

# Set of Service Design and Art-Based Methods for Co- Design and Stakeholder Work in Cultural Tourism



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

Deliverable  
**D7.1**



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## Deliverable D7.1

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### Dissemination Level

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# A

## bstract

The present document shows the results of D7.1, namely, a Manual – also known as a Menu – that consists of a set of service design and art-based tools/methods for cultural tourism stakeholder consultation and engagement. The Manual serves as one building block of a system of instruments within WP7, along with the SmartCulTour Game, the SmartCulTour Toolkit, and the Strategic Roadmap, which will be developed in the next stages under WP7, constantly evolving to keep pace with the needs of the Living Labs (hereafter referred to as ‘the Labs’ or ‘LLs’) throughout the lifecycle of the SmartCulTour project. The methods included in this Manual will be adopted and further developed in collaboration with the Labs, while the Manual itself can also serve as a valuable tool for the organisation and facilitation of community workshops in general.

The double-diamond design process model<sup>1</sup> serves as a service design framework to help narrow down the set of tools/methods to be developed, tested, and implemented in the Labs. Specifically, Task 7.1 lies in the first part of the double diamond, that is, identifying and clarifying the needs of each Lab. Therefore, the majority of tools/methods that have been developed so far contribute to the first diamond, and the focus has been placed on empathy building and empathic engagement. There are 12 service design and art-based tools/methods included in the Manual.

Taking into consideration the impact of the COVID-19 pandemic, the Manual is designed to support the use of the tools/methods in both physical and virtual environments. Each method is described according to 12 topics: (1) Underlying idea of the techniques; (2) Situations in which the tool can best be used; (3) Expected output; (4) Guidelines for using the method; (5) Recommended settings in terms of facilitators, participants, and duration; (6) A link to a virtual template (where possible); (7) Materials needed for in-person use of the method; (8) Links with other tools/methods, either as input or as output; (9) Lessons learned from earlier applications of the method; (10) Suggested next steps to complete; (11) Inclusion guide for use of the tool with participants with disabilities; and (12) Reading references.

The Manual is intended to provide relevant stakeholders with a useful set of tools/methods to choose from when developing sustainable cultural tourism in diverse contexts. However, it is worth noting that the Manual is not a one-size-fits-all solution. Audiences are encouraged to adopt it proactively, adapt it creatively, and eventually make it fit to local specificities.

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<sup>1</sup> Design Council. (2005). ["Eleven lessons. A study of the design process"](#). *Design Council*. Retrieved 29 June, 2021.

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# 01 The Manual for Co-Design and Stakeholder Work in Cultural Tourism

The SmartCulTour project seeks to support '*regional development in European regions, with special attention to rural peripheries and the urban fringe, through sustainable cultural tourism*'. This aim will be reached through several objectives, with an ultimate goal of improving inclusiveness and resilience for cultural tourism change in the European regions that possess tangible and intangible cultural assets, in particular rural regions and cities.

In line with the fifth objective – 'Develop innovative methods to support community-led cultural tourism initiatives' and the sixth objective – 'Local experimentation in Living Labs and construction of a Toolkit and Manual regarding the successful implementation of cultural tourism interventions', WP7 is specifically designed to engage with diverse stakeholders in the development of sustainable cultural tourism using participatory methodologies. Notably, under Task 7.1, a Manual that consists of a set of service design and art-based tools/methods for cultural tourism stakeholder consultation and engagement will be developed in collaboration with the Labs. The WP7 specialists will assist the Labs by suggesting, testing, and facilitating the use of the Manual. In doing so, the aim is to influence policy development in cultural tourism on the local level.

The Manual presented by D7.1 is one building block of a system of instruments within WP7, along with the SmartCulTour Game, the SmartCulTour Toolkit, and the Strategic Roadmap, which will be developed in the next stages under WP7, constantly evolving to keep pace with the Labs' needs throughout the lifecycle of the SmartCulTour project. The Manual provides 12 service design and art-based tools/methods for co-design and stakeholder work in cultural tourism.

Service design manifests itself as a collaborative activity in which power relations are carefully considered (Ehn 2017; Fischer 2007; Keinonen 2009)<sup>2</sup>. Users are regarded as experts of their experiences (Sleeswijk Visser, Stappers, Van der Lugt, & Sanders, 2005)<sup>3</sup>, while the role of the designer and researcher has become facilitative (Sanders & Stappers, 2008)<sup>4</sup>. Service design can be used to create a neutral ground for sharing stories that may help in rehumanising and restoring relationships that are conflicted. Similarly, art-based methods have been found effective in bringing together diverse identity groups which represent different cultural, societal, or religious backgrounds through sharing common cultural experiences. The versatile

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<sup>2</sup> Ehn, P. (2017). Scandinavian design: On participation and skill. In *Participatory design* (pp. 41-77). CRC Press.

Fischer, G. (2007). Meta-design: expanding boundaries and redistributing control in design. In *IFIP Conference on Human-Computer Interaction* (pp. 193-206). Springer, Berlin, Heidelberg.

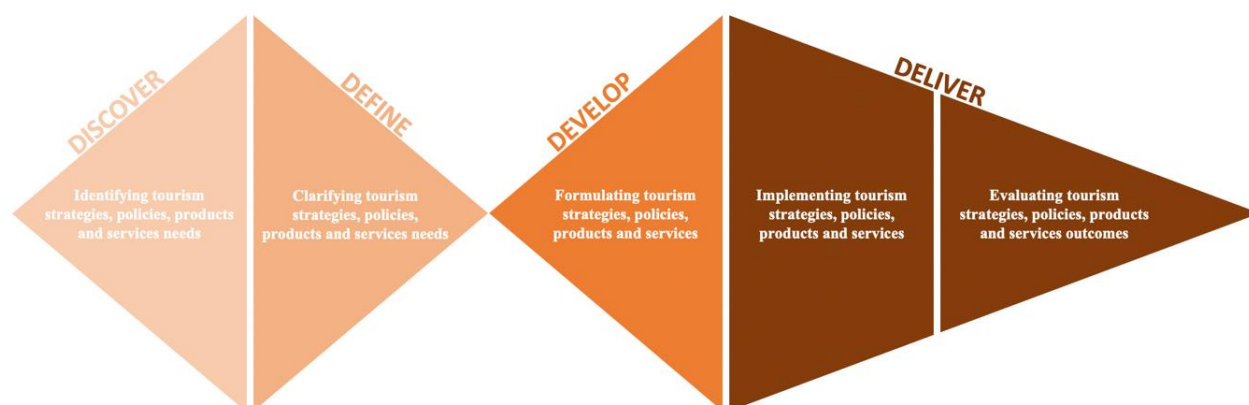
Keinonen, T. (2009). Design contribution square. *Advanced Engineering Informatics*, 23(2), 142–148.

<sup>3</sup> Sleeswijk Visser, F., Stappers, P. J., Van der Lugt, R., & Sanders, E. B.N. (2005). Contextmapping: experiences from practice. *CoDesign*, 1(2): 119–149.

<sup>4</sup> Sanders, E. B. N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Co-design*, 4(1), 5–18.

nature of art-based methods (Coemans & Hannes, 2017; Wang, Coemans, Siegesmund, & Hannes, 2017)<sup>5</sup> offers various approaches to engage participants in creating shared understanding and building empathy. The value of art-based methods is particularly evident in helping certain marginalised and vulnerable groups to have their voices heard (e.g. Redwood, Gale, & Greenfield, 2012; Miettinen, Akimenko, & Sarantou, 2016; Vanner & Kimani, 2017; Li, Zha, & Zhao, 2018; Mikkonen, Hiltunen, & Laitinen, 2020)<sup>6</sup>. The participatory aspect that service design and art-based methods can offer to achieve more collaborative and empathic approaches makes them a suitable fit for the Manual and general objectives of the SmartCulTour project.

Based on the double-diamond design process, which has been developed and popularised by the British Design Council<sup>1</sup>, Fig. 1 illustrates how the development process of tourism strategies, policies, products, and services can be visualised in a double-diamond design process. This serves as a service design framework to help narrow down the set of tools/methods to be developed, tested, and implemented in the Labs.



**Fig. 1. The double-diamond model adapted to the SmartCulTour Living Lab context**

Task 7.1 aims at carrying out a series of participatory workshops with local partners and a wide range of tourism stakeholders for empathic engagement. This objective lies in the first part of the double diamond; hence, the majority of the tools/methods that have been developed so far contribute to the first diamond, with a view to identifying good policy and funding practices, best regional innovations in cultural tourism, and major barriers that hinder breakthrough and successful development. The positioning of the 12 identified tools/methods on the different phases of the double-diamond model are given in Table 1.

<sup>5</sup> Coemans, S., & Hannes, K. (2017). Researchers under the spell of the arts: Two decades of using arts-based methods in community-based inquiry with vulnerable populations. *Educational Research Review*, 22, 34-49.

Wang, Q., Coemans, S., Siegesmund, R., & Hannes, K. (2017). Arts-based methods in socially engaged research practice: A classification framework. *Art/Research International*, 2(2), 5-39.

<sup>6</sup> Redwood, S., Gale, N. K., & Greenfield, S. (2012). 'You give us rangoli, we give you talk': using an art-based activity to elicit data from a seldom heard group. *BMC medical research methodology*, 12(1), 1-13.

Miettinen, S. A., Akimenko, D., & Sarantou, M. (2016). Narrative-based art as means of dialogue and empowerment. In S. Golchehr, R. Ainley, A. Friend, C. Johns, & K. Raczynska (Eds.), *Mediations: Art & Design Agency and Participation in Public Space* (pp. 137-149). London: Royal College of Art.

Vanner, C., & Kimani, M. (2017). The role of triangulation in sensitive art-based research with children. *Qualitative research journal*.

Li, H., Zha, Y., & Zhao, J. (2018). Co-creating Happy Moments: A Case Study of Designing for People with Mental Health Challenges. In *Proceedings of DRS 2018*, (vol. 6, pp. 2587-2606). DRS.

Mikkonen, E., Hiltunen, M., & Laitinen, M. (2020). My stage: Participatory theatre with immigrant women as a decolonizing method in art-based research. *Art/Research International: A Transdisciplinary Journal*, 5(1), 104-128.

