the right problem. The British Design Council (2019) has captured this essence of the design process in the Double Diamond process model. In this model, the left-side diamond represents the problem space which focusses on the discovery and definition of the problem. The right-side diamond represents the solution space and focuses on developing and delivering solutions and ends when evaluation shows that the design(s) presented is also a solution to the problem defined in the problem space. In itself, this evaluation can also be the starting point for a new cycle of the design process. Obviously, smart designers go back and forth continuously between problem space and solution space, adjusting both as they learn more during the process. Therefore, design processes are iterative by nature and the design process is never strictly linear going from problem to solution.



Figure 1: The Double Diamond design process (adapted from British Design Council, 2019)

As indicated above a design process model visualises a set of activities needed to create a product, service or system. Consequently, a design process can also be used to design a sustainable cultural tourism system, in which the sum of parts creates the destination and provides input on the developments needed to reach its goals. This toolkit provides a series of tools that can be utilised during activities that together form the design process. Each tool has its own place and function in the process, but just like with doing chores in your home, sometimes you need a hammer and nail and sometimes sandpaper and a paintbrush and paint. Understanding which tools should be used and combined requires understanding the job on your hands and making optimal use of the available resources.

Crafting your design process therefore requires reflection on which knowledge and activities are needed to develop solutions (Smit & Melissen, 2020). This reflection should take place before, during and after the design process. Be ready to adjust the process where needed without losing your goals out of sight.

The SmartCulTour project has worked with living labs in six different destinations to discover how to use and combine design tools in participatory approaches to sustainable cultural tourism development. The choice for a participatory approach was logical given the aim to involve stakeholders in decision making on the role of the tourism system in their neighbourhood, city or region. Each living lab and each destination had its' unique characteristics and focus, therefore each living lab also adopted its own design process, by organising a variety of activities, using a variety of tools.

## 2.2 Three archetypical design processes

Looking back we can identify three archetypical design process models adopted in the Living Labs. Each is the logical consequence of the context in which the process was executed. Recognising this context can be beneficial in making decisions on a design process in other destinations focussing on participative approaches to sustainable (cultural) tourism development. We therefore recommend starting using this toolkit by first reading about the three archetypes presented below, then reflecting on which archetype fits your context best and then exploring which tools you may want to adopt in your design process.

## Archetype 1: Process model for developing destinations: a solution focused approach

The first archetypical process model materialises in destinations with a limited number of stakeholders that are familiar with each other and their locality, and that already have some consensus on the type of problems they want to solve. Destinations that fit this approach are characterised by their limited complexity in terms of tourist numbers and/or similarity in tourist itineraries. However, tourism is an important sector for the local economy and there is some urgency to solve a (set of) problem(s). In this process model, a limited number of activities is needed to clarify and define the problem space, so most of the energy can be focused on generating solutions. As a designer or design facilitator, your role in this process focuses on clarifying the shared objectives and selecting the right activities to come to innovative solutions. For this type of process working with a designer that is familiar with the local situation and local stakeholders is recommended, so not a lot of time is needed to transfer knowledge that is already available and shared in the group of stakeholders. In SmartCulTour, the Utsjoki Living Lab is the prime example of this type of process.



Figure 2: Archetype 1 process model

As a destination, Utsjoki can be characterised by its unique nature and arctic landscapes. It is the most northern municipality of the EU with approximately 1,200 inhabitants. People have lived in Utsjoki for thousands of years. Elements of their traditions, culture and history are visible in the entire region as they are closely connected to nature and the Sámi way of life. Tourists are attracted to the region for this mix of beautiful nature, culture and traditions. In the SmartCulTour project the focus has been on how to help tourists understand, respect and preserve local nature, culture and traditions. The design process adopted the placemaking tool, personas and customer journey in the first diamond. The placemaking tool focused on the unique qualities of Utsjoki culture and nature. The personas helped to characterise tourist types and behaviours. The customer journey tool identified moments in time and place where tourists could be taught about nature and culture. In the second diamond, an ideation method (such as the ideation washing machine) and multimethod process flow were used to generate and develop ideas to help tourists understand the importance of respecting the mix of local nature, tradition and culture.

## Archetype 2: Cultural tourism development as a means to an end: a priority setting and solution focused approach

The second archetypical process model materialises in destinations with a scattered tourism offer consisting of for instance accommodations, attractions and heritage sites. Local stakeholders are aware that by themselves they have limited attractivity but as a region they can offer an interesting mix of activities and stories for a diverse group of tourists. Local stakeholders do not necessarily know each other personally or each other's stakes, but there is consensus that collaboration could be a step forward, not just for tourism but also for the quality of life in the region. Tourism in these destinations is (potentially) an important element of the local economy and livelihood. Often, the regional destination marketing organisation or a regional government takes the lead in creating synergies between stakeholders. In this process model, a number of activities are needed to clarify and define the problem space, but an equal amount of activities or energy is needed to generate relevant solutions. As a designer or facilitator your role in this process focuses on creating enthusiasm and trust between participating stakeholders while staying close to their everyday reality. Moreover, as designer, you need to orchestrate the activities and decision making in such a way that stakeholders see their needs and ideas reflected in the vision, goals and policies of (other) regional actors.

For this type of process working with a designer that is able to guide the activities in such a way that they result in designs that fit within the requirements of regional policy makers is recommended. Simultaneously the designer needs to select tools for the activities that collect the wealth of tacit and explicit knowledge of local stakeholders to create the fit between regional goals, local needs and being attractive for tourists. In the SmartCulTour project the Scheldeland and Huesca living labs have been examples of this approach. Both destinations include several municipalities with a shared history and heritage (including UNESCO World Heritage Sites) but struggle to attract the visitors needed to support and preserve the local cultural heritage through leveraging the related economic activity and opportunities.

The design process adopted in these living labs used several activities to explore the local context and create empathy and understanding between stakeholders. Tools adopted were presenting desk research on local policies and ambitions (for the municipalities involved), exploring dashboard data (e.g. overnight stays, review data), understanding tourist behaviour through system and visitor flow mapping and understanding stakeholder perspectives through playing the SmartCulTour Game. Living lab meetings were held in different locations to emphasize equality between stakeholders and to make sure these stakeholders would see, feel and sometimes taste different interesting areas or products of their region. In some activities, participants were put together in small groups working on particular themes, which stimulated the interaction between people that had not worked together before. In the second diamond activities were focussed on generating ideas based on the insights from activities in the first diamond (system maps, visitor flows) and benchmarking wheel and linking these insights to tourist personas and customer journeys. Transparent decision making on interventions was facilitated by using the Dynamic House of Quality as a multicriteria analysis tool, to select interventions that fitted best with local policies and goals. Moreover, by providing feedback using the Dynamic House of Quality, selected ideas for interventions were further aligned with regional goals and local needs.



Figure 3: Archetype 2 process model

## Archetype 3: Balancing stakeholder needs in complex destinations: a problem analysis, priority setting and solution focused approach

The third archetypal process model materialises in complex, mature destinations. Typically, in this destination interventions are needed to alleviate pressure on popular areas while leveraging the potential of cultural tourism for the sustainable development of less popular areas. Potentially this could improve the quality of life for all residents and/or contribute to the conservation of local tangible and intangible cultural heritage. Destination marketing organisations, key stakeholders in popular areas and tourism & culture policy makers in these destinations already collaborate with each other but are not well connected to residents, smaller cultural organisations & entrepreneurs and hospitality & retail in other parts of the destination. In this sense, one could say there is a mature tourism system in popular areas but a less mature tourism system in the fringe areas. Moreover, as these fringe areas are primarily residential or even industrial, (cultural) tourism is not always seen as a priority or opportunity by local stakeholders or policy makers in adjacent fields such as urban planning, environment, housing and social work. Typical for these situations is that cultural tourism can potentially be beneficial but also harmful for particular stakeholders, for instance for those that would be positively or negatively affected by (further) gentrification of their neighbourhood. Developing sustainable cultural tourism in these areas is a balancing act in which it is important that tourism and tourists actually have a positive impact and are put in service of the local community and/or society. Compared to the other two archetypal design processes the distance between policy makers and local stakeholders is bigger. Moreover, policy makers are balancing the needs of the destination as a whole with the needs of neighbourhoods and local stakeholders in a system that is already under pressure.

As a designer, your role is to navigate between those stakes and stakeholders to identify scenarios through which stakeholder goals can be reached with available resources and capabilities. It is likely that this process will need a design team rather than a design facilitator as you need knowledge on local stakes and stakeholders, knowledge on participatory design, knowledge on local tourism and knowledge on sustainable cultural tourism. A key aspect of the activities the design team should incorporate in the design process is creating trust and understanding between participating stakeholders. Each stakeholder has their own perception of what is needed, what is important, and what cultural tourism could or should do. As a designer, your focus should not necessarily be to reach consensus, but rather to identify the boundaries within which interventions are possible. For this reason, the activities in the first diamond need to focus on having stakeholders understand why they agree or disagree, what their goals are and where their red lines are. Moreover, the stakeholders need to understand the decision space of the people involved, so that solutions developed can also be implemented. The second diamond can then focus on developing interventions that fit the neighbourhood context but also contribute to the wider city or area within the limitations of the decision makers.

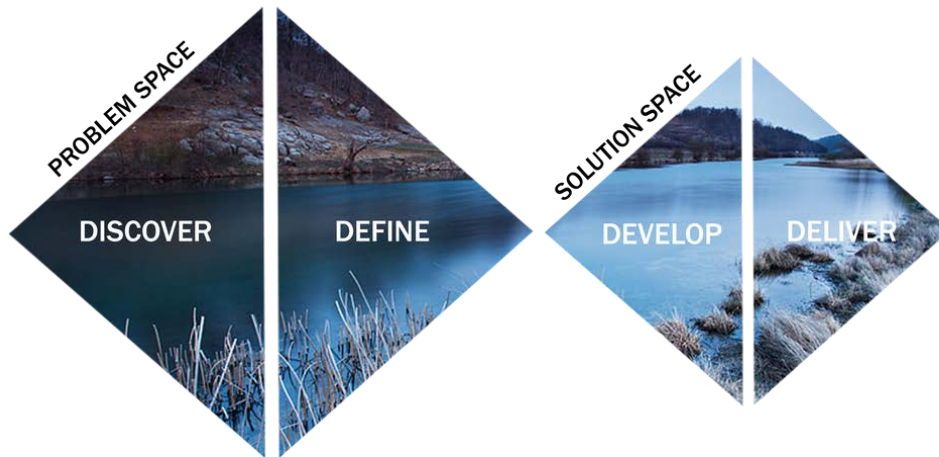


Figure 4: Archetype 3 process model

In the SmartCulTour project the Rotterdam Living Lab has been an example of this approach. Tourism in Rotterdam is growing rapidly, putting pressure on the liveability of the city centre. Simultaneously, Rotterdam is experiencing pressure in the housing market and inequality in social and economic wellbeing of citizens. Therefore the city has chosen to slow down tourism development in the centre and further develop tourism in the urban fringe but only if it benefits the residents and entrepreneurs. Tourism should make Rotterdam a nicer place for those already living there.

The design process adopted in the Rotterdam living lab used several activities to explore the local contexts of different neighbourhoods and to create empathy and trust between stakeholders. In order to create transparency in the process, the design process itself was also developed with participating stakeholders. This resulted in the selection of activities and tools. Moreover, this exercise delivered insights into who should commit to participate in the different activities. This allowed policy makers to share their view on their long-term goals and neighbourhood representatives to share their insights, worries and ambitions on short and long term. Tools adopted to share these were exploring dashboard data (e.g. overnight stays, review data, employment rates), Q-sort methodology, System and Visitor flow mapping and understanding stakeholder perspectives on possible future scenarios through playing the SmartCulTour Game and Ideation washing machine. Prioritisation of and decision making on possible interventions were facilitated amongst others through the Dynamic House of Quality and tourism Destination design roadmapping.

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# 03 Tools for Discovery and Define

## 3.1 Placemaking method

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### **Purpose and description**

The placemaking is an art-based approach for creating more in-depth meaning and understanding of a place, culture and values of nature and geography. Nowadays, people are moving more and more and have no means to access mouth-to-mouth or traditional knowledge towards the sense of place. Different cultural groups can imprint values, perceptions, memories and traditions on a landscape and give meaning to geographic space (Rose-Redwood & Alderman 2011). The meaning of placemaking relates to the tradition of cultural geography (Lew, 2017) and is associated with the sense of place (Othman et al., 2013). Placemaking as a way of thinking and doing can offer new means for the feeling of belonging and develop respect for the natural environment. The Placemaking method can create a more in-depth understanding of the local area and culture.

As an exercise, placemaking works perfectly as a pre-task for introducing and engaging stakeholders by creating an understanding of the meaning of different places for other people. Placemaking compared to place marketing, offers a more holistic view on improving people's lives rather than only attracting tourists (Richards, 2017). Placemaking in tourism can be either intentional, based on planned actions, or organic, based on unplanned individual actions taking either tangible or intangible forms (Lew, 2017). Creative placemaking has a strong arts orientation (Richards, 2014) and can be used for example in guiding tourists' behaviour to act respectfully towards a place. Placemaking combined with performativity takes intangible and creative forms and can help build connections to a place. Placemaking as a way of thinking and doing can offer new means for the feeling of belonging and develop respect for the natural environment.

For tourism purposes, the Placemaking method can be done in different ways. The stakeholders or workshop participants can bring a picture or video of their meaningful place to a workshop, and introduce themselves and the place through the picture. In this way, the method is used both for stakeholder engagement and introducing themselves and the place and its values.

Another way to do Placemaking is to bring stakeholders to a location and do a performative Placemaking exercise there. This helps to feel togetherness and connectivity by involving the senses and building connections to a place, land and nature. Placemaking combined with performativity takes intangible and creative forms. As an ideal outcome, the mindset is set on the current time and place, the senses enriched and different values and insights of the places realised.

### **Values for sustainable (cultural) tourism development**

- Helps to understand the meaning of different cultural, creative and natural aspects in other locations
- Helps to create a meaningful connection to the place and other people
- Helps to engage different stakeholders in the tourism planning process

### **Place of the tool in (several) process models**

The placemaking method can be used in the Discovery phase of the design process to engage the stakeholders in the process. Placemaking is recommended especially for archetype 1 and archetype 2 design processes.

It is ideal to use the method at the beginning of a development process, since it helps to set your mind on a current place, open your mind and feel present. Placemaking can also be used for stakeholder engagement, and it works perfectly as a pre-task and introduction of stakeholders. It can create engagement and understanding between participants before starting the collaborative work.

### **Materials needed**

- Videos or pictures of the meaningful places from the participants
- Projector and screen or smart TV or hand-held projector.
- Laptop



## Preparation & facilitation

This example is for stakeholder engagement purposes at the beginning of the design process.