**Table 1. Selected tools/methods according to the double-diamond phase**

No.	Tools/Methods	Discover	Define	Develop	Deliver
1	Sticky notes sorting game	X			
2	Pictures as probes	X			
3	Q-sort methodology	X			
4	System mapping	X			
5	Persona development	X			
6	Opportunity tree		X	X	
7	Stakeholder mapping and value networks		X	X	
8	Visitor flow mapping		X		
9	Customer journey mapping		X	X	
10	Multimethod process flow			X	
11	Tourism destination design roadmap			X	
12	Serious play			X	

To ensure that the end results meet the Labs' diverse needs, all Lab managers will be engaged in co-designing and adopting the arts-based and service-design methods. To this end, a series of participatory workshops will be carried out in the Labs with a wide range of local stakeholders. The workshops will implement and further develop the methods using a bottom-up approach. In most of the LLs, experiments have been carried out on how to do this in a participatory way to foster stakeholder engagement while also identifying the added values that local actors can bring to the table as experts on (aspects of) their destination, together with the expertise of WP7 specialists.

The next section presents the Manual in detail. It includes 12 service design and art-based tools/methods that can be used in both a physical venue and a virtual environment. Each method is described according to 12 topics: (1) Underlying idea of the techniques; (2) Situations in which the tool can best be used; (3) Expected output; (4) Guidelines for using the method; (5) Recommended settings in terms of facilitators, participants, and duration; (6) A link to a virtual template (where possible); (7) Materials needed for in-person use of the method; (8) Links with other tools/methods, either as input or as output; (9) Lessons learned from earlier applications of the method; (10) Suggested next steps to complete; (11) Inclusion guide for use of the tool with participants with disabilities; and (12) Reading references. However, since every community workshop is context-specific, creative use of the Manual — based on specific needs and local dynamics — is highly encouraged, rather than using it as strict guidelines.



## 1.1. Sticky notes sorting game

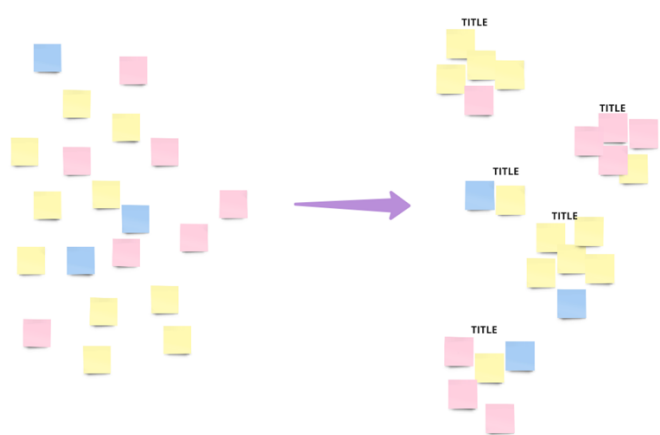
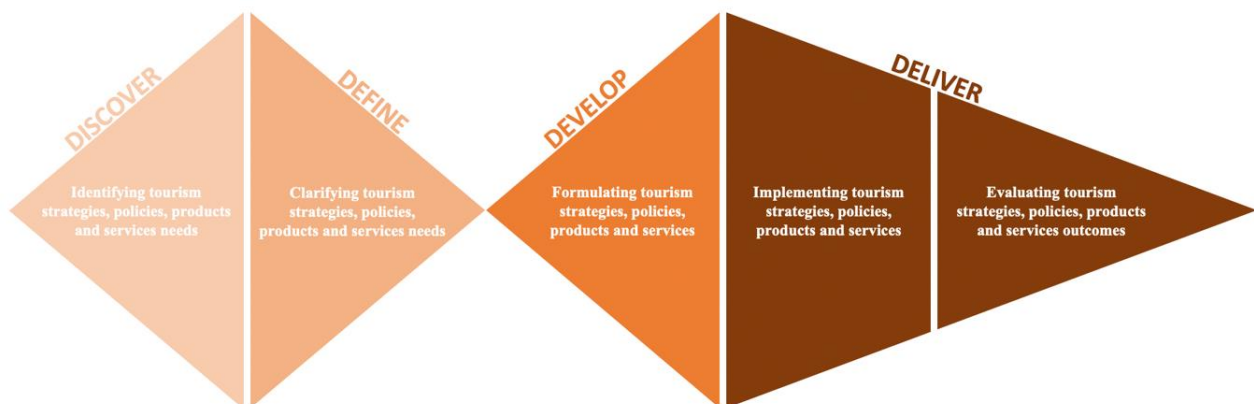


Fig. 2. Sticky notes sorting game tool in physical and virtual use

### How can it help?

The sticky notes sorting game uses sticky notes as a simple, easy-to-use, and repositionable tool for collaboration and brainstorming. Sticky notes are commonly used by designers thanks to their movability and malleability (Inie, Dalsgaard, & Dow, 2018). This activity makes collaboration easier as multiple participants can work together to produce insights and ideas by using sticky notes to create a tremendous amount of information in a concise manner in a relatively short time (Sibbet, 2010), thus increasing the productivity of brainstorming sessions. The sticky notes sorting game can be used to engage participants in discussing a certain topic and identifying certain issues, such as the needs and problems of cultural tourism development in a destination.

### When to use it?



### Expected output

The expected output is several groups of sticky notes which present an overview of the main issues related to a certain topic being discussed, for example identifying the main needs and problems with regard to the development of sustainable cultural tourism in a destination.

**How to use it?**

1. Divide participants into small groups, each consisting of three to five participants.
2. Guide participants to discuss a certain topic, for instance the main needs and problems related to sustainable cultural tourism development in the area.
3. Ask participants to write their insights and ideas down on sticky notes, and then place them freely on an empty area, for example a whiteboard.
4. After all groups have finished the previous step, ask participants to group similar items together by repositioning the sticky notes.
5. Ask participants to give a title to each group of sticky notes based on the category they represent.
6. Encourage participants to present their results.

**Recommended settings**

- Number and role of facilitators: one facilitator – ideally per group – to guide the activity and one co-facilitator to assist and observe.
- Number and type of participants: three to five participants per group, representing diverse categories of stakeholders.
- Suggested duration: 20–30 minutes.

**Template for virtual use**

Link to the Miro board template: [https://miro.com/app/board/o9J\\_lZ\\_ubcg=](https://miro.com/app/board/o9J_lZ_ubcg=/)

**Materials needed for physical use**

- Sticky notes
- Pens

**Works well with/needs input from**

The sticky notes sorting game can be used to conduct a SWOT analysis, and it works well with the opportunity tree (Section 1.6). It is the first activity of the opportunity tree, in which the main needs and problems related to sustainable cultural tourism in a destination are identified by participants in a collaborative manner. The SmartCulTour Platform<sup>7</sup> can be used to help collect data regarding the needs and problems of a destination, as well as providing potential discussion materials with regard to the current situation of tourism development in a destination.

**Lessons learned**

During prior experience with the sticky notes sorting game, it was observed that participants tended to forget to document their insights and ideas on sticky notes during the discussion. One reason for this might be that some of the participants were not used to working with sticky notes. If this occurs, the facilitator can take the lead as a note-taker to write the discussed points on sticky notes for the participants. While using the sticky notes sorting game in a virtual environment, operating the digital sticky notes might be tricky for participants who are less tech-savvy. A brief session is needed to walk participants through how to work with the digital sticky notes. Furthermore, particularly in a virtual environment, it can be convenient to assign

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<sup>7</sup> Link to the dashboard: <http://www.smartcultour.eu/smartcultour-platform/>

specific sticky note colours to each participant in order to keep better track of different stakeholder contributions; however, it was, at times, observed that participants would erroneously use the wrong colours. Here, as well, the facilitator can intervene and change the colour of the virtual sticky notes when needed.

***Suggested next step***

The suggested next step is to make full use of the results of the sticky notes sorting game. For example, participants can be engaged in brainstorming on existing good practices that may help address the identified needs and problems. Pictures as probes, introduced in the next section, can be used to share examples of good practices to learn from.

***Disability inclusion guidance note***

The sticky notes sorting game is disability-friendly. For example, as regards participants with hearing disabilities, it does not necessarily require oral communication as information can be exchanged through sticky notes. Furthermore, single-coloured sticky notes can be used to adjust the game for participants with colour blindness.

***References***

- Inie, N., Dalsgaard, P., & Dow, S. (2018). Designing Idea Management Tools: three challenges, in Storni, C., Leahy, K., McMahon, M., Lloyd, P. and Bohemia, E. (eds.), *Design as a catalyst for change – DRS International Conference 2018*, 25-28 June, Limerick, Ireland.
- Sibbet, D. (2010). *Visual meetings: How graphics, sticky notes, & idea mapping can transform group productivity*. John Wiley & Sons.