### Before the workshop

1. Ask your participants individually to think about which place in their neighborhood is important to them? How have they imprinted the place? Is there a nature connection to their childhood, culture and memories?
2. Ask your participants to go to the place, and locate themselves in a spot where the elements of the values, perceptions, memories, and/or traditions on a landscape give meaning to geographic space.
3. Ask your participants to shoot a 1-minute-long video (e.g., rotate 360 degrees) or take a picture, and after, send it to you. The video or picture will be presented in the following workshop session.

### In the workshop

4. As set up, make sure you have all the videos or pictures in one folder on your computer or mobile phone.
5. Ask the workshop participants to introduce themselves through their videos or pictures. You can ask them to talk about the place they have chosen, and why it is meaningful for them. Give approximately 1-2 minutes per presentation, depending on how many participants you have in your workshop. As a facilitator, calculate how much time do you need to complete the task. Use a projector and screen or bigger smart TV to show the materials.

#### Tip:

You can use a hand-held projector for participants to project their videos of a chosen surface, like a ceiling, roof or wall.

The workshop can be also held outdoors where the participants can more creatively choose different surfaces and express themselves by using non-human natural elements, like rocks, trees, or water to project their videos.

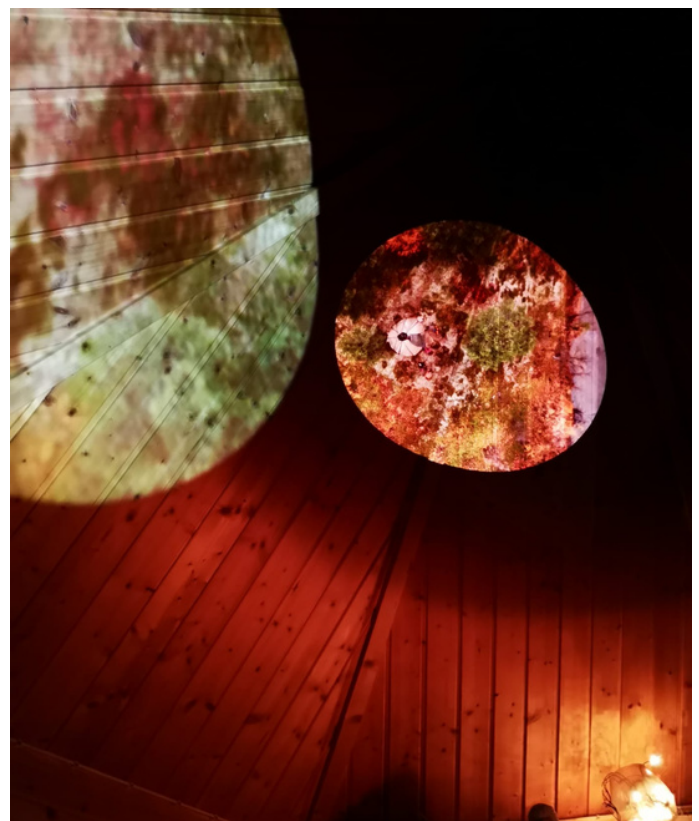


Figure 5: Placemaking, Utsjoki Living Lab

## Expected output and next steps

As an output of the Placemaking method, you have shared a bunch of interesting stories and videos about the different values, perceptions, memories, and/or traditions on a landscape of the participants. These reflect values in cultural tourism as well. Sometimes a small detail or an element of nature can be important for a tourist, other times a big event or a landscape creates value. Sharing personal stories creates understanding and empathy between participants, which leads to further stakeholder engagement for the remainder of the process.

## Lessons learnt

Be creative with this method. There are many ways to experiment with it. You could for instance very well emphasize only audio in your method instead of video or image. You can also ask the participants to bring an important object to them that may have meaning to the place. The participants present themselves through the object and tie their story to a place that is meaningful to them. Try to think about your context of development and what kind of approach could be the most engaging or valuable.

Make sure you have a good internet connection while sharing the materials (especially if you haven't received the materials before the workshop) and bring the right cables to connect your mobile phone or laptop to the projector.

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## 3.2 Stakeholder (network) mapping

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### Purpose and description

Stakeholder mapping is crucial in any participative approach to destination development as it informs those organising the process and activities on who should be represented in the discussion at different points of time (e.g. residents, cultural entrepreneurs, tour guides). However, stakeholder mapping can also be used as a participatory activity itself to inform participants on who are influencing tourism development and who are affected by it. Having participants create stakeholder maps possibly in combination with stakeholder network maps helps them understand the complexity of (sustainable) cultural tourism development and the stakes of different stakeholders. The remainder of this text will highlight the latter use of stakeholder (network) mapping.

Traditionally stakeholder mapping project managers use a power-interest matrix to develop a categorisation of stakeholders to determine how to collaborate with each of them. However, as destinations are not formal organisations, this approach usually does not work in tourism. A stakeholder map in cultural tourism development therefore categorises stakeholders on their importance for the ecosystem of stakeholders. A stakeholder can be a person, an organisation, a department but also a place or group of people (e.g. residents). The map categorizes stakeholders as crucial, important and relevant (or similar terms) for cultural tourism development, with crucial stakeholders in the centre and relevant stakeholders in the periphery. A stakeholder network map (see e.g. Stickdorn, 2014) adds another layer of information with respect to the relationships between stakeholders and the stakes they have in each other (e.g. shared customers, b2b-relationship, shared neighbourhood etc).

### Values for sustainable (cultural) tourism development

- Helps stakeholders understand their role in the cultural tourism system
- Creates awareness of the stakes of all stakeholders influencing and/or affected by tourism development
- Ensures the right stakeholders are involved in or informed about tourism development activities

## Place of the tool in (several) process models

Stakeholder (network) mapping is needed as part of managing any of the three archetypical design processes. However, as part of a participative approach to (cultural) tourism development, it is typically used in the Discovery phase and repeated at the start of the Ideation phase of archetype 2 and 3 processes. It closely aligns with participatory systems mapping.

## Preparation & facilitation

### Before the workshop

1. Create a stakeholder map to determine who to invite to the stakeholder mapping activity (pun intended). This first map should help identify key players in the cultural tourism ecosystem. Be clear about the geographical location you want to map, e.g. neighbourhood, city or region.
2. Create a digital or a large paper version of a stakeholder map (see example).
3. Bring A1 or A2 empty paper sheets and sticky notes.
4. Determine icons or symbols for the relationships between.

### In the workshop

5. Start the workshop by introducing the tool.
6. Have participants use brainwriting to create a list of potential stakeholders to include in the map by asking what information, knowledge and resources are needed for the development process and who has access to these. Brainwriting is a written form of brainstorming. Have participants use one sticky note for each stakeholder and put them on an empty sheet for all participants to see. Brainwriting happens in silence so all participants have an equal say in who should be on the map.



Figure 6: Example of a brain writing exercise, Rotterdam Living Lab

7. Have participants place each stakeholder in one of the circles of the stakeholder map.
8. Identify relationships between stakeholders.
9. Cluster stakeholders and their stakes in networks on the map to identify who should be involved in the next activities and who would be affected by cultural tourism development.

## Expected output and next steps

The outcome of this exercise is a stakeholder (network) map that informs all participants of their shared ecosystem and the interdependence of stakeholders and with that their vulnerability. This map helps to determine which stakeholders should be involved in deciding on or developing interventions in cultural tourism.

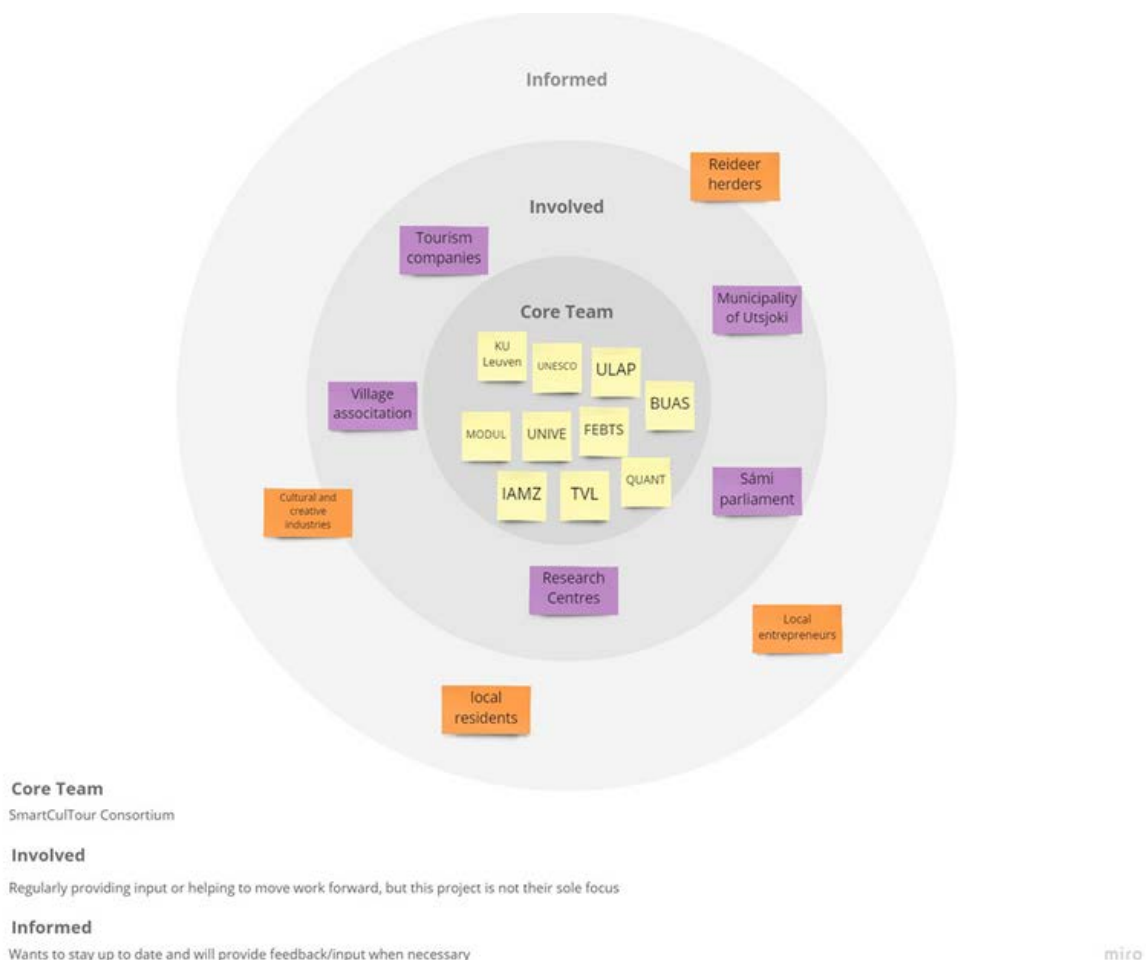


Figure 7: Example stakeholder map, Utsjoki Living Lab

## Materials needed

- Large paper sheets or template (can be downloaded from the Online training aid)
- Sticky notes for stakeholders
- Markers
- Symbols (e.g. stickers) to indicate relationships



## Lessons learnt

In the SmartCulTour project, all living lab managers created stakeholder maps to ensure the right people and organisations were represented in each living lab (see Terms of Reference for the Living Labs (ToR) in the final chapter of this toolkit) and the different activities executed as part of working in the living labs. In the Rotterdam Living Lab, stakeholder networks were collaboratively identified as part of the inception meeting to determine who should be involved in the next activities.

## References

Stickdorn, M. (2014). Service design: Co-creating meaningful experiences with customers. In *The Routledge handbook of tourism marketing* (pp. 329-344). Abingdon-on-Thames: Routledge.



## 3.3 Q-sort methodology

Bert Smit & Samantha Boom – Breda University of Applied Sciences

### **Purpose and description**

Stakeholders in cultural tourism development can have highly different worldviews. Understanding and discussing these among stakeholders can support stakeholder engagement, reciprocity and empathy. Q-sort is a mixed-methods methodology employed to identify the main worldviews and related arguments of stakeholders in destination development, based on a set of statements developed in the SmartCulTour project. The results of Q-sort show the extent to which these worldviews are shared, complementary or contradictory for (groups of) stakeholders (Boom et al. 2021). Using Q-sort in a workshop or meeting is recommended when involved stakeholders are not aware of each other's viewpoints yet. Stakeholders can have highly different worldviews. Identifying, understanding and discussing these among stakeholders (in a Living Lab) can support stakeholder engagement, reciprocity and empathy. The results of Q-sort will indicate whether and under what conditions or constraints there is support for sustainable growth, stagnation or decline of cultural tourism. In this sense, Q-sort supports identifying directions and ways this could be achieved according to the stakeholders.

There are two main approaches to using Q-sort in participatory approaches to sustainable cultural tourism development: i) a rigorous more academic approach and ii) a pragmatic approach. Both approaches work with the same set of statements (see downloads below) that are ranked in a so-called Q-grid, a normal distribution that forces participants to make choices about what is really important to them.

### **Values for sustainable (cultural) tourism development**

- Explores complementary and competitive stakeholder visions on tourism development
- Helps stakeholders engage with each other for team building purposes
- Helps stakeholders explore and explain the impacts of tourism (development) on their livelihood and quality of life

## Place of the tool in (several) process models

Q-sort is typically adopted in the Discover phase of the design process. As this phase of the process focuses on stakeholder engagement and creating empathetic, appreciative relationships between them to reach a consensus on shared goals and objectives, the intention of Q-sort is to familiarize stakeholders (including facilitators and living lab managers) with the worldviews of stakeholders and their stakes. In situations in which these are already clear, Q-sort is not needed. Q-sort is therefore recommended for archetype 3 design processes

## Preparation & facilitation

As this toolkit focusses on participative approaches to sustainable cultural tourism development, it is important to make sure all relevant stakeholders (and not just those active in tourism) are represented. To get a good representation of the worldviews of stakeholders, make sure to invite relevant representatives to the table based on stakeholder mapping.

## Materials needed

- List of statements cards (can be downloaded from the Online training aid)
- Link to template cards (can be downloaded from the Online training aid)
- Link to template Q-grid (can be downloaded from the Online training aid)



## Process

i) The academic approach is recommended for complex destinations with many stakeholder groups and high stakes that are unfamiliar with each other's viewpoints, for instance in urban areas where environmental, residential, cultural and economic pressure is high. This approach requires statistical analysis of the Q-grids created by participants as explained below.

ii) The pragmatic approach is recommended for destinations that are for instance geographically dispersed (e.g. rural areas) with lower amounts of stakeholder groups coming from different areas but need to establish consensus to collaborate to create an attractive region for tourists and residents.

## Academic approach

### Recommended settings

- **Number and role of facilitators:** One or two facilitators are needed: one to guide the exercise, one to note down comments and discussion (can also be replaced by a camera).
- **Number and type of participants:** Involve between 12 and 30 participants representing all relevant stakeholder groups. For statistical relevance, you need at least 12 participants, with at least three participants loading on each worldview (see step 5).
- **Suggested duration:** the exercise (step 3) takes 30 minutes maximum. Preparation and analysis can take a lot more time, depending on the type of use and the number of participants. Plan a second session for step 9.
- For more background information and details on statement development, sampling and statistical analysis, please check the references provided.

1. Invite stakeholders based on stakeholder mapping.

2. There are two options here

a. Create your Q-sort grid in the Q-sort software of your choice (several packages available. A free version is available at: [Qmethodsoftware.com](http://Qmethodsoftware.com)).

b. Use the Q-grid template and statements below, or if you choose to adapt the statements create your own physical, normal distributed Q-grid with a number of positions equal to the number of statements used. Prepare a data file with variables for all statements at the ordinal level (e.g in SPSS). Set labels from strongly disagree (e.g. -7) to strongly agree (e.g. +7).

3. Physical use: Have stakeholders sort statements on the grid (strongly disagree - strongly agree) and voice their arguments for their importance. This can be done individually or in small groups. Collect comments and take a picture of the grid for easy transfer to the data file.

Virtual use: have stakeholders sort statements on the online grid.

4. Physical use: Enter the position each statement has on the grid in data analysis software for each participant (e.g. SPSS).

Virtual use: the positions have been collected by the software.

5. Analyse correlations between stakeholder grids to identify groups of participants with similar worldviews. Check which stakeholder groups they represent.

6. Enter the correlations into a centroid factor analysis (with oblimin rotation) to determine the most important statements for each worldview.

7. Interpret the worldviews found using the statements that are important for the worldview

a. based on the data and argumentation collected comments in step 3.

8. Write short narratives of the worldviews found and their distinguishing statements.

b. optional: identify respondents that are key representatives of each worldview

9. Present the worldviews to the stakeholder group for a group discussion, verification and reflection.

## Pragmatic approach

### Recommended settings

- **Number and role of facilitators:** One or two facilitators are needed: one to guide the exercise, one to note down comments and discussion (can also be replaced by a camera).
- **Number and type of participants:** Involve between 6 and 12 participants representing all relevant stakeholder groups.
- **Suggested duration:** the exercise (from step 3 onwards) takes up to 60 minutes, depending on the number of participants.

1. Invite stakeholders based on stakeholder mapping (6-12 persons).
2. Print the templates below (Q-grid and statement cards)
3. Have stakeholders sort statements on the grid (strongly disagree - strongly agree) and voice their arguments for their importance. This can be done individually or in small groups. Collect comments and take a picture of the grid. Have participants prepare a short statement on their vision based on the statements they agree or disagree with most.
4. Have participants present their Q-grid and vision to each other with a focus on the statements they agree or disagree with most.
5. Have participants discuss and reflect on the different views. Make sure to write down their complementarity, competitive and contradictive arguments. Write short narratives of the worldviews presented as a recap of the session for use in the next steps of the design process.

### Expected output and next steps

Next to creating stakeholder engagement and empathy for each other's worldviews, this tool can provide important input and information for the Dynamic House of Quality and SmartCulTour game. Moreover, Q-sort also provides valuable insights into incompatible worldviews, sensitivities and partnerships for facilitators and living lab managers that are unfamiliar with the local context and unfamiliar with all stakeholders. These insights can inform choices for the next activities in the process.

### Lessons learnt

Q-sort works best in a live situation. Even when executed virtually it is important to get both quantitative and qualitative input. Discussing the outcomes with stakeholders sensitizes them to understand different perspectives and stakes. This discussion itself can require a second session.

## References

Boom, S., Weijsschede, J., Melissen, F., Koens, K., & Mayer, I. (2021). Identifying stakeholder perspectives and worldviews on sustainable urban tourism development using a Q-sort methodology. *Current Issues in Tourism*, 24(4), 520-535.

## 3.4 Persona development tool

Mira Alhonsuo & Ella Björn – University of Lapland

### Purpose and description

Understanding people is evident in user-centred design processes, and usually quantitative methods as surveys tend to give too abstract and dehumanized results (Hanington & Martin, 2012). Personas provide more personalised data based on archetypical fiction-based descriptions of needs, wishes, and behaviour patterns in a narrative profile of (fictitious) characters representing a real larger group of tourists, residents, users, or other stakeholders. Ideally, personas represent a group of people with similar goals, values, behavioural patterns, and interests, for instance, nature seekers or extreme explorers in a traveling context. They are not stereotypes, but archetypes based on real research (Stickdorn, et al. 2018, Smit & Melissen, 2018). Personas are useful for providing understandable information quickly including the main behavioural patterns and features of a certain type of user, tourist, resident, or stakeholder. Therefore, they are not focussing on the “average stakeholder” (e.g. resident) but rather on the diversity of stakeholders also within a group of stakeholders.

Personas are created based on available data and information of the users (tourists), which can be collected through different research methods. Once you have enough data to constitute commonalities, you can start to cluster similar types of behavioural patterns to create different archetypes – personas (Hanington & Martin, 2012). The persona workshop ideally results in three to six personas that serve as user-based reference points for the project helping for example define problems and developing solutions.

Persona development tools are useful references throughout the whole design process. However, for tourism development purposes, using persona tools in the discovery phase helps stakeholders to engage, understand, and get onto the same page regarding the data and particular groups of people. It can also help to identify tourism strategies, policies, products, and service needs in the early phase of development from different perspectives. As created personas represent a particular group of people, the new tourism service or product innovations can be then iterated and evaluated through the “persona’s eyes”. Ideally, the new innovations are developed further based on the needs, priorities, wishes and behaviours of the personas.

### Values for sustainable (cultural) tourism development

- Helps understand the key tourist behaviour in the destination
- Opens new ideas for sustainable tourism development

## Place of the tool in (several) process models

Persona development is ideal for the Discovery phase in the design process, helping to identify service needs and ideating new tourism strategies, policies and products based on the personas. The Persona tool is recommended especially for archetype 1 and archetype 2 design processes but can be used also in archetype 3, especially if the tourist demographics have changed in the destination.

## Materials needed

- A large paper or whiteboard
- Persona template (for print and virtual use, can be downloaded from the Online training aid)
- Sticky notes
- Pens



## Preparation & facilitation

1. Start the workshop by explaining the goal of creating personas (for example identifying the key tourist segments and planning sustainable tourism services for them).
2. If available, provide real user data on (e.g. tourist) satisfaction, behaviour or needs. The data can be different research data, e.g. reviews, interviews, articles, blog posts and tacit knowledge from the service providers.
3. Divide participants into small groups, each consisting of three to five participants, and instruct them of creating two personas by collecting and combining commonalities identified in provided data. Give teams approximately 15-20 minutes to go through the data.
4. Guide participants to discuss the main characteristics, demographics, needs, wishes, and behaviours of the personas to create a narrative of who they are and what is important to them. Provide magazines or stock photos so participants can illustrate activities, values, and places that are important for the persona.
5. Give a descriptive name for a persona, for example, "Susan Sustainable".
6. Have the different groups present and discuss their personas with other participants.

## Expected output and next steps

A persona workshop ideally results in three to six drafts of personas (physical or digital) which contain information on their needs, wishes, ambitions, values, and (preferred) behaviour in the destination. Each persona is presented on one page including a name for the person, a picture or sketch, and a narrative describing key aspects of context, for instance, demographics, lifestyle, personal goals and behaviour. This information is often supplemented with statements and pictures.

Personas are used throughout the design process. It is always good to reflect on the personas and critically think if the direction of development still meets the needs of the personas. Personas can be especially valuable in combination with Visitor flow mapping and Customer journey mapping. Especially the quantitative data of visitor flows combined with qualitative information on motivations, needs, goals, and ambitions for different personas support empathising and planning tourism services throughout the design effort. Persona can be developed also based on visitor survey results. Different personas will have different customer journeys and evaluations of touchpoints and value networks.

## Lessons learnt

The persona development template helps workshop participants to narrow down and select the type of persona. Before the workshop, prepare some materials for the participants (e.g. TripAdvisor, [SmartCulTour Dashboard](#) or magazines), which helps to create the persona based on the real data. Personas work best if they provide clear statements about their characteristics and are based on real experiences and/or data. Tourist personas can be very valuable in the destination tourism planning process when examining behavioural aspects. The personas must not represent stereotypes or extreme characters, especially concerning ethnicity or gender, but rather nuanced and realistic persons.

## References

- Hanington, B., & Martin, B. (2012). *Universal methods of design: 100 Ways to research complex problems, develop innovative ideas, and design effective solutions*. Rockport Publishers.
- Smit, B., & Melissen, F. (2018). *Sustainable customer experience design: Co-creating experiences in events, tourism and hospitality*. Abingdon-on-Thames: Routledge.
- Stickdorn, M., Hormess, M., Lawrence, A., & Schneider, J. (2018). *This is service design doing: Applying service design thinking in the real world: A practitioner's handbook*. Newton, MA: O'Reilly Media, Inc.



## 3.5 Customer journey mapping

Bert Smit – Breda University of Applied Sciences

### **Purpose and description**

Customer journey maps provide a time-based overview of touchpoints (or activities) tourists (or personas) participate in or interact with before, during and after visiting a destination (Smit and Melissen, 2018). Each of the touchpoints is accompanied by a customer evaluation (positive or negative). Sometimes these evaluations are segmented for specific customer groups or personas. Together these evaluations form a dramatic structure of highs and lows which can be used to understand touchpoints that customer groups will remember for positive or negative reasons, especially if they coincide with moments of truth (touchpoints associated with the destination brand). This dramatic structure can serve as input for deciding what is going well and what needs improvement for different tourist personas, especially when compared to their ideal dramatic structure.

Collaboratively creating customer journey maps provides participants with the opportunity to share their tacit and explicit knowledge on current tourist activities and evaluations of these activities. Participants can bring their formal customer research but also share their personal insights and experiences in these maps. Obviously, having consensus on which tourist persona to map is important on the forehand. By creating these maps together, participants also come to consensus on which activities are important to tourists and which need improvement.

### **Values for sustainable (cultural) tourism development**

- Supports stakeholder understanding of the tourist perception(s) of the destination
- Supports stakeholder understanding of their interdependence
- Provides first insights into improvement points from a tourist perspective

### **Place of the tool in (several) process models**

Customer journey mapping fits well in the Discovery phase of archetype 1 processes to explore tourist needs. In some cases, customer journey mapping can also be useful in archetype 2 and 3 processes to have participants discuss improvement priorities from a tourist perspective, but participatory system mapping and visitor flow mapping might be more useful.



Figure 8: Customer journey, touchpoints and moments of truth

## Materials needed

- Post-its, pens
- Flip over charts or the Customer journey template (can be downloaded from the Online training aid)



## Preparation & facilitation

Customer journey mapping requires knowledge on current or wanted tourist types (or personas). Either these personas have been developed as part of the same or previous activities or participants need to bring this information to the table. If formal research data is available, prepare a short presentation for the start of the session to highlight identified tourist types.

### In the workshop

Ask (groups of max. 4) participants in the workshop to map the activities and touchpoints of specific tourist types or personas on a timescale. Different groups could look into different journeys. Depending on the purpose include the time before and/or after the trip.

1. Determine the moments of truth in the journey map that are important from a branding or tourist experience point of view. Add pictures if available.

2. Based on the tacit knowledge of participants (experience with the tourist type) or explicit knowledge (interview/ review data) fill out the evaluation to understand the dramatic structure. Draw these highs and lows into the map.
3. Have groups present their customer journeys to each other.
4. Start a group discussion on activities or touchpoints that need to be changed, improved or added to remove the negative point and align moments of truth with high positive evaluations.

### **Expected output and next steps**

The outcome is an overview of generic journey maps for different tourist types and their evaluation of their activities. Creating these maps helps key stakeholders to share their tacit and explicit knowledge on tourist itineraries. These maps are useful to go from the Discover phase to the Define phase, and later heading into the Ideation using tools such as the Ideation Washing machine.

### **Lessons learnt**

The Rotterdam Living Lab benefited from customer journey research executed by the local DMO Rotterdam Partners. Having this research on the table gave tourists a voice in the living lab with respect to their needs and wishes.

## **References**

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

## 3.6 Participatory systems mapping

Bert Smit – Breda University of Applied Sciences

### **Purpose and description**

Participatory systems mapping serves two main purposes. First, it is a relatively simple way of collecting and sharing tacit and explicit knowledge on the destination with the stakeholders needed for participatory cultural tourism development. Second, the slow and real life approach of touring a place together supports (further) stakeholder engagement and empathy, through the formal data collected but mostly also because participants tend to also exchange informal information in smaller groups. If there is time to also collaboratively create the map together, this further supports relationship development between stakeholders and leads to further exchanges between those stakeholders operating at the destination & policy level and those stakeholders that are part of the local community. Therefore it is also a teambuilding exercise.

Most system maps are overviews of physical tourism, cultural, historical, and entrepreneurial destination resources visualised as layers on a geographical map of the destination. However, for sustainable cultural tourism development, it can be important to add additional layers of information together with local stakeholders. Such layers could include (historical) events, public transport, planned real estate development and qualitative and quantitative information on the socio-economic situation (employment, safety, seasonal visitor pressure, minorities, ecology and biodiversity). Creating such a map together with local stakeholders provides an important opportunity for stakeholders to share and exchange their perceptions of the local context and local quality of life. Ideally, the information in participative systems mapping is collected by stakeholders tour guiding each other in the local environment. These stakeholders can be representatives of residents, cultural institutions, destination management organisations, entrepreneurs, politicians, public servants, retailers and hospitality businesses. In the SmartCulTour project, this was done on tours on foot and by bike. Participants used an app to make pictures and notes with GPS location (in academic literature this is called experience sampling). This information was plotted on a geographical map (together with public transport lines) clearly showing the full picture of the local context mixed with the places, streets and attractions tourists could/will combine on their trip to the destination.

### **Values for sustainable (cultural) tourism development**

- Creates understanding between different stakeholders and their perception of (tourism in) their neighbourhood, city or region.
- Helps to understand the (potential) qualities, consequences and challenges of developing (cultural) tourism in a specific geographic area.
- Helps to collaboratively create a shared resource for further use in the design process

## Place of the tool in (several) process models

Given the above, it is logical to use participatory systems mapping as a tool in the Discover phase of the design process, when identification and clarification of stakeholder needs are the main aims of stakeholder collaboration. Through the tours participants also exchange personal information, leading to engagement and team formation.

Participatory Systems Mapping is recommended for archetype 2 and archetype 3 design processes. For archetype 1 customer journey mapping can serve a similar purpose to identify pain points and opportunities.

## Materials needed

- Large printed map or relevant software (e.g. GIS software)
- Instax cameras or smartphones with relevant software (e.g. Polarsteps)
- (Bicycle, bus or other modes of transport)



## Preparation & facilitation

1. It is recommended to prepare the session by first spending time and energy on stakeholder mapping and identification and asking representatives of these stakeholders (between 6 and 12 people) to provide relevant documents and data on the neighbourhood or destination, such as existing policies, tourism resources, socio-economic data and other explicit, public information (e.g. the [SmartCulTour Platform](#)). This information can be used to already prepare the system map with known knowns, so the exercise does not start with an empty map.
2. Once representatives of stakeholders are identified ask them to prepare/think of places they want to show the other stakeholders that are relevant to the neighbourhood or city or to cultural tourism.
3. Participatory systems mapping is a lengthy exercise as it takes time to explore a location together. Plan at least 3 to 4 hours, including time to create the map itself.
4. As a facilitator, decide whether you want to use software (e.g. Polarsteps, or GIS mapping) and/or use paper (e.g. A0 print with Instax photo cameras). Keep in mind that the map might be needed in other activities in the design process.