## 1.2. Pictures as probes

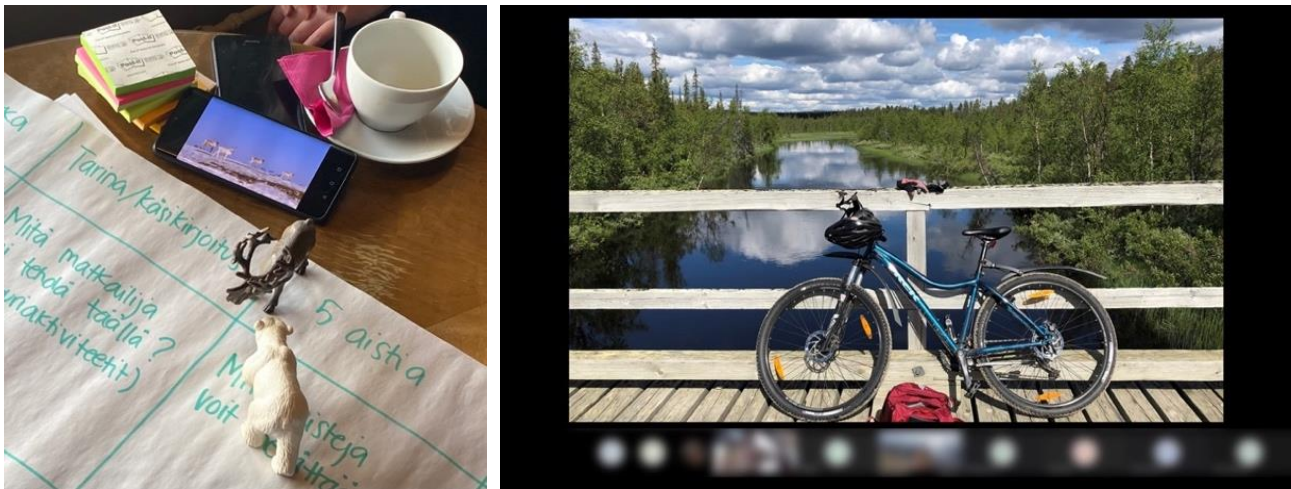
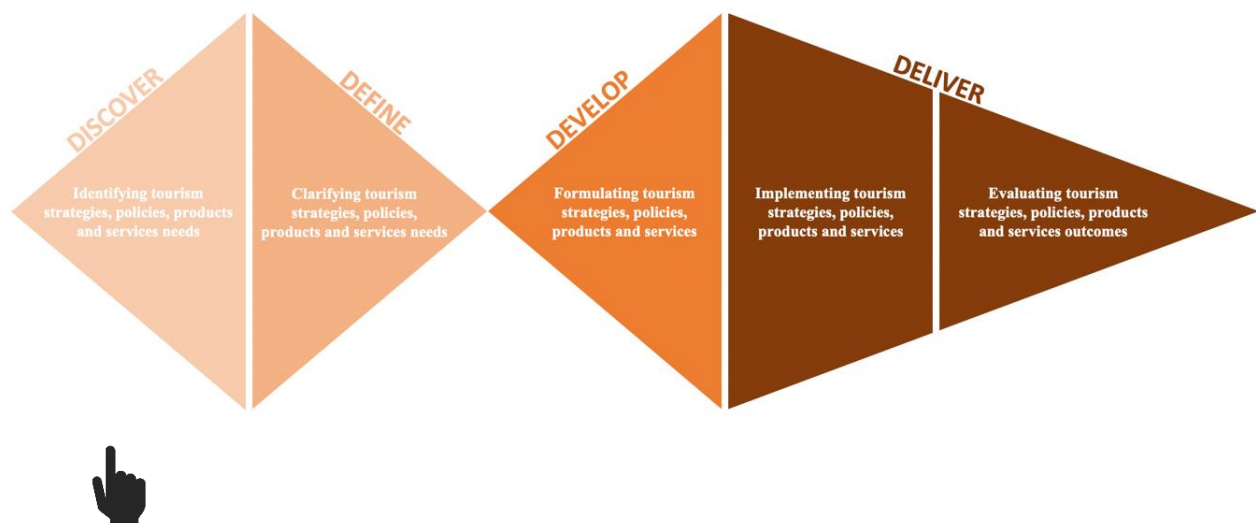


Fig. 3. The pictures shown by on-site (left) and online (right) participants

### How can it help?

Pictures as probes is an art-based method (Li, Sarantou, Alhonsuo, & Miettinen, in press) that utilises pictures as a visual way to encourage storytelling on a certain theme, for example telling stories about pictures that illustrate existing good practices in terms of sustainable cultural tourism. Such activity can help tourism stakeholders to imagine potential opportunities that tourism can offer as a driver of sustainable development (UN World Tourism Organization, 2018) and learn from the best practices on a local or international level. Furthermore, pictures as probes can be used as an icebreaker for participants to get to know one another through discussing the pictures and the stories behind them.

### When to use it?



### Expected output

The expected output is a collection of themed pictures and participants' stories about them. For example, if the theme of the pictures is good practices in relation to sustainable cultural tourism, then the expected output will be various good practices from different fields and/or countries to inspire stakeholders to develop sustainable cultural tourism in their own destination.

**How to use it?**

1. Ask participants to prepare pictures regarding a particular theme as a pre-task. For example, the theme can be pictures relevant to cultural tourism, specifically heritage, local cultural and creative activities, and the everyday cultural practices that they deem to be 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. Encourage participants to share and tell stories about their pictures.
4. Take notes while listening to the stories shared by participants.

**Recommended settings**

- Number and role of facilitators: one facilitator per group to guide and observe.
- Number and type of participants: three to five participants per group, representing diverse categories of stakeholders.
- Suggested duration: 20–30 minutes.

**Template for virtual use**

Link to the Miro board template: [https://miro.com/app/board/o9J\\_lZ\\_ubcg=/](https://miro.com/app/board/o9J_lZ_ubcg=/)

**Materials needed for physical use**

- Pictures brought by participants
- Paper or sticky notes
- Pens

**Works well with/needs input from**

Pictures as probes works well with the multimethod process flow (Section 1.10) and opportunity tree (Section 1.6), as it can be used as one of the activities.

**Lessons learned**

Previous experience shows that facilitating pictures as probes might take longer than initially planned; hence, it is suggested that a timer is set for each participant to tell stories about their pictures. On the other hand, using a timer might be less encouraging from the point of view of encouraging stakeholders' participation, as it is important that the stories told by stakeholders are heard and appreciated. Another lesson learned was the importance of having a skilled facilitator to deal with tricky situations. One participant did not follow the given instructions and showed pictures that they wanted to criticise rather than telling stories, which created tension in the group.

**Suggested next step**

The suggested next step is to inspire participants to think about the potential and opportunities that may arise from the themed pictures. For example, if the theme is good practices of sustainable cultural tourism, the next step can be outlining people, actions, and resources needed to implement those good practices. The opportunity tree (Section 1.6) can be used for this purpose.

### **Disability inclusion guidance note**

A variety of probes other than pictorial types can be used to accommodate participants with sensory limitations. For instance, music and/or sound can be used as alternative probes for participants with a visual impairment.

### **References**

- Li, H., Sarantou, M., Alhonsuo, M., & Miettinen, S. (in press). Exploring Pluralism: Using Methodological Layering of Art-Based Methods for Stakeholder Engagement in Community-Based Participatory Research. In E. Mikkonen & S. Miettinen (Eds.), *Artistic Cartography - Exploration to Pluriverse*. Routledge.
- Matteucci, X. & Von Zumbusch, J. (2020). *Theoretical framework for cultural tourism in urban and regional destinations. Deliverable D2.1 of the Horizon 2020 project SmartCulTour (GA number 870708)*, published on the project web site on October, 2020: <http://www.smartcultour.eu/deliverables/>
- World Tourism Organization. (2018). *Tourism for Development*. UNWTO.



### 1.3. Q-sort methodology

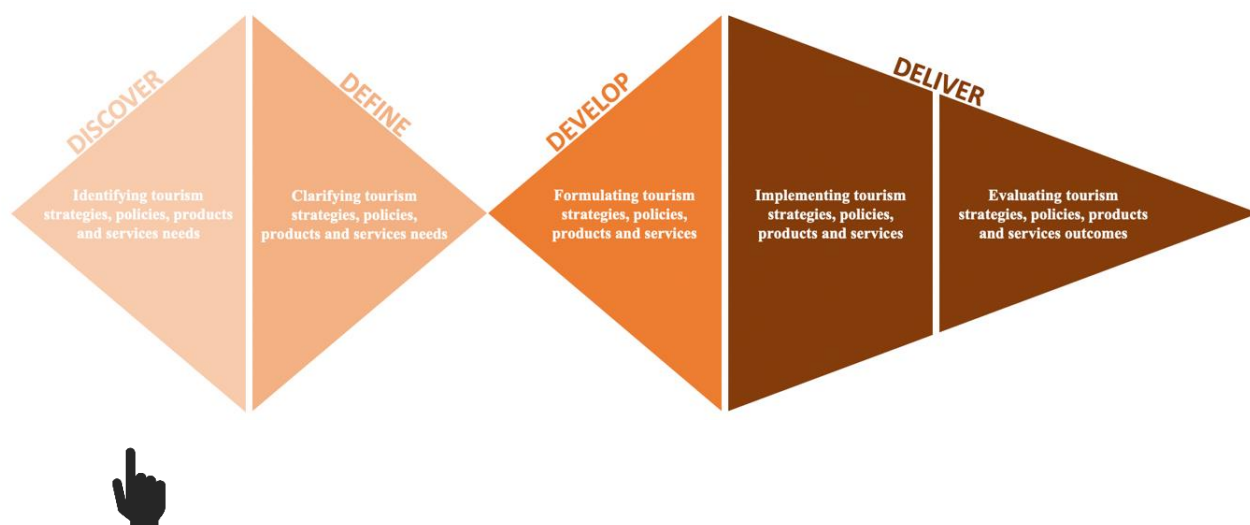


Fig. 4. The Q-sort methodology

#### How can it help?

Q-sort is a mixed-methods methodology employed to identify the main worldviews and the extent to which they are shared by stakeholders in similar roles (e.g., policymakers, industries, residents) (Boom et al. 2021). Results point to the existence of a number of different worldviews, which differ in the extent to which they regard cultural tourism growth as desirable or problematic, what the purpose of cultural tourism should be, and whether they see resident or entrepreneurial participation as advantageous or counterproductive. Stakeholders can have highly different worldviews. Understanding and discussing these among stakeholders (in the Labs) can support stakeholder engagement, reciprocity, and empathy.

#### When to use it?



#### Expected output

Factor analysis of the data collected results in sets of statements that can be interpreted as worldviews or vision of (future) cultural tourism, usually presented in a report or presentation to participants. Understanding the differences and similarities between these worldviews and the stakeholders they represent supports (further) stakeholder engagement and empathy but also highlights ideal, acceptable, and unacceptable impacts of cultural tourism development (interventions).

### **How to use it?**

1. Develop statements based on a specific topic, using literature and expert interviews. The number of statements depends on the number of perspectives on the topic at hand, each of which needs at least three statements. The number of statements is therefore determined by the formula  $Nw \times 3 \times 3$ .
2. Invite stakeholders, based on stakeholder mapping, to participate in a physical workshop or to fill out the online Q-sort survey.
3. Create a Q-sort grid (a normal distribution based on the number of statements).
4. Physical use: Have stakeholders sort statements on the grid (strongly disagree – strongly agree) and voice their arguments for the order. Collect comments and take a picture of the grid. This can be done individually or in small groups.

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

5. Physical: Enter the position each statement has on the grid in data analysis software for each participant (e.g., SPSS).  
Virtual: the positions have been collected by the software.
6. Run a centroid factor analysis (with Pearson correlation and varimax rotation) to determine the interrelationships between statements.
7. Interpret the factors found using the data and collected comments (step 3).
8. Write short recaps of the worldviews found, their correlations/overlaps, and their distinguishing statements.
9. Present the worldviews to the stakeholder group for a group discussion and reflection.

### **Recommended settings**

- Number and role of facilitators: One or two facilitators 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 15 and 30 participants, representing all relevant stakeholder groups.
- Suggested duration: the exercise (step 3) takes a maximum of 30 minutes. Preparation and analysis can take considerably more time, depending on type use and number of participants.

### **Template for virtual use**

<https://app.qmethodsoftware.com>

### **Materials needed for physical use**

- Q-sort grid
- Sticky notes with statements
- (Photo) camera
- Notebook



***Works well with/needs input from***

Works well with/before the SmartCulTour Game, which is being developed specifically for sustainable cultural tourism development. The outcomes the Q-sort analysis provide input on different stakeholder perspectives on tourism development which can be enacted during the game.