Figure 9: Example Participatory system map, Rotterdam Living Lab

## Expected output and next steps

Obviously, the outcome of this exercise is a (digital) map that shows the information collected in a geographical format, supported with pictures, documents and data. As indicated above this map is useful in the next steps of the process, but creating this map as a shared point of reference is also useful to keep stakeholders involved. The map can serve as a basis for visitor flow mapping but also provides a lot of relevant data and input for Ideation washing machine, benchmarking wheel and tourism destination road mapping, when interventions and solutions are developed and planned.

## Lessons learnt

In the SmartCulTour project, participatory system mapping was used in the Rotterdam and Vicenza living lab. In both cases, this led to rich insights on strengths and weaknesses, opportunities and interdependencies of (stakeholders in) neighbourhoods. Moreover, it supported stakeholders' bonding and led to lively discussions between different participants. As with other participatory approaches, one of the challenges was to manage the expectations of stakeholders from the local community with respect to the time needed to develop solutions for the problems and opportunities they helped to identify. Simultaneously, it was challenging to get policy officers and DMO representatives to take half a day to join the session, although all of them acknowledged the importance of immersing in the local environment.

## References

Freitas, R. (2016). Cultural mapping as a development tool. *City, Culture and Society*, 7(1), 9-16.

Sarantou, M., Kugapi, O., & Huhmarniemi, M. (2021). Context mapping for creative tourism. *Annals of Tourism Research*, 86, 103064.

UNESCO (2016) Unit 28: Participatory mapping in inventorying. Downloaded from [https://ich.unesco.org/doc/src/U028-v1.0-FN-EN\\_Participatory\\_mapping\\_in\\_inventorying.docx](https://ich.unesco.org/doc/src/U028-v1.0-FN-EN_Participatory_mapping_in_inventorying.docx) Last accessed 29/06/2021.

## 3.7 Visitor flow mapping

Bert Smit – Breda University of Applied Sciences

### **Purpose and description**

Visitor flow maps provide a sequenced overview of touchpoints (places and activities) tourists combine while visiting (an area of) a destination. By identifying key attractions and supporting tourism resources on a particular trajectory, logistical behaviour is visualised in a geographical map and evaluated in relation to over- or under-visited areas and resident/entrepreneur evaluations. Visitor flow maps can be developed based on the tacit knowledge of stakeholders but also by using tracking data (e.g. destination app user data). Visitor flow maps can be generic but in reality, they are influenced by daytime, seasons and events. Very often visitors use similar modes of transportation (e.g. public transport) to and at the destination. Moreover, they use the same available accommodations to stay the night. Consequently, some of their individual journeys look alike, leading to paths on and off the beaten track or so-called visitor flows which can be mapped geographically. Such a map, therefore, provides an overview of how different groups of visitors move about the destination. This map can be used to evaluate their behaviour and to see how (new) attractions can be accessed as part of this network of visitor flows or how to change visitor behaviour in over visited areas.

### **Values for sustainable (cultural) tourism development**

- Creates a logistical/geographical lens on visitor behaviour
- Determines and establishes interdependence of local stakeholders through how visitors combine them (e.g. hotels, museums, public areas and public transport)

### **Place of the tool in (several) process models**

Given the above, it is logical to use visitor flow mapping as a tool in the Discover phase of the design process, when identification and clarification of stakeholder needs (including tourists) are the main aims of stakeholder collaboration. Through the exercise participants also exchange a lot of tacit knowledge on why visitors behave the way they do as a result of for instance attractive sites, safe or unsafe areas or routes.

Visitor flow mapping is recommended for archetype 2 and archetype 3 design processes. For archetype 1 customer journey mapping can serve a similar purpose to identify pain points and opportunities.



## Materials needed

- Large-scale prints of the selected area
- Markers in several colours
- Gps data/ tracking data of visitors (if available)
- Visitor Flow Management pdf (Instructions can be downloaded from the Online training aid)



## Preparation & facilitation

1. Determine (the area of) the destination for which you want to map visitor flows. Create or use a map of this area to highlight the key attractions (also beyond the area), places to stay and public transport hubs/parking areas.
2. Solicit participants to share their knowledge on visitor behaviour and/or use GPS data to draw visitor flows across the map. Add pictures if available/ needed.
3. Have participants explain why visitors move from one place to the next and determine the key attractions.
4. Create graphical representations of the trajectories and visitor flows on the system map.
5. Start a group discussion on the impact and synergies between trajectories.
6. Determine wanted/needed changes in visitor flows (e.g. towards under-visited areas or sights)



Figure 10: Example Visitor flow map, Rotterdam Living Lab

## Expected output and next steps

The workshop delivers a geographical map with the main visitor flows including a story or argumentation for why visitors move about the destination in this way. Also, create a story about wanted and unwanted visitor behaviour for future reference in the next steps.

Use visitor flow map(s) together with system maps as input in the next sessions, for instance, the Dynamic House of Quality and the Destination design roadmapping.

## Lessons learnt

Visitor flow mapping was applied in the Rotterdam Living Lab. It provided valuable insights into why particular areas were receiving more or less than the wanted amount visitors (e.g. retail and hospitality receiving fewer customers), especially as a result of changes in public transport options and seasonality

## References

Beritelli, P., Reinhold, S., & Laesser, C. (2020). Visitor flows, trajectories and corridors: Planning and designing places from the traveller's point of view. *Annals of tourism research*, 82, 102936.

Li, D., Deng, L. & Cai, Z. (2020) Statistical analysis of tourist flow in tourist spots based on big data platform and DA-HKRVM algorithms. *Pers Ubiquit Comput* 24(1), 87–101.  
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## 3.8 Dynamic House of Quality

Bert Smit, Frans Melissen & Simone Moretti – Breda University of Applied Sciences

### **Purpose and description**

In destinations with high complexity in terms of stakeholders and their stakes (e.g. vulnerable cultural or natural resources) decision making with respect to interventions in the tourism system needs careful deliberation. The dynamic house of quality offers a way to weigh and balance the different needs of stakeholders in this decision making process in relation to the impact of potential interventions. It allows users to do so by prioritizing those intervention types that have an optimal impact on the most important needs (see Smit & Melissen, 2018). Moreover, by using the dynamic house of quality together with stakeholders, decision making on priorities and related interventions becomes more transparent for all involved.

The dynamic house of quality allows to prioritize the needs of a variety of stakeholders including residents, the planet and society, together with (representatives) of these stakeholders. Furthermore, the dynamic house of quality assesses the impact of possible interventions on these needs. As a result, it allows to select those interventions in the tourism system that are acceptable for all stakeholders and have a positive effect on the needs of some of these stakeholders. In the SmartCulTour project, these needs and types of interventions were based on [Deliverable 4.1](#) (Petrić et al., 2020) and [Deliverable 3.1](#) (Moretti, 2020).

### **Values for sustainable (cultural) tourism development**

- Creates understanding between different stakeholders and their perception of (tourism in) their neighbourhood, city or region
- Helps understand the (potential) qualities, consequences and challenges of developing (cultural) tourism in a specific geographic area
- Offers collaboratively created and shared resources for further use in the design process

### **Place of the tool in (several) process models**

The dynamic house of quality is recommended for archetype 2 & 3 processes. The dynamic house of quality is recommended to be applied in several stages of the design process but needs input on stakeholder needs, the current state of the tourism system, destination strategy and ambitions, available resources and possible types of interventions.

In the archetype 3 processes the dynamic house of quality is used first in the Define stage to select intervention types to be developed and then again in the Develop stage to evaluate, improve and select interventions to optimize impact on stakeholder needs. In archetype 2 processes the dynamic house of quality can also be used as a multi-criteria analysis tool to select interventions that are taken from the Development stage into the Delivery stage of the process.

## Materials needed

- Roll of paper to create a timeline
- A5/A4 pieces of paper for different interventions and infrastructure, Post-it Notes to discuss ownership and target groups and pens
- Sweeties or another treat to stimulate groups in their workflow
- Beamer or screen on which all participants can see the Dynamic House of Quality excel file
- Printed examples of contextualised intervention types (if voting is needed in step 4)
- The Dynamic House of Quality Excel file (can be downloaded from the Online training aid)



## Use art

(music, theatre, storytelling, etc.)  
to connect people with  
cultural heritage

### An example:

Monzon, city of templars



Figure 11: Example of a contextualised policy intervention, Huesca Living Lab

## Preparation & facilitation

### Before the workshop

As indicated above a dynamic house of quality can play a role in both archetype 2 & 3 process models. This section will illustrate how to use it in the archetype 3 context. If you are adopting an archetype 2 process pick start at 4b.

1. Using the dynamic house of quality requires a certain level of expertise in the method itself and the collection of information and data through other tools and methods. The moderator should be able to guide the discussion on stakeholder priorities for instance when it comes to competing needs of entrepreneurs, residents and ecology, to reach consensus on the goals of interventions in the tourism system before looking at interventions that support achieving these goals. This is an important step in the design process that mitigates the risks of developing brilliant ideas for the wrong problem.
2. Facilitating a dynamic house of quality session takes quite some preparation. The excel template house of quality provided in this toolkit gives an overview of many different needs of stakeholders and many different types of intervention. Before using it, it is recommended to select the first range of needs and intervention types. This selection can be informed by doing short interviews with key stakeholders in the destination or by reviewing information collected in the Discover phase of your design process, e.g. from participatory systems mapping, persona development or (policy) documents.
3. Based on this preselection of needs and interventions, make a pre-assessment of how interventions would impact each of the needs in the impact matrix using figures ranging from -9 (very negative impact) to +9 (very positive impact). This preassessment will be reviewed in the session with stakeholders.
4. Based on the selected needs invite relevant stakeholders (e.g. cultural entrepreneurs, residents, destination marketing organization, policy makers) to join your meeting for collaborative decision making. A dynamic house of quality workshop takes between 2 and 3 hours depending on how many needs and interventions need to be addressed.
- 4b. If the above is not possible in your destination, invite relevant policy officers for your session and base your preselection of needs, interventions and impact assessment on their policy documents and available data to create an overview of the most important needs and their related interventions.
5. Develop contextualised examples of selected intervention types to present these to participants in the meeting. (see examples under downloads).

### In the workshop

- Invite 5-8 participants to represent different stakeholders.
- Use an inspiring place in the area of the destination you are working on.

1. Explain the principles of the dynamic house of quality to participants including all the next steps for instance by using the provided PowerPoint or the video in the online training aid. Make sure participants distinguish needs from interventions, an intervention cannot be a need or vice versa (e.g. creating an exhibition is not a need, sharing information on local culture can be the related need).
2. Start the exercise by validating the selected needs (see preparation)
3. Collectively determine (or validate) the satisfaction and importance rates of each need, compared to the other needs. Use a scale of 1 -10 with 1 as the least satisfied or least important need. It is crucial that participants use the full range of grades, so not all needs end-up as almost equally important. If needed, make them choose between two needs by forcing them to say which is most important.

This process can take quite some time, depending on how many needs are selected and how different stakeholders feel about each of them.

4. Continue by validating or collaboratively selecting intervention types. Show the contextualised examples that were prepared to get the mindset of participants towards how interventions could impact the needs. Use a voting system if needed.
5. Collectively determine (or validate) the impact scores of selected interventions on the full list of needs. Use scores -9 to +9 to determine negative and positive impacts.
6. Discuss the resulting priority scores for the selected interventions to see if they reflect stakeholder perception. A high score means that the selected intervention will have a big impact on important needs with high development potential (important need with low current satisfaction). Determine which interventions are to be developed.
7. Optional: develop scenarios by “playing” out the selected interventions. Reassess satisfaction and importance of related needs after implementing the selected interventions to see which intervention types then get a high priority score in the dynamic house of quality.
8. Arrive at consensus about which interventions to develop and which scenarios are preferable.

## Expected outcomes and next steps

- Collaboratively created and determined list of interventions to be developed
- Collaboratively created assessment list for developed interventions to be used as a multi-criteria analysis in Develop phase.

The outcomes of the Dynamic House of Quality can be valuable as a starting point in the SmartCulTour Game, Ideation washing machine, Destination design roadmapping and Strategic roadmap for cultural tourism change.

## Lessons learnt

In the SmartCulTour Project, the Dynamic House of Quality was used in the Rotterdam Living lab in an archetype 3 process. The Scheldeland and Split Living Labs used it as a multi-criteria analysis tool to select developed intervention for implementation.

- Participants should be aware that going through all needs and interventions is a lengthy and sometimes tedious process.
- Contextualised intervention examples at times can lead to tunnel vision. Try to keep an open mind in the group as this workshop is not about developing ideas but about determining what is important to brief the people working on ideas in the later stages of the process.
- Using the selected needs and their improvement potential as a scope or briefing for developing interventions helps to make sure the developed ideas are aligned with the purpose of developing them.

## References

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# 04 Tools for Development and Delivering stages

## 4.1 The SmartCulTour Game

Jessika Weber- Sabil & Bert Smit – Breda University of Applied Sciences

### **Purpose and description**

With its playful approach to policy making, the SmartCulTour game aims to engage stakeholders to learn about each other's stakes, about cultural tourism and about interventions to make cultural tourism more sustainable for communities, the environment, and creative businesses. Drawing on insights and outputs of work packages 2 and 3 of the SmartCulTour project, central concepts have been translated into a workshop with playable interactions. The serious game is a hybrid role-playing game using a combination of a digital dashboard and back-end, a mobile app (for iOS and Android), and physical intervention cards. Players take the role of regional cultural heritage stakeholders aiming to achieve their goals and needs by creating interventions or supporting someone else's intervention. The game can be contextualised and played in any city or region and is designed to cater 10-15 players. The setup of the game can be tailored to any local situation for which different scenarios can be played through. Once, the setting is defined and player roles are chosen, participants play in rounds and create or select interventions which support their aims. After implementing the intervention, an evaluation and discussion on potential impacts will take place which is supported by a visualisation on the dashboard.

### **Values for sustainable (cultural) tourism development**

- Helps to empathise with other stakeholders through role play
- Helps to collaboratively reflect and decide on interventions needed in the cultural tourism
- Helps to negotiate/create consensus on priorities with limited resources

### **Place of the tool in (several) process models**

The SmartCulTour Game is recommended for all process archetypes at the start of the Develop phase. It is especially useful if stakeholders are somewhat unfamiliar with each other or when some of them are entrenched in their own problems, goals or ideas.



The game forces them out of their normal position to also formulate arguments and ideas from the perspective of other stakeholders. The game benefits from input from participatory system mapping and can be played before or after the dynamic house of quality.

## Preparation

The SmartCulTour game comes with its own facilitator manual and downloadable apps and play cards. Preparing a game session takes some time to set up accounts and pre-select interventions. The game is designed to accommodate 10-15 players in total, with 2 or 3 players per role for the best experience. A game session takes between 2 and 3 hours. We would not recommend playing the game with more than 25 players as the game experience may not be the same for all players due to their engagement.

## Materials needed

### Hardware:

- One Android phone/iPhone (with the SmartCulTour app installed) per stakeholder
- Room setup for (playful) negotiations with 10-15 stakeholders
- Pens and paper
- Beamer/screen

### Online resources (can be downloaded from the Online training aid):

- Facilitator manual, poster, badges and intervention card templates
- Find the SmartCulTour app in the app store



Figure 12: The SmartCulTour Game



## Expected outcomes and next steps

The SmartCulTour Game puts stakeholders in the shoes of other stakeholders. Together they develop and reflect on the first ideas for interventions and scenarios of implementing several interventions. These ideas for interventions and scenarios can serve as input for the Multimethod process flow or Destination design roadmapping.

## Lessons learnt

The SmartCulTour game was played and tested amongst others in the Huesca, Rotterdam and Split Living Labs. Playing the game can be a lot of fun. Sometimes playfulness leads to developing unfeasible or unrealistic ideas. Or to stakeholders playing a caricature of other stakeholders. However, that is not a problem as long as the players learn about each other's perspectives and come to solutions that make them (all) happy. The importance lies in finding common grounds not in emphasising differences.

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## 4.2 Ideating washing machine

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### Purpose and description

In a design process, ideas should be seen more as a starting point within a bigger evolutionary process (Stickdorn, et al., 2018). Ideation is a creative, non-judgmental phase in a design process where participants can enjoy and easily associate with innovation (Highsmith, 2010). The main aim of the ideation phase is to focus more on creativity and innovations than on developing solutions. Roughly, a mindset of creativity can be divided into three phases. First comes ideas from our memories, which we have already experienced, heard, or seen. Second comes the ideas related to logic, and last comes the creative ideas, which can be called innovations. However, the ideation phase is not often that simple to structure. Many of the existing ideation methods don't let creativity increase – or there is not enough time to dive deep into the methods. We often end up with a solution that lacks innovation or novelty. Thus, it is important to have several ideation cycles and methods, where the ideas can generate, mix, recombine, and evolve.



Figure 13: Ideation Washing Machine results, Rotterdam Living Lab

Ideation washing machine is a brainstorming method and primarily focuses on creative thinking. It is a group activity, where everyone's dreams and interventions from local cultural tourism are considered further. It aims to combine three different categories or elements of things and create a new service or product. The method pushes participants to build unique combinations and use their imagination to see how a service or product can work with various elements. These elements can also be metaphors that help deepen an idea to make it more workable. As a method, it is ideal for early phase ideation, when any development limitations are not considered.

Ideation washing machine is ideal for out-of-the-box thinking, where the aim is to create innovations and ideas which are not (yet) existing. The outcomes of the methods might feel unimplementable, but they might have very interesting elements or starting points for new service or product concepts. This tool is ideal to use at the beginning of the second diamond, which is the creative phase in the design process.

### **Values for sustainable (cultural) tourism development**

- Helps to create more innovative ideas based on the cultural tourism interventions
- Supports out-of-the-box thinking for sustainable cultural tourism development

### **Materials needed**

- Pens
- Sticky notes
- White paper sheets: A4 sizes for the ideas, and A5 sizes for the laundry washing balls
- Printed Ideation washing machine templates (can be downloaded from the Online training aid)
- Candies or chocolate for boosting participants to use more visualisation than writing. Reward participants for each visualized concept!



## Preparation

The Ideation washing machine is ideal to be done in a group of four participants. If having four participants, you need to consider four times the following themes/elements. Place three sheets of paper on a table and ask participants to attach the following three topics to each paper.

1. **Interventions:** four interventions from local cultural tourism are needed. These can be selected from, e.g., the Dynamic House of Quality.
2. **Placemaking keywords:** four keywords (one per team member) from the Placemaking method (or similar). Ask the participants individually to think about which place in the neighbourhood is essential to them. How have they imprinted it? Is there a nature connection to childhood, culture, and memories? Participants write down a keyword that describes the place, the meaning, or the sense of the place the most. This action can be done together with the Placemaking method, where the participants can be asked to write down a keyword after introducing their Placemaking videos (see Placemaking method).
3. **Laundry washing balls:** ask participants to think about one activity (e.g., a hobby) or object (e.g., a product) that makes them feel happy or joyful. The participants write it on a piece of paper or sticky note without showing it to others and crunch the paper (this is a wash ball).



Figure 14: Ideation washing machine group work

After this, the teams start their brainstorming, i.e., washing programs. The teams have five minutes to randomly select one intervention, one placemaking keyword, and one laundry washing ball. The three topics are located in a washing machine. The teams start to wonder how these three topics can be combined into one service or product idea. Topics can be large entities or more minor details in an idea, or they can also be used as a metaphor if the content of a laundry wash ball is difficult to use. Teams should be encouraged to be wild with their ideas. The idea can still be a very early draft of the concept. In this method, anything is possible. Each idea is visualized and/or written on a sheet of paper.

Continue the method for four rounds or with other group sizes until all the themes have been covered. The ideas can be presented to each other. If needed vote for the most relevant or promising idea after the exercise. The ideal next step is to use the Multimethod process flow to go in-depth with the draft idea(s) from this method.

### **Expected outcomes and next steps**

The outcomes of the Ideation washing machine might feel unimplementable, but they can have interesting elements, details, or starting points for new service or product concepts. Vote for the best idea and iterate it further by using, e.g., the Multimethod process flow or Customer journey mapping. Revisiting your personas (tourist, resident, entrepreneur, etc.), can also help to reflect on how these would appreciate (modified versions of) the ideas generated.

### **Lessons learnt**

“The tool can help out-of-the-box thinking by bringing together three seemingly unrelated components and challenging people to combine these in an interesting tourism product. Not all combinations might lead to interesting/satisfactory results but with enough input and rounds, there's an opportunity for novelty in ideation.” (Answer in the tools evaluation survey)

## **References**

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## 4.3 Multimethod process flow

Ella Björn – University of Lapland

### **Purpose and description**

The Multimethod process flow is a methodological layering of art-based methods created by Hong Li (Li and Smit, 2021), which is adapted from the 3S – storytelling, senses, and sophistication – the principles of community-based design proposed by Richards et al. (2018). It is designed to help participants formulate ideas for further developing the unique local assets that they identify as culturally interesting ones, employing stories and senses to design a sophisticated experience for cultural tourists. The Multimethod process flow helps to formulate ideas of potential tourism concepts based on local assets. The method can be used to ideate already existing tourism concepts, services, or places further, by involving different stories, senses, and learning aspects for already existing local assets such as cultural practices or places. The method can also help to point out services, that both local people and tourists can benefit from.

The Multimethod process flow as a development tool can be used in different phases and purposes of the design process. It helps to perceive and understand deeper existing services through senses, tangible and intangible assets, narratives, and props to evoke senses and learning experiences. Different cultural probes, such as postcards, maps, journals, and pictures, can be used for collecting inspirational data to stimulate the imagination of local cultural characters and assets (Hanington & Martin, 2012). Here, the personal stories and experiences of stakeholders or visitors can be highlighted. The method can be combined with the Placemaking method, which can be carried out in the first session of the workshop to set up a frame for the Multimethod process flow.

Another possibility to use the tool is to approach and use it with more creative and future-oriented lenses. Future scenarios and trends (see the scenarios made in D2.2. – The future of cultural tourism for urban and regional destinations by Calvi & Moretti, 2020) can be used as background data when ideating future tourism concepts by using The Multimethod process flow. The concept can be tested with different scenarios, which helps to ideate the service/concept suitable for different situations in the future.

## Values for sustainable (cultural) tourism development

- Helps to identify local cultural assets, which can be used in the tourism context to enhance the authenticity and uniqueness of the destination
- Helps to ideate new cultural tourism concepts that consider tourist learning aspect, by doing DIY artwork for example as part of the tourism product, which supports sustainability
- Telling the stories of local culture and traditions helps to build cultural pride and a feeling of togetherness in the community

## Place of the tool in (several) process models

Multimethod process flow can be used in Develop phase of the design process to develop new or already existing tourism concepts further. The Multimethod process flow is recommended especially for archetype 1 and archetype 2 design processes.

### Materials needed:

- Pens
- Sticky notes
- Multimethod process flow template (can be downloaded from the Online training aid)
- Photos/videos brought by the participants

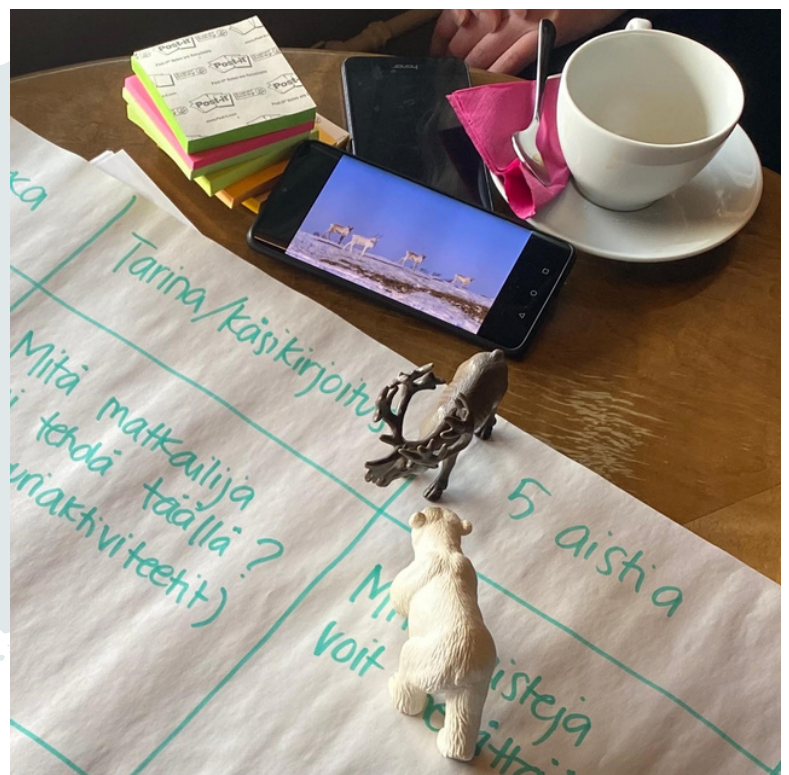


Figure 15: Multimethod process flow, Utsjoki Living Lab

ONLINE TRAINING AID





## Preparation

1. As a pre-task, ask participants to bring photos or videos (see the placemaking method) of cultural assets of the local community which they see the potential for developing sustainable cultural tourism, specifically heritage, local cultural and creative activities, and the everyday cultural practices that they deem of an educative, creative, aesthetic, emotional, or entertaining nature (Matteucci & Von Zumbusch, 2020).
2. Divide participants into small groups, each consisting of three to five participants.
3. Ask participants to first share the pictures or placemaking videos with their group members and choose a local place or tradition with tangible or intangible assets to develop sustainable cultural tourism concepts as a group.
4. Give each group a template, which includes several guiding questions to help participants better understand each step and encourage them to brainstorm in greater depth by providing more open-ended support.
5. The template will walk participants through the design process by asking them to bring the potential place to life via storytelling based on the existing local culture, followed by generating ideas to provide good sensorial experiences at the place for tourists, engaging the senses. Furthermore, it invites participants to brainstorm on the possible learning experience that could be provided by local individuals, groups, or communities who create and transmit living heritage.
6. Encourage participants to present the concepts they have created; playful methods can be employed in this step.

## Expected output and next steps

The multimethod process flow should bring ideas and insights from diverse stakeholders for co-designing sustainable cultural tourism for a specific destination. The suggested next step is to consider which ideas are feasible and can be further developed. Serious play can be used as a rapid prototyping method to test the generated ideas. The ideas can be also tested with potential tourists and users of the service to get valuable feedback.

## Lessons learnt

As reported by Li (Li and Smit, 2021) as findings of the use of this tool, 'The template helped evoke creative inputs to formulate stories and enhance sensorial experiences for tourists, to design a sophisticated experience with which participants explored the potential of sustainable cultural tourism development in Utsjoki and collaboratively generated related ideas. The Placemaking method can be used prior to the Multimethod process flow to set the mindset to personally and culturally important places and traditions in your own destination.'

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## 4.4 Benchmarking and Honeycomb mapping

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### Purpose and description

Benchmarking is a continuous, systematic process of developing and evaluating services, products, and work practices in organizations. As an approach, it helps to identify ‘who is the best?’ and ‘what makes them so successful?’ (Spendolini, 1992; Wöder, 2002). Benchmarking as a process is frequently used in the service design field, and hence, it should be considered as a part of a continuous improvement process of services. Services should never be seen as ready, but constantly evolving. Thus, benchmarking works as an effective process to observe what is happening around us. Also, Koskinen et al. (2011) stated that negative benchmarking cases may teach a lot, arguing “even the best designers and companies fail occasionally, and these failures may be just as informative as the successes” (p. 81). However, to achieve the best results of benchmarking, it is good to know what is the focus of benchmarking. In tourism, the benchmarking can vary from holistic experiences of a trip to a single service moment or smaller touchpoints. Touchpoints are crucial elements required to provide successful service, such as signs, tickets, flyers, uniforms, maps, or even candies or a free water bottle in a hotel room.

Benchmarking and Honeycomb mapping is a tool for understanding, learning, getting inspired, and networking while visiting other locations. The purpose of the tool is to document other locations through the eyes of a visitor or a tourist. It helps the visitor to document the most interesting and educational touchpoints of their journey while also giving valuable information about the visitor’s behaviour and values to the destination managers. Visitors’ views are important for tourism developers when planning quality tourism products and services. Creating such a map provides also an opportunity for the different stakeholders to share the information and engage to work towards shared goals.

Benchmarking can be used while participating in a guided tour or while exploring the destination by yourself. In the SmartCulTour project, six Living Labs did exchange visit learning trips, from where rural-focused Living Labs visited each other, and more urban-focused visited each other. The tool was tested in rural destinations, like Utsjoki, Scheldeland and Huesca regions, and the visiting project partners document the tours with their own smartphones by taking pictures and notes of the visited places. The participants used Polarsteps applications, which helps to track their travel. Through the documentation, visitors could freely document different moments or details, which increased their interest.

After completing the benchmarking trip, the template “Honeycomb mapping” helps to analyse the pictures of the benchmarking and is used to support the wrap-up discussion and reflection. The inspiration for the template has been Peter Morville (2004) and his User Experience Honeycomb. The photos are placed in the centre of the honeycomb, so they remind participants of experiences, moments and details. Six themes (aka honeycomb) are formed around the pictures: sustainability, learning, accessibility, credibility, findability, and memorability. The discussion and analyses of the pictures will be written down in each theme. See the example figure below.