Needs input from literature and experts, stakeholder interviews, and stakeholder mapping and value networks (Section 1.7).

***Lessons learned***

Q-sort works best in a live situation, particularly since the sorting of statements according to a normal curve is not something many participants have prior experience in. Furthermore, even when executed virtually, it is important to obtain both quantitative and qualitative input. Discussing the outcomes with stakeholders sensitises them to understand different perspectives and stakes.

***Suggested next step***

The SmartCulTour Game which is under development and tourism destination design roadmap (Section 1.11) benefit from understanding the different worldviews on cultural tourism development to work out possible future scenarios.

***Disability inclusion guidance note***

In the physical version, Q-sort methodology does not have limitations as long as the statements do not exclude participants with particular disabilities. For the visually impaired, it might be necessary to support the ordering of statements in the grid.

***References***

Boom, S., Weijschede, 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.

## 1.4. System mapping

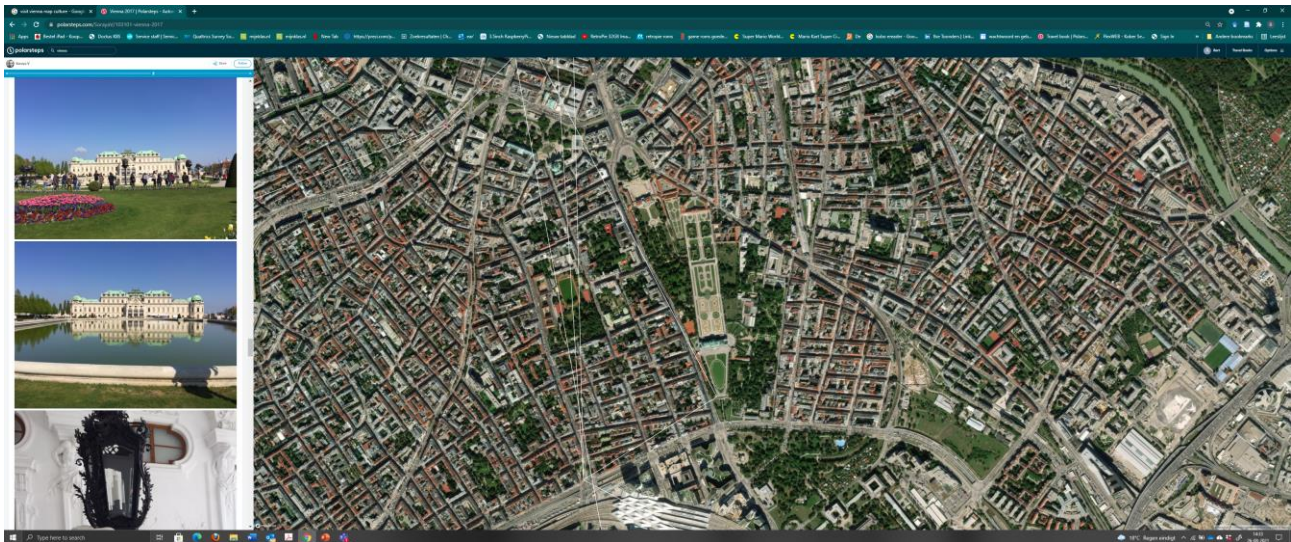
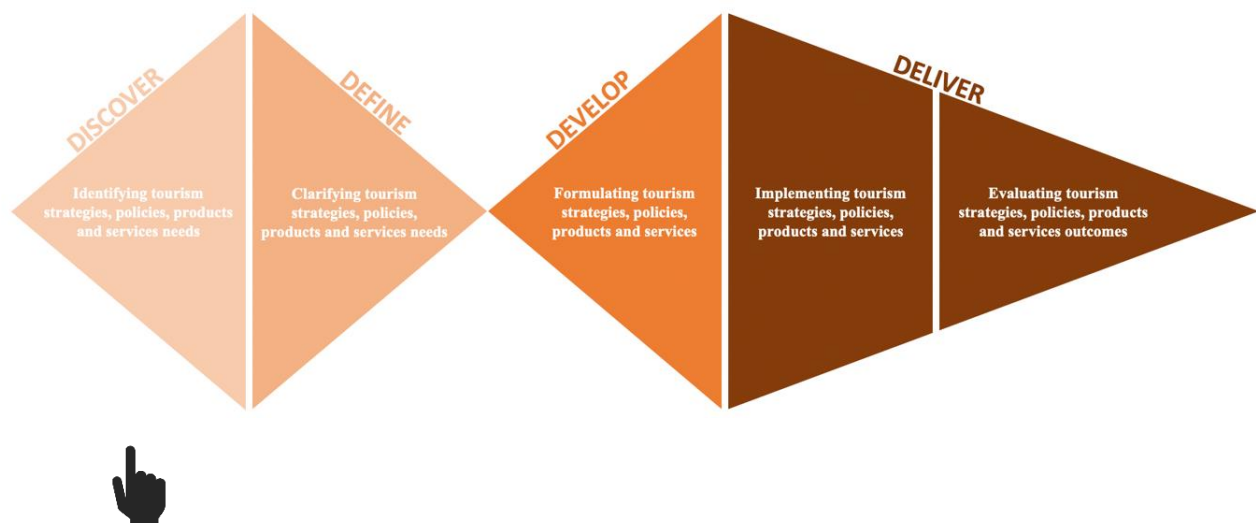


Fig. 5. Example of a system map

### *How can it help?*

System maps are overviews of tourism, cultural, historical, and entrepreneurial destination resources visualised on a geographical map of the destination. The map is like a library of interesting places, sights, and events that, together, form the cultural tourism system. Plotting the information on a geographical map (together with transport modes) clearly shows which places and attractions tourists could/will combine on their trip to the destination. Obviously, many destinations have similar maps for their highlights, but they are rarely available for less visited areas.

### *When to use it?*



### *Expected output*

The output is a destination map, a city map, or district map with several layers of information related to the themes plotted on them. This geographical representation of cultural tourism systems shows the clusters of places tourists might visit and their interconnection.

### ***How to use it?***

1. Ask participants (or residents) with different areas of expertise (tourism, culture, including tangible and intangible cultural heritage, history, hospitality, retail) to take each other on a tour of their district/area, showing all the highlights and places of interest within it. Ask participants to take pictures and (personal) diary notes of these places.
2. In the workshop room, plot the pictures on a geographical map together. Code the different types of places by theme. Add pictures, if available, or links to relevant websites (e.g., historical information).
3. Start a group discussion on (clusters of) activities or touchpoints that are potentially interesting as a visitor flow or are already visitor flows.

### ***Recommended settings***

- Number and role of facilitators: This exercise can be executed by one facilitator but needs active participant involvement and preparation.
- Number and type of participants: this exercise can be executed in groups of a maximum of 10 participants representing residents, the tourism sector, the cultural sector, Destination Management Organisations (DMOs), and relevant government bodies.
- Suggested duration: the exercise can take up to half a day, depending on the complexity of the destination/district and its cultural tourism system.

### ***Template for virtual use***

<https://www.polarsteps.com>

### ***Materials needed for physical use***

- Mobile phones
- Destination map
- District maps

### ***Works well with/needs input from***

Works well with stakeholder mapping and value networks (Section 1.7) and could benefit from its inputs as it shows value networks and stakeholder interdependencies in a geographical format.

Could also benefit from data visualised in/exported from the SmartCulTour Platform data dashboard<sup>7</sup> to further quantify under and overvisited areas.

### ***Lessons learned***

Not tested yet in SmartCulTour. Although system maps are used a great deal in destination marketing, they have not, to date, been much used in stakeholder engagement and destination development. In the Labs, the exercise of collaboratively developing a systems map aims to have stakeholders understand their interdependencies and the benefits of participative tourism development.

### ***Suggested next step***

Tourism destination design roadmapping (Section 1.11). A system map is geographical representation to be used as the starting point of the roadmap, also highlighting development potential for areas and corridors from a geographical/logistical perspective.

**Disability inclusion guidance note**

System mapping, given its highly visual nature, is not ideal for use with stakeholders with visual disabilities. The tool itself, however, is also useful to map highlights and places of interest for tourists for specific disabilities, which would provide insights into the accessibility and inclusiveness of the destination.

**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.

## 1.5 Persona development

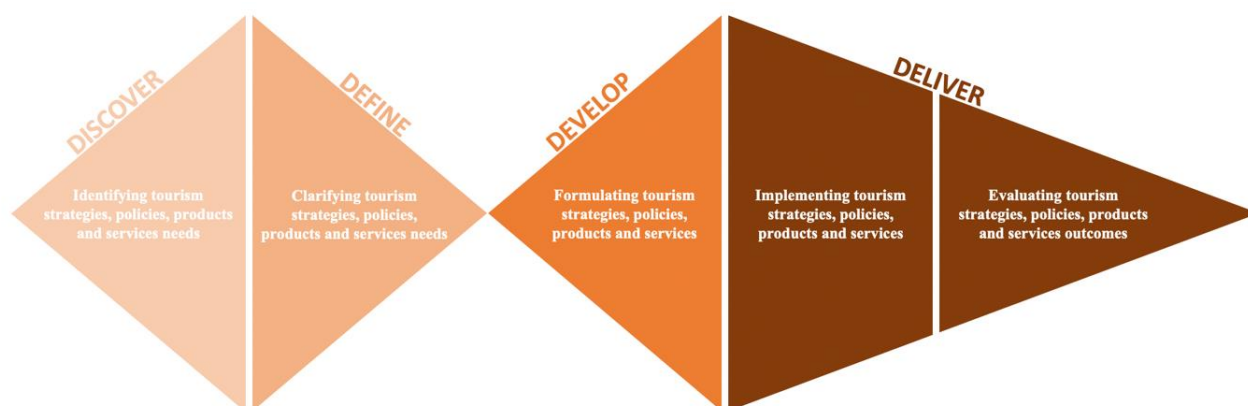


Fig. 6. Personas developed in one of the Lab workshops

### How can it help?

Personas provide archetypical descriptions of needs, wishes, and behaviour patterns in a narrative profile of (fictitious) characters representing a larger group of tourists, residents, or other stakeholders. Ideally, personas represent all the stakeholders with an interest in a particular area or destination. In general, it is more useful to develop personas for so-called 'extreme users' rather than for target groups or average users to understand and appreciate differences between stakeholders. Personas can be particularly useful in situations where not all stakeholders can be represented in a discussion on cultural tourism development or stakeholders are not a natural person (e.g., climate, nature, or city brand). A persona workshop ideally results in three to six personas which serve as humanised reference points for the project, for example in defining problems and developing solutions.