Figure 16: Example Honeycomb mapping, Huesca Living Lab

## Values for sustainable (cultural) tourism development

- Helps to understand values, approaches, challenges and opportunities in the development of sustainable cultural tourism in other destinations
- Gives an opportunity to learn good practices from sustainable cultural tourism development in other countries
- Gives an opportunity for networking with other stakeholders and professionals in the tourism field

## Place of the tool in (several) process models

Benchmarking Journey Mapping can be ideally used in the Discover phase of the design process when identification and clarification of visitors' views are used as a basis of sustainable cultural tourism development. Benchmarking Journey Mapping is recommended for archetype 1 and archetype 2 design processes.

## Materials needed

- Pens
- Post-its
- Printed pictures or you can project the journeys/pictures on a screen
- Honeycomb template (can be downloaded from the Online training aid)



## Preparation & facilitation

### Before the workshop

1. The PolarSteps app or similar type of travel track application can be used for documenting the journey through pictures, videos and/or descriptive texts. The participants take pictures of the places or elements, they find sustainable, accessible, memorable, findable, or creditable/authentic. The experience itself can be examined as a whole, and considered if there were any feelings or senses relating to making the experience more memorable.
2. After the tour, the participants share their pictures with the facilitator. The facilitator produces a collage of pictures.
3. Organise a workshop for the discussion and prepare the recommended collage of the pictures. If you organise an online workshop, you can use online whiteboards, such as Miro (Miro.com) or Mural (Mural.com), for your pictures and templates. For the on-site workshop, you can either print the pictures or project the journeys on the screen.
4. For the on-site workshop print the Honeycomb mapping tool templates (6 pages in A3 size). The template has six themes for analysing the pictures.

### In the workshop

5. It's time to discuss and reflect on the benchmarking experiences through the Honeycomb mapping tool. First, give some time for the participants to go through the pictures and memorialise the trip.

6. Focus on one location at a time. Use the six different themes in the Honeycomb map, which helps participants to think about their experiences in different ways. As a facilitator, you can decide whether you like to go through the six themes together or give some time for the participants to first fill in the factors individually. Write down all the comments so that, e.g., the DMO of the location can use the data for their own development purposes. Through the template, the benchmarking experiences will be discovered through six factors:

- **Sustainability:** How was sustainability seen in the location? Can you identify some positive and/or negative factors that made you think this way?
- **Learning:** What did you learn during a visit? It can be, e.g., geographical-related, cultural heritage-related, or history-related learning.
- **Accessibility:** How was accessibility reflected in the services and/or environment? How have disabled people been taken into account in these? How accessible were digital services, for example?
- **Credibility:** Was it real or fake? How well were you part of the local stories? Did you feel safe? Highlight some of the feelings which affected your credibility in any sense.
- **Findability:** How did the guidance work? Are the services visible and known to visitors? How easily did you find the services you were looking for?
- **Memorability:** What memories or experiences have you discussed in the destination after your trip with your colleagues, family, or friends? Which were your most unforgettable experiences during the visit? Where would be potential?

### Expected output & results

The expected output of the method is shared ideas and new knowledge. Ideally, the participants learn something new and get inspired. The ideas can vary between the participants, and it is interesting to see which aspects evoked their interest in the destination. The method can be used concurrently with customer journey mapping to go deeper into visitors' views and perceptions of the destination.

The ideal next step is to utilize the material along with the following methods. For example, when ideating and implementing new service concepts, it is good to return to the findings of the honeycomb. Here we can examine, for example, whether the accessibility or findability of the service is further improved. Or determine how and what visitors learn about the destination during their visit, through new or other media? Does the new service support the area's sustainable tourism ambitions?

## Lessons learnt

Benchmarking journey mapping can be also used for the local stakeholders to gather their insights into the services and places of the destination, they find accessible, sustainable, and so on, to compare the local and tourists' viewpoints. This is crucial when developing sustainable solutions, that fit well for locals as well.

## References

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## 4.5 Destination Design Roadmapping

Ko Koens, Bert Smit & Frans Melissen – Breda University of Applied Sciences

### **Purpose and description**

The goal of Destination design roadmapping is to allow stakeholders in a destination to make conscious choices with regards to the development of the types of experiences and/or supporting facilities (e.g. hotels, infrastructure) or other interventions (e.g. communication campaigns) for different groups of visitors. It can be used to facilitate a discussion with regards to the desirability of individual experiences, but it also can help provide clarity with regards to which developments can have an immediate impact and which ones would work better at a later point in time (e.g. because they benefit from newly developed infrastructure). Finally, it supports a discussion on taking ownership for activities and interventions needed for sustainable cultural tourism development.

It does all of this by asking stakeholders to discuss and develop a timeline of possible experiences, facilities and/or interventions. The experiences and interventions may be provided outright, but it also works well to use the 'Ideation Washing Machine', which can also be found in this toolkit, for their development.

While it is useful to have tools to analyse and reflect on tourism development and its impacts, as well as tools to design and develop experiences and other interventions, insights on this matter do not address issues related to ownership, timeframes and timelines. However, these are key issues when it comes to moving from ideas to implementation. Destination Design Roadmapping is a tool that is meant to facilitate discussions on this matter, which can be confronting and difficult. It seeks to provide a framework to review different types of experiences and interventions, and their interdependencies through discussions of key stakeholders, including residents or other local city users.

### **Values for sustainable (cultural) tourism development**

- Allows stakeholders to make conscious choices with regards to the development of tourism experiences and supporting facilities and infrastructure
- Stimulates discussions on who can take ownership to instigate tourism interventions
- Helps to think about a timeline to develop tourism interventions, which can be initiated easily at short notice, and which require more time, resources and/or additional supporting facilities and infrastructure



## Place of the tool in (several) process models, prerequisites and follow up

Destination design roadmapping is recommended for type 2 and type 3 design processes. It is normally placed at the latter end of the design process once ideas have been generated and the emphasis shifts to implementation and identification and clarification of stakeholder roles to start the development of experiences and interventions. It is possible to create a Destination Design Roadmap in an earlier phase of the design process, to provide information on desired directions and get an overview of different stakeholders who may take action/ownerships. Please keep in mind that the roadmap can change over time as new developments take place. Make sure that stakeholders know that their roadmap might not be executed the way they planned it together.

To create clarity at the start of a session, it can be very useful to provide an overview of the results of the “Participatory systems mapping” tool, Dynamic House of Quality and Ideation washing machine. The information that stems from this exercise provides an excellent background for stakeholders to think about a destination, its current offerings and the needs that may exist. In addition, and as mentioned previously the method can be combined with the “Ideation Washing Machine” if there is a need for ‘fresh’ and different ideas.

### Materials needed

- Roadmap template (can be uploaded from the Online training aid)
- Roll of paper to create a timeline
- A5/A4 pieces of paper for different interventions and infrastructure, Post-it notes to discuss ownership and target groups and pens
- Sweeties or another treat to stimulate groups in their workflow



### Preparation & facilitation

A Destination Design Workshop is meant to be held in person with a minimum of 10 and a maximum of around 25 stakeholders. Stakeholders may be first asked to come up with a set of potential experiences and interventions, or these may be provided for them. The total number of experiences/interventions should be at least 10 and no more than 20 (any more will slow the process down too much).

Stakeholders are divided up in groups of 4-6, with care taken that all groups have stakeholders with different perspectives. Once in groups, stakeholders are asked first to discuss shortly the different experiences/interventions to get a joint understanding of what they entail. This process normally should take no more than 15 minutes.

The next step is for stakeholders to create their timeline (timeline templates should be prepared beforehand). The specific number of years of the timeline depends on the case at hand. It can be related to a (municipal) governing period (e.g. 4-5 years), or take a longer perspective (e.g. 10 years) to accommodate for more structural interventions. Stakeholders are asked to place the experiences/interventions on the timeline, based on what they expect to be the most desirable and realistic timeline. It may, for example, be that certain experiences require larger-scale investments that are not available yet, or that they can only be a success when other experiences are in place and/or visitor numbers have risen somewhat. Such experiences/interventions will then be placed later on the timeline. The process of putting places on a timeline can easily take 30 -45 minutes. If certain groups are much quicker than others, it is possible to ask which stakeholders the different experiences/interventions serve. It may be, for example, that all initial experiences are all aimed at visitors, whilst excluding local stakeholders, which may lower their willingness to engage more long-term.

After about 30 minutes it is recommended for the facilitator to ask stakeholders to look at their timeline and think about ownership – who needs to be involved to make the experiences/interventions a success and which stakeholder(s) can be expected to take ownership. Stakeholders are asked to write this down on post-its next to the experiences/interventions. They are requested to be as specific as possible (with specific names of organisations, or, if possible, even names of specific persons). Based on this information, it is possible that timelines need to be restructured (e.g. if ownership is clear for one experience/intervention, it is likely that this can be put in motion sooner than others, where this is not the case). This process takes around 20-30 minutes.

Next, the participants are asked to (shortly) present their timelines to each other. Other groups are encouraged to ask questions, while the facilitator compares and contrasts the roadmaps and also enquires about the timelines and ownership. Based on the presentations, a clearer picture of different perspectives is gained, whilst there is also more clarity with regards to organisations and persons who need to be involved or can take ownership. This discussion can take 30 to 40 minutes.

the last step (depending on time) is to ask all stakeholders to create one common roadmap, in which they combine their ideas and the stakeholders involved. These can be rather chaotic discussions and facilitators are suggested to carefully structure these debates, as people may have very different ideas, particularly when it comes to who is involved in who needs to take ownership.



*Figure 17: Destination Design Roadmapping, Rotterdam Living Lab*

## Lessons learnt

In the SmartCulTour project, Design Roadmapping was used in the Rotterdam living lab, in combination with the Ideation washing machine. It proved a useful tool to help stakeholders think about how to put into practice a variety of experiences and interventions. It worked well to develop roadmaps in groups of 4-6 stakeholders, as this allowed for an in-depth discussion with contributions from all participants. When groups had advanced with their roadmap, it proved useful to ask which stakeholders could and should take ownership to set in motion the required activities and how this could be stimulated. With groups that finished quickly, it was possible to go more in-depth by asking about which groups of visitors or residents would benefit from which activities.

It was striking that the different timelines that different groups developed were relatively similar, even when their ideas on how to implement them would be different. In addition, this tool really highlighted the importance of ownership for taking up new ideas or developing experiences or interventions.

While it was necessary to manage the expectations of stakeholders from the local community, Destination Design Roadmapping did help to clarify the time frame to develop experiences and the different timelines of different stakeholders (i.e. small businesses and industries can move faster than governments). It was challenging though to get policy officers and DMO representatives to take half a day to join the workshop, even when they enjoyed the exercise and saw its value. In addition, while the tool is very useful to highlight the importance of taking ownership, the design roadmap is not intended to assign ownership to a certain stakeholder.

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## 4.6 Strategic roadmap for cultural tourism change

Mira Alhonsuo & Ella Björn – University of Lapland

### **Purpose and description**

The continuously changing operational environment underlines the importance of strategic planning (Tribe, 2016). Strategic management at the community level needs to be flexible enough to meet the community's wishes but leave enough room for meeting changing forces (Murphy & Murphy, 2004) and adjusting the future changes. The strategic roadmap aims to map the future strategic directions of cultural tourism change by prioritizing the order of implementation of an intervention and working as an action plan towards the set goals of sustainable tourism initiatives and interventions. The strategic roadmap can focus on new initiatives or interventions, or it can help to reinforce already existing ones. The strategic roadmap combines the strategy with implementation plans by describing the order of each phase in which these goals and plans should be realised (Benthien, n.d). The timeline of the Strategy roadmap is usually set for a few years ahead. For instance, it specifies that if the goal is to further develop cultural tourism, interventions with respect to accessibility and capacity building need to be addressed first before interventions in marketing can be successful.

A strategy roadmap starts with setting a shared vision, mission, and goals for tourism development. The vision includes signals of what an entity would like to become. Whereas, mission sets out in concrete terms, what an entity wants to achieve. Missions can be categorized whether they are aiming for profit maximisation, tempered profit maximization, indirect profit maximization or for social and other aims. The governance of the strategy implementation is crucial since it sets the rules for how an entity is directed. (Tribe, 2016.) The strategy helps also to pull different actors and stakeholders together (Tribe, 2016), which is important in tourism destinations. The strategic roadmap helps to understand the role of different implementation plans in the bigger picture of the region's tourism development strategy. With the help of well-described initiatives and implementation plans, the strategy can be better achieved in the planned timeframe, and it helps the local stakeholders to vision the future outcomes, missions and concrete steps in the process.

The strategic roadmap often includes outcomes of a SWOT analysis of the destination to better understand tourism in the region. The strategic roadmap can also work well for a selected intervention by helping to set future steps for implementing an intervention. The evaluation and control phases should be well-planned for the intervention to meet the planned measurable goals and missions.

## Values for sustainable (cultural) tourism development

- Helps to identify the concrete future steps and actions towards sustainable tourism goals in the region
- Helps to identify resources (people, money, skills, etc.) needed in the process
- Helps to see the possible outcomes of different implementation plans as part of the bigger tourism strategy of the region

## Materials needed

- Pens
- Post-its
- Printed template for the Strategic roadmap for cultural tourism change in A3 size or bigger (can be uploaded from the Online training aid)



## Preparation & facilitation

1. Print the strategy roadmap for cultural tourism change templates. Recommended in A3 sizes.
2. Start with your group by asking why you are doing the strategy roadmap. Set your mission and your team strengths in developing your destination. Here, use the pre-work 1 template.
3. As a group, choose and set an intervention based on the mission. The strategy roadmap is done for the chosen intervention. For this task, use the pre-work 2 template.
4. Consider what you need to do to implement the intervention at three different stages: short-term, mid-term, and long-term. This helps you to split the development into smaller parts and test different ideas for cultural tourism development. Go through the topics indicated in the templates. Remember that the first stage is always the easiest and most realistic to fill – and stages 2 and 3 are plans for the future. Stages 2 and 3 will be clarified later during the planning process and based on the direction of the development of an intervention.
5. Plan the timeline for the actions, milestones and mid-term meetings (or long-term meetings if you are in the mid-term phase). It is important to collect feedback from the stakeholders involved to evaluate and control the process.
6. In the final point, discuss with your team if the intervention has any links to policy development. If yes, write them down in the “policy recommendations” section. These issues are then considered if the policy round table actions.

## Expected output and next steps

The expected output is a clear visualized action plan, which is easy for different stakeholders to follow. The tool helps to identify tourism strategies, policies, products and service needs and to create concrete steps for policy making in the tourism sector. The suggested next step is to plan a meeting with the working group and set the dates for the mid-term catch-up meetings in order to proceed in time. At the policy level, the Strategic roadmap for cultural tourism change is the material for Policy round tables.

## Lessons learnt

Naming the governance for the strategy work is essential when planning the strategic goals for the destination. Future scenarios and trends (see the scenarios made in D2.2. – The future of cultural tourism for urban and regional destinations by Calvi & Moretti, 2020) can be used as background data for when planning the timeline for the actions and goals.

## References

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Tribe, J. (2016). *Strategy for tourism*. Goodfellow Publishers Ltd.

## 4.7 Policy round tables for cultural tourism change

Satu Miettinen & Mira Alhonsuo – University of Lapland

### **Purpose and description**

The continuous challenges with policy decisions are that they often can be too abstract, distanced and removed from marginalised communities (Sarantou et al., 2021). The policy round table focusing on cultural tourism introduces the cultural tourism development interventions and proposed policy recommendations for the wider audience. It means that the involved stakeholders for the policy round table are from the local, regional and national levels. The aim is to share knowledge and policy recommendations (as a draft) that can be discussed, evaluated, and developed further to fit better for cultural policy development, and thus, aim for more concrete actions and implementations.

Before the policy round table can take place, several activities need to get done. As a recommendation, we suggest that the collaborative sustainable cultural development work has been started from the grassroots level, where communities and regions have a place and time to indicate different needs, challenges, and opportunities based on local cultural tourism. These levels are archetype 1 (process model for developing destinations: a solution-focused approach) and archetype 2 (cultural tourism development as a means to an end: a priority setting and solution-focused approach). These are groundworks for mutual understanding and an essential phase from where we aim for sustainable interventions. When the interventions have been drafted, we can move on to the wider context. It means the national level discussions and actions when we aim to strengthen the interventions to meet the needs of stakeholders more broadly. In this toolkit, the national level is referred to as archetype 3 (balancing stakeholder needs in complex destinations: a problem analysis, priority setting, and solution-focused approach).

The starting point for the Policy round table is to do the Strategic roadmap for cultural tourism change and/or Destination design roadmap. The roadmap helps not only to identify different interventions and their action phases but also to understand the objectives and needs and suggest recommendations. In other words, the Strategic roadmap gives frames for the interventions. The roadmap is the key to bringing in this phase when the policy recommendations are discussed throughout the national or international context. While preparing the policy round tables, you need to define approximately four policy recommendations. These are constructed from literature, research data, and the roadmap tool(s) - and together these form a draft policy white paper. Write your recommendations short and clear, so they are understandable.



Highlights are the needs and impacts of each recommendation. Share the draft policy white paper as attached material together with the invitation, so all participants have enough time to read them before their participation.

The inspiration for the Policy round table has been the Acting on the Margins: Arts as Social Sculpture project (AMASS, <https://amassproject.weebly.com/>). Through their many experimentations and implementation of practical and overlapping arts and action-based initiatives, members of the AMASS consortium compiled policy road maps and formed the basis for identifying four key needs and recommendations for art-based policymaking in Europe (Sol, et al. 2022). Based on these four key needs with corresponding recommendations, an online policy round table was organized in February 2022.

In a nutshell, the policy round table fosters dialogue on sustainable tourism and acts as an open network to support and inspire tourism interventions. It can offer themes, e.g. sustainability or cultural development, which significance in tourism policy is cross-border and future-oriented. As an outcome of the policy round tables, a white paper for sustainable (cultural) tourism development will be created.

### **Values for sustainable (cultural) tourism development**

- Foster dialogue on selected topics (e.g., sustainability, cultural development) tourism
- Acts as an open network to support and inspire the tourism interventions
- Aims for cross-border and future-oriented development in archetype 3

### **Place of the tool in (several) process models**

The Policy round table is recommended as a tool for the Delivering phase in archetype 2 & 3 process models, as it is a way to test, evaluate and improve policy prototypes with relevant stakeholders.

## **References**

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Sol, S. L., Kárpáti, A., Sarantou, M., Gutiérrez Novoa, C., & Remotti, S. (2022). AMASS Policy White Paper: Suggestions for Stakeholders and Policymakers based on the Findings of the AMASS Project. Zenodo OpenAire, 1-39. <https://doi.org/10.5281/zenodo.6596502>

# 05 Working with Living Labs: a reflection

## 5.1 Six SmartCulTour Living Labs: Challenges, lessons learnt and recommendations for future action

Costanza Fidelbo & Matteo Rosati – UNESCO Regional Bureau for Science and Culture in Europe

As leader of Work Package 6 on “Sustainable cultural tourism laboratories”, UNESCO coordinates the six SmartCulTour Living Labs, namely the Rotterdam Metropolitan Region (Netherlands), the Scheldeland Region in Flanders (Belgium), the Utsjoki Municipality in Lapland (Finland), the Huesca Province (Spain), the City of Split metropolitan area (Croatia), and the City of Vicenza (Italy).

### Sustainable Cultural Tourism Laboratories - Living Labs

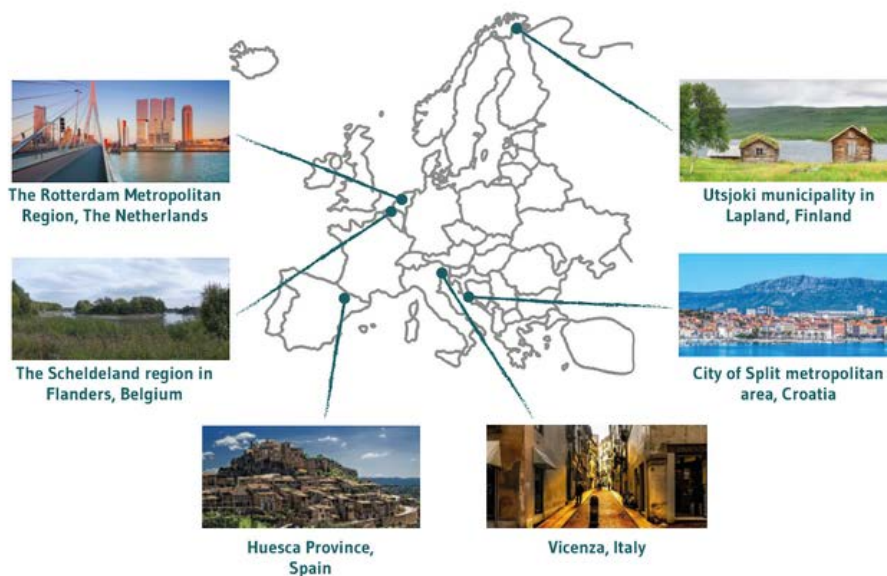


Figure 18: Map of Living Labs Locations

The selection of the six (cultural tourism) destinations was aimed at ensuring different geographical and typological coverage, mainly consisting in three destinations having a strong urban / city-based identity, while the other three being located in broader rural contexts. Such intrinsic differences, complemented with the project’s overall needs-driven and context-specific approach, urged a centralized coordination and continued guidance to ensure, as far as possible, that the six Living Labs (LLs) delivered the agreed tasks in a consistent manner, while adapting the tools and methods developed within the project to their specific needs.

This role was chiefly performed by UNESCO, supporting the LLs since their establishment and throughout their lifecycle in the development of their respective workplans and operational functions, including through tailored capacity-building actions, as well as in the identification of meaningful activities, methodologies, and interventions to be implemented in each of them. In particular, UNESCO facilitated the coordination of activities in the six Living Labs by improving cooperation, co-creation and co-decision making between relevant stakeholders to support strategic planning, policy development and the identification of interventions towards more sustainable forms of cultural tourism. This task was particularly important as the Living Labs are the cornerstone of the SmartCulTour project, linking the theoretical with the practical and empirical. The success of the project largely depended on the capacity of the Labs to make the best use of the SmartCulTour tools, while testing and trialling them and thereby contributing to their amelioration and refinement in a two-way process.

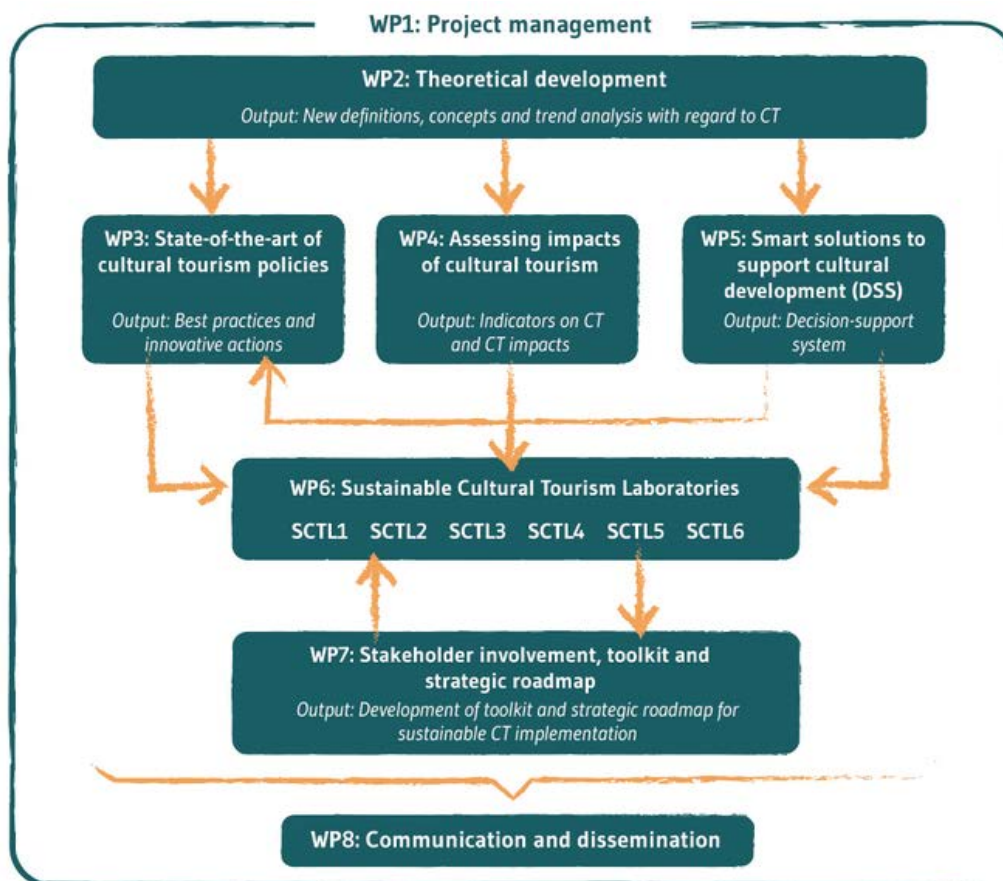


Figure 19: SmartCulTour Work Packages

In addition to their characteristic as open laboratories, the Living Labs are living entities by their very essence and participating stakeholders may vary according to the topics and objectives of each specific meeting. Also, the goals of the Labs tend to evolve throughout the project's lifecycle, as a new awareness may arise along with newly discovered priorities.

Such dynamic nature also implied the necessity to balance the comparability of results across Living Labs on the one hand with the high degree of flexibility necessary to adapt to the specific circumstances on the other. From a managerial point of view, this was one of the main challenges, as standard approaches could not meet the different contexts' needs, and therefore place-based solutions had to be identified and developed on a case by case basis.



Figure 20: Graphical representation of SmartCulTour Living Labs

One of the main tools that the Labs' coordinator resorted to is bilateral consultations with Lab Managers, as well as with key Labs' stakeholders if and when relevant. This approach allowed not only to tailor the way forward to each specific context, but also to ensure the endorsement of selected activities by all stakeholders leveraging local ownership. This was particularly relevant vis à vis participants from the private sector, whose continued engagement in the LLs was highly dependent on their buy-in (as a H2020 Research and Innovation project, SmartCulTour was not equipped with funds to reimburse participants' time efforts; hence, their involvement was completely voluntary-based). In this light, work under WP6 was very closely linked with WP7's activities and objectives, especially with regard to the production of art-based tools and service-design methods seeking to maximize stakeholders' co-design and engagement.

The issue of stakeholders' engagement and active participation was especially sensitive in the context of the Covid-19 pandemic. The Living Labs kicked-off starting from February/March 2021, in a period in which restrictive sanitary measures were still in place in most European countries, therefore preventing Lab Managers from organizing in-presence meetings. The difficulty to meet in person led to partial delays in the development and implementation of some activities. In response, hybrid and/or virtual meetings were resorted to, also thanks to the development of online tailored-tools that resulted to be effective and hence potentially fit for purpose even in a future non-Covid-19 context.

UNESCO guided Lab Managers in the inception and establishment process of the Living Labs, notably by organizing a Preparatory workshop for the inception meetings (4 February 2021, online), providing advice and presenting practical tools, as well as developing supporting materials for their organization (template invitation, draft agenda, general PPT of the SmartCulTour project, etc.) and for communication and outreach purposes. From a more strategic point of view, the drafting of Standard Terms of Reference (ToR) for the Living Labs (D6.6) provided the general framework upon which individual LLs have developed specific ToR through wider stakeholder consultations and engagement.

The definition of Standard ToR for the SmartCulTour Living Labs was intended to ensure consistency in the overall approach, LLs' establishment and operational modalities, implementation and evaluation methodology(ies), thus making the different LLs' results measurable and comparable among them. In addition, the standard ToR provided guidance to harmonize - to the widest extent possible - the composition, number and balance of participants, typologies of activities, data gathering, etc., setting a common strategic direction for WP6.

Drawing on the Standard ToR, each Living Lab developed its own Specific Terms of Reference (D6.1), based on a template produced by UNESCO in close consultation with all involved Consortium partners.

The information contained in the Specific ToR stem from the outcomes of the Labs' pre-inception and inception phases, including a context analysis, a preliminary and participatory assessment of needs and priorities, and a scenario planning exercise. In addition, the Specific ToR provide data on the typologies and number of participants to the LLs, their functions and scope, as well as a work plan for their activities in support of sustainable cultural tourism (SCT) development. The Specific ToR have guided the LLs' work, offering a common ground and understanding of their expected outputs and core activities to both internal and external partners. Due to their abovementioned living nature, the Labs have adjusted their trajectory throughout the project's implementation, based also on the experience gained and relevant findings, which will be presented in the Final report (D6.5).

Coordination and harmonization among the 6 LLs was further ensured through the organization of monthly online meetings attended by Lab Managers and Consortium partners aiming to discuss the state of advancement of the six LLs, ensure coordination among them and with other WPs, and provide strategic direction and guidance on the follow-up. Such meetings were also key to exchanging experiences among the Labs, leading to the creation of an expert network on the management of SCTL, mainstreaming best practices and critically analysing less successful ones. In addition, two main monitoring mechanisms were set up to support reporting on the LLs' activities and implemented tools and methodologies, i.e. a template Power Point presentation, to be updated on a monthly basis and presented at the all-LLs meeting, and a form for reporting on each session of the LLs, to be shared with the Labs' coordinator for timely update.

Given the interdependence between WP6 and WP7, UNESCO supported the organization of bilateral meetings between WP7 leaders and Lab Managers in order to identify the most suitable service design and art-based methods to be used in each Lab, seeking synergies and overall consistency between the LLs' work plans and the WP7 toolkit. In addition, the participation of UNESCO in bi-weekly meetings with WP7 partners guaranteed smooth coordination and joint planning between the tools and methods produced within WP7 and the LLs. The transfer of knowledge from WP7 to Lab Managers was also ensured through the organization of a Training of Trainers on WP7 tools and methods, which took place from 16 to 18 March 2022, hosted by the Huesca LL.