### When to use it?





***Expected output***

A persona workshop ideally results in three to six personas 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, goals and behaviour. This information is often supplemented with several statements and pictures of places and activities.

***How to use it?***

1. Start the workshop by explaining the goal of creating personas and identifying the stakeholders that need be represented by one or more personas.
2. If available, provide data on, for instance, stakeholder satisfaction, behaviour, or reviews.
3. Divide participants into small groups, each consisting of three to five participants, and give each group the assignment of developing two personas for particular stakeholders, using a template.
4. Guide participants to discuss the main needs, wishes, and behaviours of the stakeholders to create a narrative of who they are and what is important to them. Provide magazines or stock photos so participants can illustrate activities and places that are important for the persona.
5. Have the different groups present and discuss their personas with other participants.

***Recommended settings***

- Number and role of facilitators: one experienced facilitator to guide the process and one co-facilitator to assist and observe.
- Number and type of participants: three to five participants per group, representing diverse categories of stakeholders.
- Suggested duration: 90 minutes.

***Template for virtual use***

Under development; will be available in the SmartCulTour Toolkit, which is to be developed in the next stage.

***Materials needed for physical use***

- A large paper or whiteboard
- Persona template (under development)
- Sticky notes
- Pens

***Works well with/needs input from***

Personas can be especially valuable in combination with stakeholder mapping and value networks (Section 1.7), visitor flow mapping (Section 1.8), and customer journey mapping (Section 1.9). Especially the qualitative information on motivations, goals and ambitions for different personas supports empathising throughout the design effort.

Persona development could also benefit from data on stakeholder needs, wishes, and satisfaction.

**Lessons learned**

Personas work best if they provide clear statements about what they like and dislike. Personas representing intangible stakeholders, such as climate or a brand, are valuable in the design process as many design efforts tend to focus on market potential only. Tourist and resident personas can also be very valuable when focussed on behavioural aspects. It is important that the personas are not stereotypes or extreme characters, especially in relation to ethnicity or gender, but nuanced and realistic persons.

**Suggested next step**

Stakeholder mapping and value networks (Section 1.7) or customer journey mapping (Section 1.9). Different personas will have different customer journeys and evaluations of touchpoints and value networks.

**Disability inclusion guidance note**

Except for the visualisation aspects, personas can be developed in groups, with any person able to communicate their ideas of who the persona is and what is important to him/her.

**References**

Martin, B. & Hanington, B. M. (2012). Universal methods of design: 100 ways to research complex problems. *Develop Innovative Ideas, and Design Effective Solutions*, 12-13.

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

## 1.6. Opportunity tree

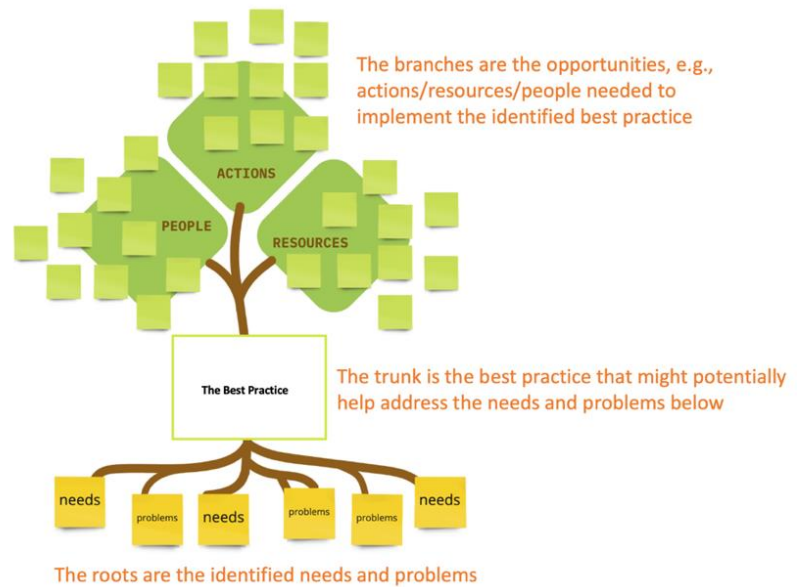
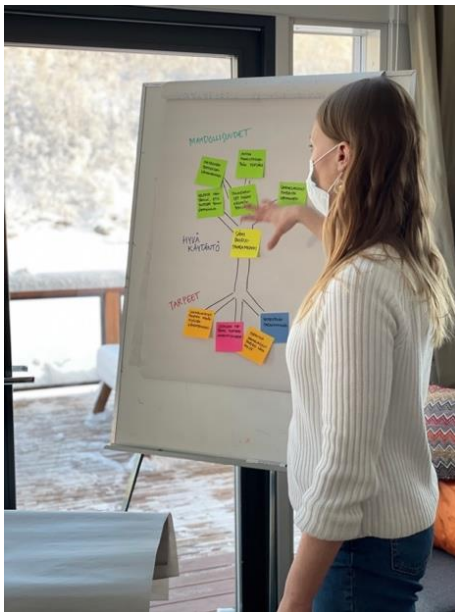
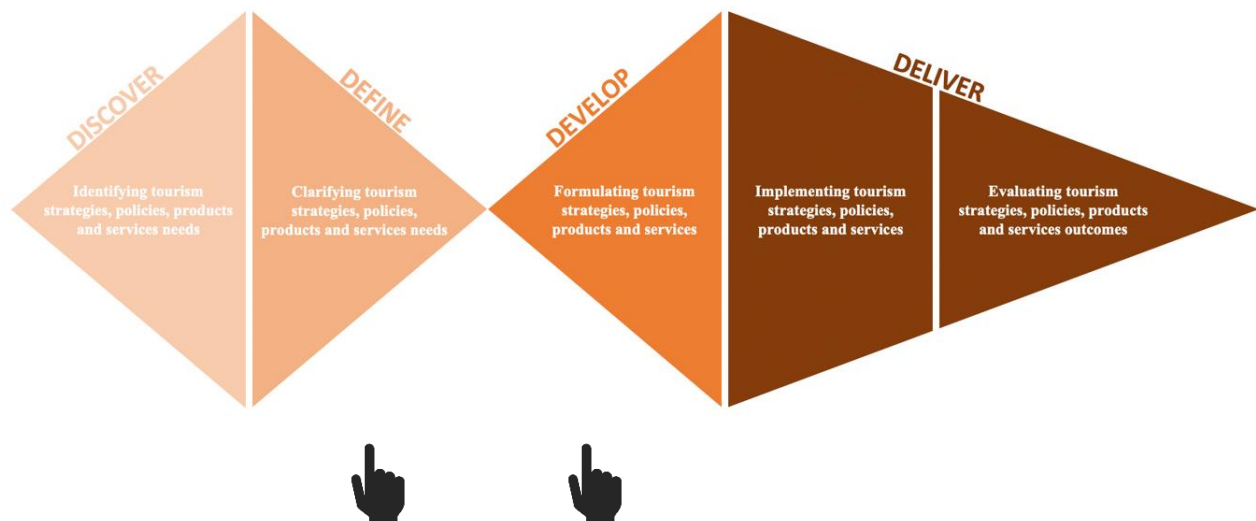


Fig. 7. Opportunity tree in physical and virtual use

### How can it help?

The opportunity tree is a collaboration tool which was initially designed to enable stakeholders to identify their needs, opportunities, and best practices within a certain topic in digital environments (Sarantou, Remotti, Alhonsuo, & Gutierrez Novoa, in press). By positioning the information documented on sticky notes visually, using the opportunity tree, insights can be made visible. This tool helps to present a more concrete and comprehensible representation of the selected practice and how it can be elaborated on. The trunk of the tree represents the best practice, to be identified by participants, which can help address the needs and problems that are the roots of the tree. The branches are divided into three crucial categories – actions, resources, and people – which are the requirements for the implementation of good practices.

### When to use it?





***Expected output***

The expected output is comprehensive and visible outcomes that provide participants with immediate conclusions and results from group discussions, including needs, problems, good practices, and opportunities such as actions, people, and resources required to implement the good practices in order to address the identified needs and problems.

***How to use it?***

1. Divide participants into small groups each consisting of three to five participants.
2. Guide participants to discuss the main needs and problems related to a certain topic, for example sustainable cultural tourism development in a destination.
3. Engage participants in identifying needs and problems by using the sticky notes sorting game (see detailed steps in Section 1.1). This step is aimed at creating the roots of the tree.
4. The trunk of the tree is developed by asking participants to co-create a best practice that can potentially help to address the needs and problems identified in the previous step. Firstly, engage participants in sharing existing good practices, where the pictures as probes can be used (see detailed steps in Section 1.2); then, work collaboratively to come up with a best practice.
5. To develop the branches of the tree, ask participants to identify the actions, resources, and people needed to implement the best practice.
6. Encourage participants to present their trees.

***Recommended settings***

- Number and role of facilitators: one experienced facilitator – ideally per group – to guide the process and one co-facilitator to assist and observe.
- Number and type of participants: three to five participants per group, representing diverse categories of stakeholders.
- Suggested duration: 60 minutes.

***Template for virtual use***

Link to the Miro board template: [https://miro.com/app/board/o9J\\_lZ\\_ubcg=/](https://miro.com/app/board/o9J_lZ_ubcg=/)

***Materials needed for physical use***

- A large sheet of paper or whiteboard
- Sticky notes
- Pens

***Works well with/needs input from***

The opportunity tree needs input from the sticky notes sorting game (Section 1.1) and works well with pictures as probes (Section 1.2). Notably, D3.2 – Cultural tourism interventions towards sustainable development (Moretti & Klijs, 2021) – can serve as best practices for the trunk of the tree. In addition, D2.2 – The future of cultural tourism for urban and regional destinations (Calvi & Moretti, 2020) – can offer further insights into the possible future changes that may affect the opportunities identified by using the opportunity tree.

### **Lessons learned**

The opportunity tree can provide every participant with the opportunity to tell their story and have their voice heard through this hands-on approach. As outlined by Li et al. (in press), the use of the opportunity tree ensured the workshop brainstorming session went smoothly by providing a strategic structure owing to which participants who might have had potential conflicts of interest in the living lab were able to work collaboratively on identifying the needs, problems, good practices, and opportunities in terms of sustainable cultural tourism development in Utsjoki over a relatively short duration.

On the downside, the opportunity tree requires an experienced facilitator to guide the process, and it also takes a relatively long time to complete.

### **Suggested next step**

The results of the opportunity tree should lead to potential solutions to the identified needs and problems; hence, the suggested next step is to consider how these potential solutions can be put into practice. The multimethod process flow (Section 1.10) can be used to enrich the potential solutions, and serious play (Section 1.12) can be used to prototype and test them.

### **Disability inclusion guidance note**

The opportunity tree is a visualising tool which uses the essential components of a tree to differentiate the subject under discussion. The roots, trunk and branches serve as pictorial cues to help participants to better understand necessary information and follow the flow of a discussion. For participants with a visual impairment and physical disabilities, the facilitator can be the note-taker to write the discussed points on sticky notes for them. The guidelines should be available in written form for participants with a hearing impairment.

### **References**

- Calvi, L., & Moretti, S. (2020). *Future of cultural tourism for urban and regional destinations*. Deliverable D2.2 of the Horizon 2020 project SmartCulTour (GA number 870708), published on the project web site on October, 2020: <http://www.smartcultour.eu/deliverables/>
- Li, H., Sarantou, M., Alhonsuo, M., & Miettinen, S. (in press). Exploring Pluralism: Using Methodological Layering of Art-Based Methods for Stakeholder Engagement in Community-Based Participatory Research. In E. Mikkonen & S. Miettinen (Eds.), *Artistic Cartography - Exploration to Pluriverse*. Routledge.
- Moretti, S., & Klijs, J. (2021). *Cultural tourism interventions towards sustainable development*. Deliverable D3.2 of the Horizon 2020 project SmartCulTour (GA number 870708), published on the project web site on March 2021: <http://www.smartcultour.eu/deliverables/>
- Sarantou, M., Remotti, S., Alhonsuo, M., & Gutierrez Novoa, C. (in press). Generating Stakeholder Workshops for Policy Making in Digital Environments through Participatory Service Design. In Vella, R. & Raykov, M. (eds.), *Malta Review of Educational Research* 15 (2). Malta Review of Educational Research (mreronline.org).

## 1.7. Stakeholder mapping and value networks

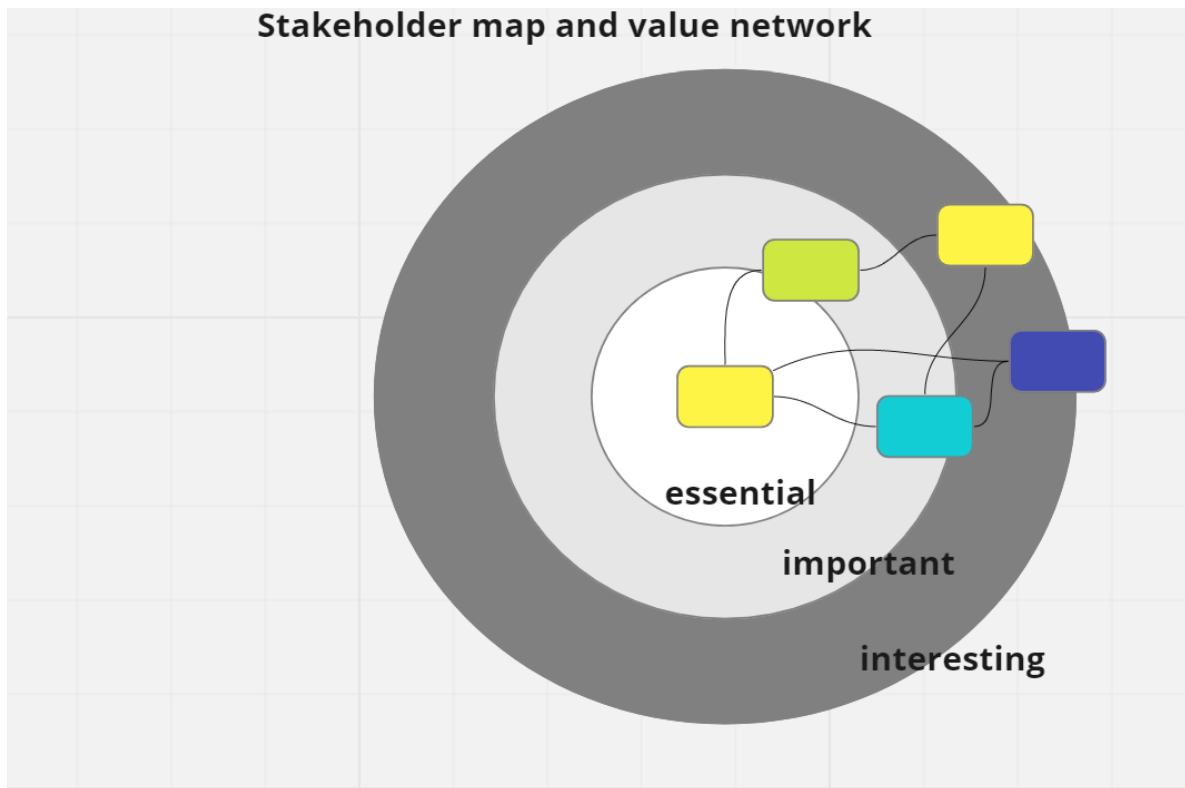
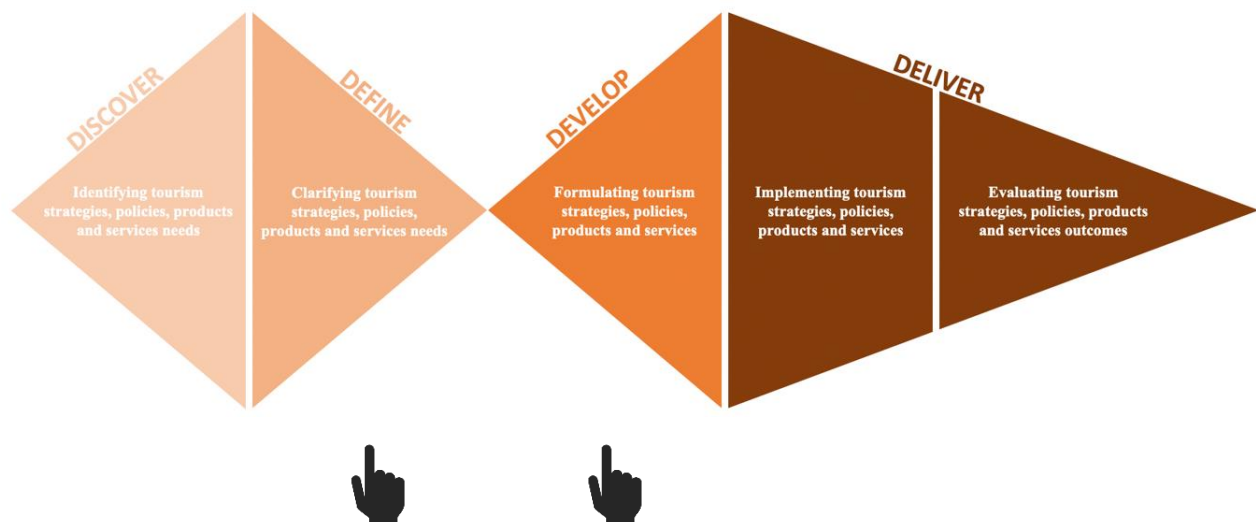


Fig. 8. Stakeholder mapping and value network

### *How can it help?*

Stakeholder maps help to identify all stakeholders affected by cultural tourism and the stakes they hold. Stakeholders can be part of the tourism system (e.g., museums, hotels, DMOs), but also part of the wider geographical system (e.g. retail, residents, public transport organisations). The map shows their role in cultural tourism, as well as which actors together create value for tourists, residents, or the community.

### *When to use it?*



**Expected output**

The map created in the exercise can help stakeholders understand their interdependencies (the 'define' phase) but also provide insights on how value could be created for specific groups of tourists through adjusting the value network by changing or adding elements (the 'ideate' phase).

**How to use it?**

1. Ask participants in the session to write down specific stakeholders on sticky notes and put them on a board. These can be specific organisations, government (departments), and companies but also specific groups of residents or tourists or even specific persons.
2. Have participants order them in three circles, indicating their involvement in cultural tourism as 1) essential, 2) important, and 3) interesting/interested.
3. Cluster or connect (use arrows) stakeholders that, together, create value for specific groups of tourists, residents, or the (local) community.

**Recommended settings**

- Number and role of facilitators: this exercise can be executed by one facilitator guiding the exercise and asking participants reflective questions on stakeholders and their stakes.
- Number and type of participants: this exercise can be executed in groups of five to ten participants representing the tourism sector, the cultural sector, and relevant governmental bodies.
- Suggested duration: the exercise takes roughly one hour, depending on the complexity of the destination/district and its cultural tourism system.

**Template for virtual use**

Link: [https://miro.com/app/board/o9J\\_l99rID0=](https://miro.com/app/board/o9J_l99rID0=/)

**Materials needed for physical use**

- Sticky notes
- Pens
- Flip-over charts with circle diagram

**Works well with/needs input from**

Works well with customer journey mapping (Section 1.9) and persona development (Section 1.5) as value networks often form the basis of customer journeys and persona evaluations of these networks. Moreover, stakeholder analysis provides key input on which personas to develop.

Could benefit from input from system mapping (Section 1.4) and persona development (Section 1.5).

**Lessons learned**

Apart from using the three circles as a stakeholder mapping exercise, participants can also reflect on the interventions that are essential, important, and interesting (e.g., 'nice to have') in order for the destination to pursue a sustainable cultural tourism strategy while linking these interventions to specific stakeholders. In this way, potential gaps between stakeholder representation and necessary actions might be uncovered and responsibilities be more clearly aligned. In order to prevent participants from over-filling the two innermost circles of essential and important stakeholders/interventions, it is important to properly discuss each choice made.

### ***Suggested next step***

Customer journey mapping (Section 1.9).

### ***Disability inclusion guidance note***

Stakeholder mapping and value networks can be performed by any person able to participate in a debate. The guidelines should be available in written form for participants with a hearing impairment.

### ***References***

Stickdorn, M., Hormess, M. E., Lawrence, A., & Schneider, J. (2018). This is service design doing: applying service design thinking in the real world. *Sebastopol: O'Reilly Media*.