Figure 21: Training of trainers in Huesca, Spain

Stemming from the lessons learnt in the context of the SmartCulTour project, the following recommendations can be formulated for researchers and practitioners planning to establish Living Labs mainly in the context of - but not limited to - a sustainable cultural tourism-related multi-partner project:

- **Appoint a local Lab Manager**, i.e. a local institution (university, research centre, DMO, etc.) to ensure the day-to-day management of the Living Lab. Local partners have a deeper understanding of local dynamics, and normally can already count on a well-established partners' network, which facilitates the setup of the Lab spanning identification of potential participants, taking contacts with them, selecting a venue, etc. Also, local institutions may already be aware of existing instances and potential clashes within the local community, thereby being prone to a conflict-sensitive approach and more attentively contributing to the preliminary setting of the LLs' overall objectives.
- **Work in local languages** and reduce to the minimum the use of English. Although this is highly country- and context-dependent (with some SmartCulTour LLs facing more serious language barriers than others), working in local languages is more comfortable for the stakeholders, eases communication and puts everyone on an equal footing, creating conditions for more productive dynamics and contributing to an horizontal sharing of decision power among participants.
- Whenever existing, **frame the LL into already existing local initiatives / structures**, so as to avoid duplication, develop synergies and ensure a more effective and efficient action. However, a careful assessment is suggested vis à vis the objectives of such pre-existing entities, and notably whether open participatory processes are envisaged and all interested stakeholders are available to join. Relying on already existing networks can be pivotal for ensuring long-term sustainability of the Living Lab, which also maximizes the project's impact in the long run.
- **Create buy-in for participating stakeholders** in order to boost their commitment and active engagement. This is especially true for civil society representatives and private stakeholders, who tend to prioritize their own interests and businesses over LL's activities if they do not perceive a clear benefit in participating. Budget allowing, possibilities should be explored to reimburse expenses for participants in the LL, as this may contribute to increasing their overall level of availability and engagement.

- **Ensure enough flexibility in your planning and limit the use of standardized solutions** to accommodate local needs and desires, as well as to respect the living essence of the Labs and the ongoing nature of the co-designing process. In particular, in the case of projects based on tailored, objective-driven and context-specific approaches, take into account that your envisaged course of action may significantly change if it happens not to be in line with local stakeholders' wishes. Do not commit on behalf of the Lab prior to having consulted local stakeholders.
- **Plan in due advance** to ensure that eventual delays on the local side do not impair the overall project's timeline. Beware that the schedule of local processes, including institutional / official decision making processes, might be not aligned with that of the project, requiring to strike a balance.
- **The Project document is not exact science:** normally, project proposals tend to be very theoretical and not to reflect the actual situation on the ground, given an inevitable lack of accurate data and information at the proposal drafting stage, combined with lengthy selection processes and the evolution of the circumstances. Due to their living nature, this aspect can affect Labs more than any other activity of the project, so leave a margin of maneuver and ensure adjustment mechanisms for continuous improvement to review the initial strategy and plans as need be, based on feedback from monitoring.
- **Set up an effective and efficient monitoring mechanism**, including regular meetings (the frequency can be agreed upon at the beginning of the project), template materials for reporting, etc., to facilitate the centralized management of the LL(s), while ensuring that all actors are on the same page.
- **Ensure a clear division of roles and responsibilities among the partners**, and especially between the Lab Managers and the leaders of other WP planning to test their tools or to deliver specific activities in the Labs. Ensure also that such division of tasks be appropriately reflected in the project's budget, and that each partner owns the needed resources to deliver the agreed programme.
- **Manage expectations** and do not commit if the availability of resources, including financial and human resources, as well as time, has not been attentively considered and assessed in advance. This will help avoid the risk of losing the trust of local stakeholders and, as consequence, impairing their sense of ownership towards the project and its objectives.
- Prior to the project's end, **provide participants with a roadmap / plan of action for the future**, in order to help them translate the ideas emerged in the context of the Lab into concrete results. In case the realization of such ideas requires some funding which cannot be provided in the context of the project, ensure that the roadmap includes a business plan for its future, potential financing.



## 5.2 A deeper insight in some of the SmartCulTour Living Labs

Astrid Dickinger & Jennifer Von Zumbusch – Modul University Vienna

### Utsjoki Living Lab

The Utsjoki living lab is a community-scaled living lab that focuses on enhancing sustainable tourism in Utsjoki. Moreover, Utsjoki's living lab is special in its way, as it is the only living lab within the Smartcultour project that involves the voice of the indigenous population. The living lab emphasizes a bottom-up approach involving multiple local stakeholders in the co-creation process and initiated through the SmartCulTour project call. In total, seven living lab workshops are hosted in the hybrid format. Due to the physical distances between researchers and stakeholders, the living lab manager decided to offer workshops in a hybrid format, allowing maximum flexibility for stakeholders to join the meeting either on-site or online. A new living lab location is chosen every time to ensure an equal opportunity for different stakeholders to participate in the meetings in person. The living lab is composed of a variety of stakeholders, all holding different yet important roles. Representatives from the municipality of Utsjoki, Sámi parliament, research institutes, local entrepreneurs, as well as indigenous reindeer herders are involved to discuss challenges, as well as come up with concrete interventions to improve the sustainable tourism of Utsjoki.

The topic of each workshop is designed to fit the theme that was last discussed in the previous meeting, to capture a deeper insight into the challenges, and to find potential solutions to the current issues. Stakeholders are also given a chance to vote for what is needed to be discussed in these workshops. Apart from constructive debates and discussions, the interactive workshops utilize different art-based tools to brainstorm challenges and explore possible place-based solutions that suit the living lab context. The Utsjoki living lab follows the double diamond model structure to plan different art-based activities to increase engagement and stimulate the thinking process of the stakeholders in these workshops. Tools such as opportunity tree, placemaking videos, personas, multi-process flow, customer journey mapping and role play are used throughout different workshops and have shown great success. Through the above tools, four final interventions are set for Utsjoki and the main theme of the interventions revolves around the themes of nature conservation and tourists' education. The four interventions are listed below:

1. "Traces in Utsjoki": it is a playful way to document different kinds of traces in nature and increase the awareness of the littering problem in Utsjoki's nature.
2. "Trace in Utsjoki Gallery": an open source website that allows users to download pictures from different traces and findings from nature. The goal is to spark discussion of which traces are generally accepted and which should belong to the nature.

3. Educational posters and stickers: distributed in different tourist hotspots to educate tourists on how to behave in Utsjoki's nature.
4. Placemaking video of Utsjoki: a film about Utsjoki and the beauty of the Utsjoki nature.

One of the main reasons Utsjoki living lab can come up with concrete interventions has to do with the support and involvement of the municipality of Utsjoki, as the municipality of Utsjoki expected the outcome would be able to benefit the local tourism entrepreneurs, as well as the residents.

Although the Utsjoki living lab successfully came up with and has partially implemented some of the interventions, the living lab faces some challenges. Firstly, the utilisation of Sámi culture in tourism may have negative impacts on the local communication due the history of misuse and misrepresentation of Sámi culture in tourism industry. Secondly, although fifty percent of the Utsjoki population is indigenous, the Sámi culture is underrepresented. In the end, only one stakeholder who participated in the Utsjoki living lab has Sámi background. Moreover, the hybrid format living lab sessions evidently impeded the flow of the discussion, as a moderator must be involved to summarize the discussion alternately for both the online and on-site groups. Lastly, the physical distance between researchers and the local stakeholders hindered the participation rate of the living lab, as well as the progress of the final intervention implementation.

Despite the challenges, the Utsjoki living lab not only has successfully come up with four concrete and realistic interventions to promote sustainable tourism for the area, but it has also created a possible platform for stakeholders to reflect and discuss about Utsjoki's sustainable tourism challenges and future directions. Furthermore, the Utsjoki living lab has also provided the opportunity for local stakeholders to create stronger bonds and connections among each other that could foster future tourism corporations.



Figure 22: Utsjoki, Finland

## Rotterdam Living Labs

Rotterdam, consists of two community-scaled living labs, focused on further developing, promoting and attracting tourists to visit these two neighbourhoods. Rotterdam is the only location within the SmartCulTour project that organizes two living labs involving two different neighbourhoods, namely the district of Hoek of Holland and the district of Bospolder-Tussendijken. Both neighbourhoods' living labs emphasize a bottom-up approach involving multiple stakeholders, especially including local residents and entrepreneurs in the co-creation process. Rotterdam, also a special case within the SmartCulTour project, has an existing living lab established called the "Living Lab of Rotterdam" prior to the SmartCulTour project. Thus, the existing living lab is able to provide Hoek of Holland and Bospolder-Tussendijken living labs a competitive edge, as both neighbourhoods are able to utilize the synergy of the existing stakeholder's network and have an actual physical space dedicated to the living lab. In the first living lab meeting, Rotterdam stakeholders decided to focus on developing the southern part of the city, and therefore, the two neighbourhoods, namely the district of Hoek of Holland and the district of Bospolder-Tussendijken are chosen to be included in the project.

These two neighbourhoods are labelled as up-and-coming districts, each with its unique characteristics and tourism potential. In total, six living lab workshops are hosted in a mixed format, consisting of online and on-site meetings. These living lab workshops are held in the respective neighbourhoods to maximize the participation rate of the local stakeholders. Representatives from the municipalities, DMOs, entrepreneurs and local inhabitants are actively involved in the two neighbourhoods' living lab to discuss current issues, challenges and future opportunities. To ensure the themes of the workshop are relevant, the living lab manager and their team plan each workshop according to the recent topic discussed in the previous meeting. Different art-based tools are used during the workshops to increase stakeholder engagement, as well as to stimulate fruitful discussions. Art-based tools such as the SmartCulTour Game, System Mapping, Visitor Flow Mapping, Personas, House of Quality, Ideation Washing Machine and Destination Design Roadmapping are utilized to aid the process of intervention creation.

Through utilizing the above art-based tools, both Hoek of Holland and Bospolder-Tussendijken living lab can come up with ten place-based potential interventions to improve the tourism offerings and the attractiveness of their neighbourhood. The final intervention of the SmartCulTour Rotterdam living lab is to create a report to present to the municipality of Rotterdam and other stakeholders involved in the development of the concerned areas. The report will serve as a proposal, including recommended interventions created by the two neighbourhoods' living lab, that will serve to guide and uphold the sustainable development of both neighbourhoods respectively.

The SmartCulTour Rotterdam living labs face different challenges that ultimately lead to the inability of carrying out concrete interventions in real life. First, both neighbourhoods' living labs have a hard time retaining steady stakeholder representatives. Most of the stakeholders, especially entrepreneurs and local residents attended the workshops on an impromptu basis and are not willing to commit to attending multiple workshops. Thus, the potential interventions suggested have resulted in more of a top-down than a bottom-up approach. Moreover, the general attitude of the participants is more passive and is highly reliant on the living lab organizers to take the lead and provide guidance during the whole process. Furthermore, due to both financial and political constraints, the municipalities of the two neighbourhoods, as well as other important stakeholders are not willing to take on more responsibility to ensure that the potential interventions would be developed further. All of these challenges above hindered the progress of the feasibility testing of the potential interventions suggested.

Although the outcome of the SmartCulTour Rotterdam living lab differs from what was expected, the benefits of the two neighbourhood living labs are apparent. The SmartCulTour project created an open and reflexive platform for these two neighbourhoods to face their tourism challenges and discuss future opportunities. It also created a stronger connection between local stakeholders, especially between the municipality and the local entrepreneurs. Thus, the journey of the SmartCulTour Rotterdam living lab does not end here, but it is only the beginning for both neighbourhoods to identify their challenges and to find out possible sustainable tourism solutions to increase their tourism attractiveness. It might be a long road till some of the interventions can be carried out successfully, but in the meantime, it is a good start to raise cultural tourism awareness and establish a network between stakeholders within the neighbourhoods that might flourish and thus lead to future collaborations.



Figure 23: Rotterdam, the Netherlands

## Split Living Lab

Split living lab is a translocal scale living lab that involves stakeholders from three bordering suburban communities. The goal of the living lab is to raise cultural tourism awareness in the area to bring these suburban, underdeveloped neighbourhoods to their tourism potential. With a multi-stakeholder approach, the living lab ensures that all decisions and interventions are 100 percent co-created by stakeholders. The living lab is initiated through the SmartCulTour project call. However, prior to the living lab being established, the University of Split has already built close ties with the local stakeholders to join forces in developing tourism strategies and planning, as well as involving in other tourism marketing activities. Thus, the existing stakeholder network has provided the Split living lab with an advantage by having a stable yet active pool of participants joining the living lab. In total, there are six formal living lab workshops and three informal meetings. Due to COVID-19, the first three meetings were held online and the rest of the meetings were held within the campus of the University of Split.

The living lab is composed of a variety of stakeholders, including the tourist board, Croatian chamber of commerce, regional authorities, tourism entrepreneurs, cultural associations and local community representatives. These stakeholders all have a converging interest, which is to speed up the cultural tourism development in Split. Each workshop is created in accordance with the progress and the needs of the living lab discussion. Following the double diamond approach created in WP 7.1, the workshops have utilized many SmartCulTour tools to stimulate discussion and increase interactivity between stakeholders. Tools such as SmartCulTour Game, Opportunity tree, House of quality, SWOT analysis and SmartCulTour dashboard are used throughout different workshops and have yielded great open innovations. In particular, the SmartCulTour Game is able to enable stakeholders to view tourism issues from different perspectives, creating a mind-opening experience for stakeholders. Furthermore, the House of quality is utilized in the workshops to find out the most suitable interventions within the Split living lab. The final two interventions are as follows:

1. Raising awareness of cultural heritage and the potential of community-based cultural tourism to inspire local community development through developing two promotional videos focused on the valorisation of the intangible heritage of Split. The promotional videos are planned to be distributed on different social media channels to reach different targeted audiences.
2. Co-designing tailored education programs with local stakeholders and offering the programs via the FEBT lifelong learning centre.

Although these interventions are specific to the living lab content, they are not specifically place-based. Moreover, these interventions have the ability to scale up and have a sustainable lifespan.

Although two concrete interventions are found in the Split living lab, it is not without major challenges. The Split living lab, has experienced limitations with regards to the workshop's time frame due to prolonged holiday periods in the winter and summer months. Moreover, public cultural institutions such as museums are underperforming within the living lab due to ongoing resistance to changes and social capital limitations. Lastly, limited financial and human resources directly impact the choices and outcome of the interventions.

Despite the known challenges, the Split living lab has successfully founded two realistic and attainable interventions due to the relentless dedication and involvement of all stakeholders. Moreover, the Split living lab has successfully built a bridge between academia and the local community to allow further collaboration to happen in the future.



*Figure 24: Split, Croatia*