## 1.8. Visitor flow mapping

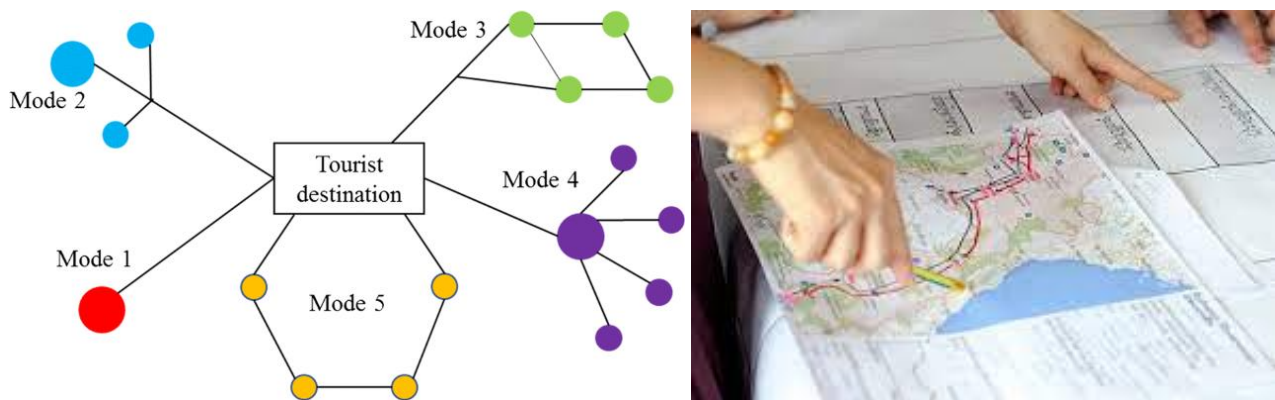
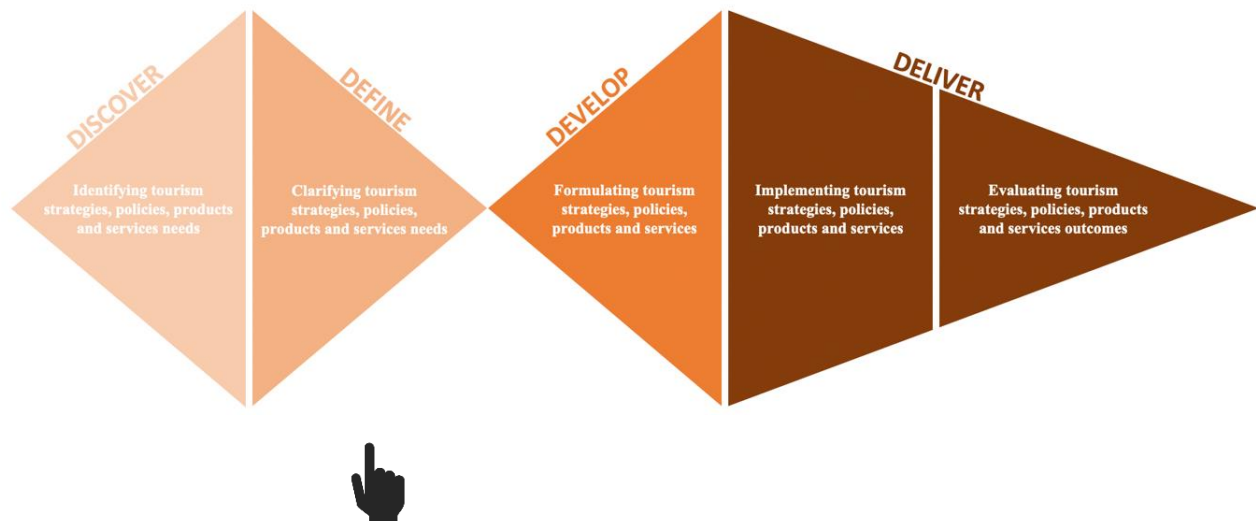


Fig. 9. Example of a visitor flow map

### How can it help?

Visitor flow maps provide a sequenced overview of touchpoints (or activities) which 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 and evaluated in relation to over- or under-visited areas and resident/entrepreneur evaluations. Visitor flow maps can be developed based on tacit knowledge of stakeholders but also by using tracking data (e.g., destination app user data). Visitor flow maps can be generic but are also influenced by the time of day, seasons, and events.

### When to use it?



### Expected output

The exercise will provide a logistical overview of visitor flows in relation to attractions and supporting tourism resources along different trajectories.

### How to use it?

1. Use or develop a system map of the destination or area including cultural tourism resources, accommodation, transport modes, retail, and event spaces.
2. Use the tacit knowledge of participants and/or data, map visitor flows across the area/destination. Add pictures if available.

3. Create graphical representations of trajectories and visitor flows.
4. Start a group discussion on impact and synergies between trajectories.

### ***Recommended settings***

- Number and role of facilitators: this exercise can be executed by one facilitator.
- Number and type of participants: this exercise can be executed in groups of a maximum of five to ten participants representing the tourism sector, the cultural sector, residents, DMOs, and relevant governmental bodies.
- Suggested duration: the exercise takes roughly one hour, depending on the complexity of the destination/district and cultural tourism system, the length of the journey(s) under evaluation, and the number of journeys and personas.

### ***Template for virtual use***

Link: will be added in the SmartCulTour Toolkit which is to be developed in the next stage

### ***Materials needed for physical use***

- City/area map
- Sticky notes
- Pens
- Flip-over charts

### ***Works well with/needs input from***

Works well with customer journey mapping (Section 1.9) as visitor flows are the result of customer journeys.

Could benefit from input from system mapping (Section 1.4) for understanding how places of interest might be over or under visited. Could also benefit from data visualised in/exported from the SmartCulTour Platform data dashboard<sup>7</sup> for this purpose. Could also benefit from persona development (Section 1.5) to understand why an area is attractive for one or more personas.

### ***Lessons learned***

Not tested yet in SmartCulTour. Visitor flow maps have helped destinations understand the interrelationship between tourism development, destination marketing, and development of infrastructure (e.g., public transport). In carrying capacity research, they have been adopted in order to plot the tourism system and its potential bottlenecks while working through a typical customer journey. While intrinsically relevant to understanding the destination, the exercise can also serve as a platform for discussion if various stakeholder groups disagree over the level of importance of certain sights, potential capacity constraints for sustainable development, etc.

### ***Suggested next step***

Tourism destination design roadmapping (Section 1.11) to plan how to enhance, add or remove specific visitor flows to better fit with stakeholder needs.

### ***Disability inclusion guidance note***

Given its visual nature, visitor flow mapping is not an accessible tool for participants with a visual impairment. The guidelines should be available in written form for participants with a hearing impairment.

### References

- Beritelli, P., Reinhold, S., & Laesser, C. (2020). Visitor flows, trajectories and corridors: Planning and designing places from the traveler's point of view. *Annals of tourism research*, 82, 102936.
- Li, D., Deng, L. & Cai, Z. Statistical analysis of tourist flow in tourist spots based on big data platform and DA-HKRVM algorithms. *Pers Ubiquit Comput* 24, 87–101 (2020). <https://doi.org/10.1007/s00779-019-01341-x>



## 1.9. Customer journey mapping

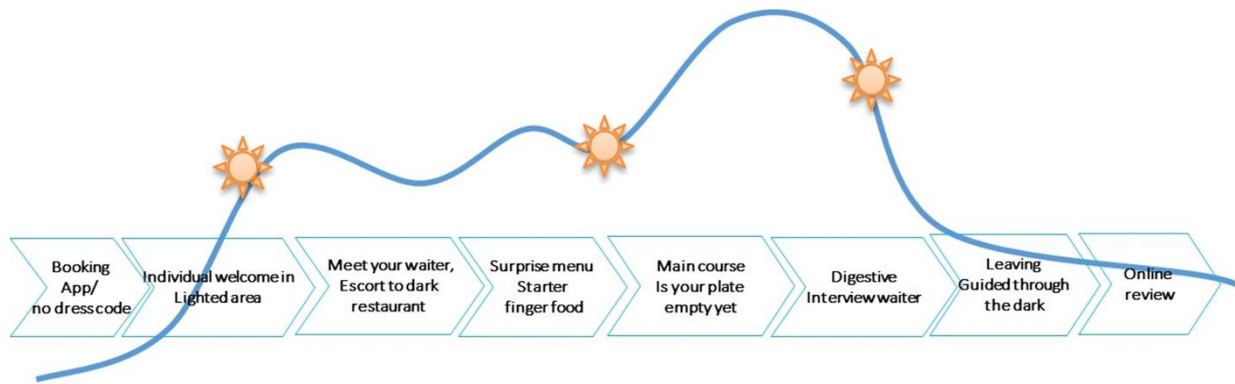
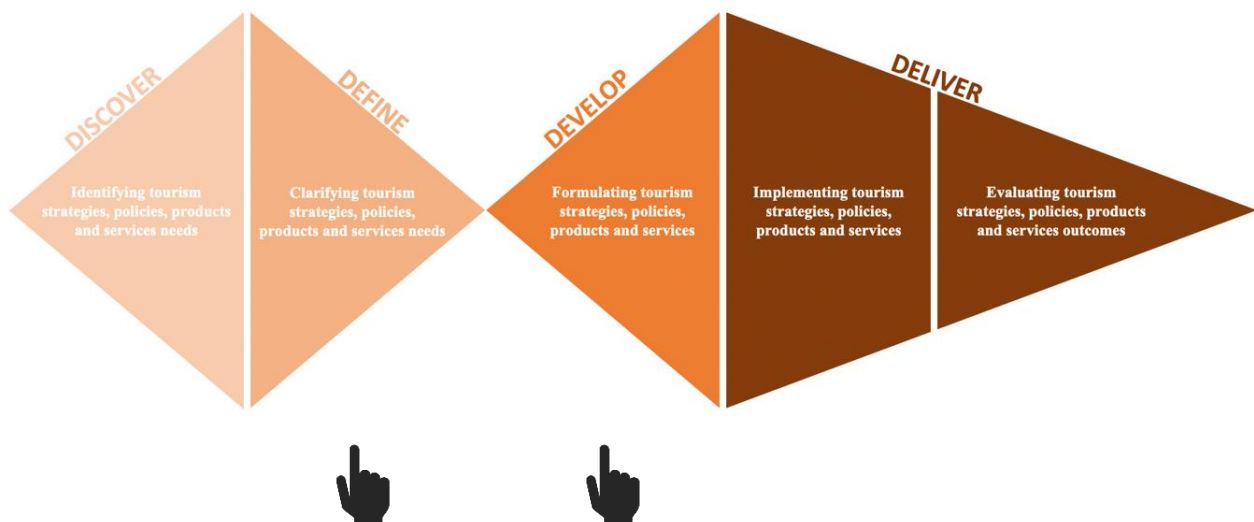


Fig. 10. Example of a customer journey map

### How can it help?

*Customer journey maps* provide a time-based overview of touchpoints (or activities) stakeholders (or personas) participate in or interact with, divided into several episodes before, during, and after visiting a destination. Each of the activities 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, 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 brand or visitor flow).

### When to use it?



### Expected output

Depending on the number of personas and variations of customer journeys, the exercise will result in one or more customer journeys, including their evaluations. The tool can be used in both the defining and ideating phase to align moments of truth with high positive evaluations.

**How to use it?**

1. Ask 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. Input from *systems mapping* (Section 1.4) or stakeholder mapping and value networks (Section 1.7) could be useful.
2. Determine the moments of truth on the journey map that are important from a branding or experience point of view. Add pictures if available.
3. Based on tacit knowledge of participants (experience with the tourist type) or explicit knowledge (interview/review data), fill out the evaluation to understand the dramatic structure.
4. Start a group discussion of activities or touchpoints that need to be changed, improved, or added to align moments of truth with high positive evaluations.

**Recommended settings**

- Number and role of facilitators: this exercise can be executed by one facilitator.
- Number and type of participants: this exercise can be executed in groups of a maximum of five participants representing the tourism sector, the cultural sector, DMOs, and relevant governmental bodies.
- Suggested duration: the exercise takes roughly one hour, depending on the complexity of the destination/district and the cultural tourism system, the length of the journey(s) under evaluation, and the number of journeys and personas.

**Template for virtual use**

Link: [https://miro.com/app/board/o9J\\_l99rID0=](https://miro.com/app/board/o9J_l99rID0=/)

**Materials needed for physical use**

- Sticky notes
- Pens
- Flip-over charts

**Works well with/needs input from**

Works well with stakeholder mapping and value networks (Section 1.7) and persona development (Section 1.5) as explained with those tools.

Could benefit from input from system mapping (Section 1.4) and persona development (Section 1.5).

**Lessons learned**

Not tested yet in SmartCulTour. Customer journeys are developed in most service delivery companies to understand how, when, and where customers interact with the service and which touchpoints are important. Depending on the complexity of the tourism system and the differences between visitors, it can be hard to develop customer journeys at a very detailed level. It might therefore be necessary to simplify the exercise to creating customer journeys in relation to a few selected key personas of a cultural tourism destination.

**Suggested next step**

Tourism destination design roadmapping (Section 1.11). Customer journey maps will provide input on touchpoints that are evaluated positively or negatively by stakeholders. Roadmapping will support creating scenarios for improving, adding or removing touchpoints.

### ***Disability inclusion guidance note***

Customer journey mapping can be performed by any person able to participate in a debate.

### ***References***

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

## 1.10. Multimethod process flow

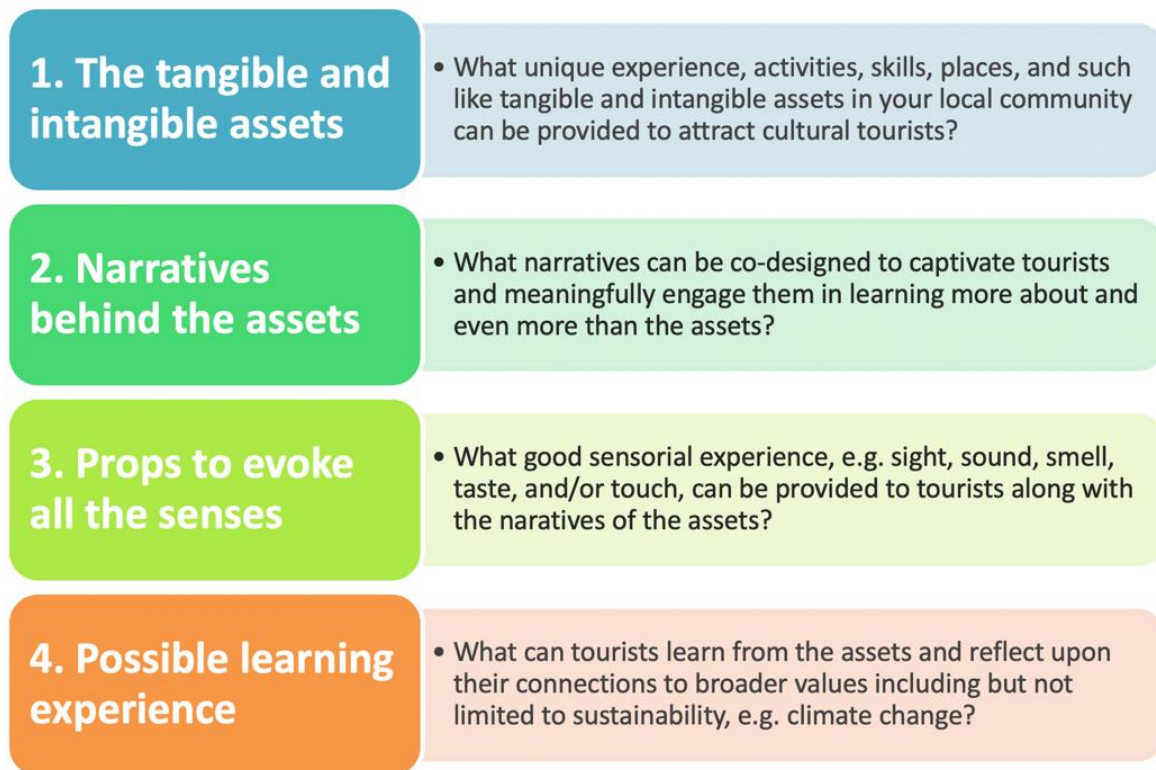
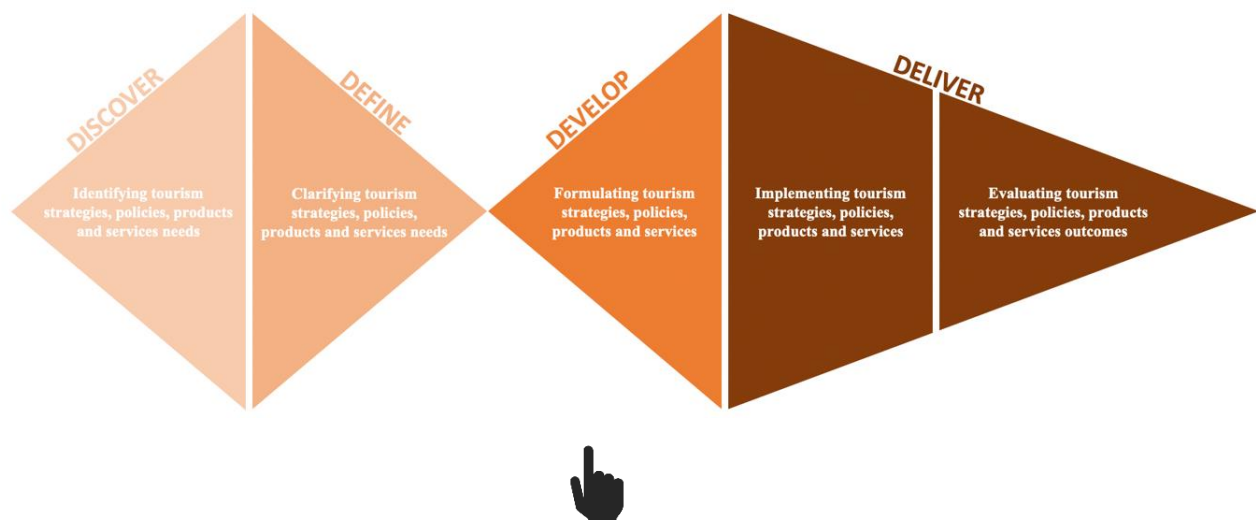


Fig. 11. Multimethod process flow adapted from the 3S (story, senses, and sophistication) principles of community-based design proposed by Richards et al. (2018)

### How can it help?

Multimethod process flow is a methodological layering of art-based methods created by Li et al. (in press) which is adapted from the 3S – storytelling, senses, and sophistication – principle 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.

### When to use it?



***Expected output***

The expected output is a number of low-fidelity yet innovative ideas on sustainable cultural tourism for a specific destination co-designed by participants.

***How to use it?***

1. As a pre-task, ask participants to bring photos of cultural assets of the local community where they see 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 with their group members, where the pictures as probes can be used (see detailed steps in Section 1.2), and then agree on a local place 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 any or all of 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 (see detailed steps in Section 1.12).

***Recommended settings***

- Number and role of facilitators: one experienced facilitator – ideally per group – to guide the process and one co-facilitator to assist and observe.
- Number and type of participants: three to five participants per group, representing diverse categories of stakeholders.
- Suggested duration: 60 minutes.

***Template for virtual use***

Link to the Miro board template: [https://miro.com/app/board/o9J\\_lZ\\_ubcg=/](https://miro.com/app/board/o9J_lZ_ubcg=/)

***Materials needed for physical use***

- Photos brought by participants
- Multimethod process flow template
- Pens

***Works well with/needs input from***

The multimethod process flow works well with the pictures as probes (Section 1.2) and serious play (Section 1.12), as they can be used as part of the method.

### **Lessons learned**

As reported by Li et al. (in press) 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’.

### **Suggested next step**

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 (Section 1.12) can be used as a rapid prototyping method to test the ideas.

### **Disability inclusion guidance note**

For participants with a visual impairment, alternative probes to pictures can be used in the pre-task. The template of the multimethod process flow includes a number of guiding questions which can help facilitate discussion. The facilitator can take notes and fill in the template for participants with physical disabilities, allowing them to concentrate on the group discussion.

### **References**

- Li, H., Sarantou, M., Alhonsuo, M., & Miettinen, S. (in press). Exploring Pluralism: Using Methodological Layering of Art-Based Methods for Stakeholder Engagement in Community-Based Participatory Research. In E. Mikkonen & S. Miettinen (Eds.), *Artistic Cartography - Exploration to Pluriverse*. Routledge.
- Matteucci, X. & Von Zumbusch, J. (2020). *Theoretical framework for cultural tourism in urban and regional destinations. Deliverable D2.1 of the Horizon 2020 project SmartCulTour (GA number 870708)*, published on the project web site on October, 2020: <http://www.smartcultour.eu/deliverables/>
- Richards, G., Wisansing, J., & Paschinger, E. (2018). *Creating creative tourism toolkit*. Own Designated Areas for Sustainable Tourism Administration (Public organization) – DASTA, Thailand.



## 1.11. Tourism destination design roadmapping

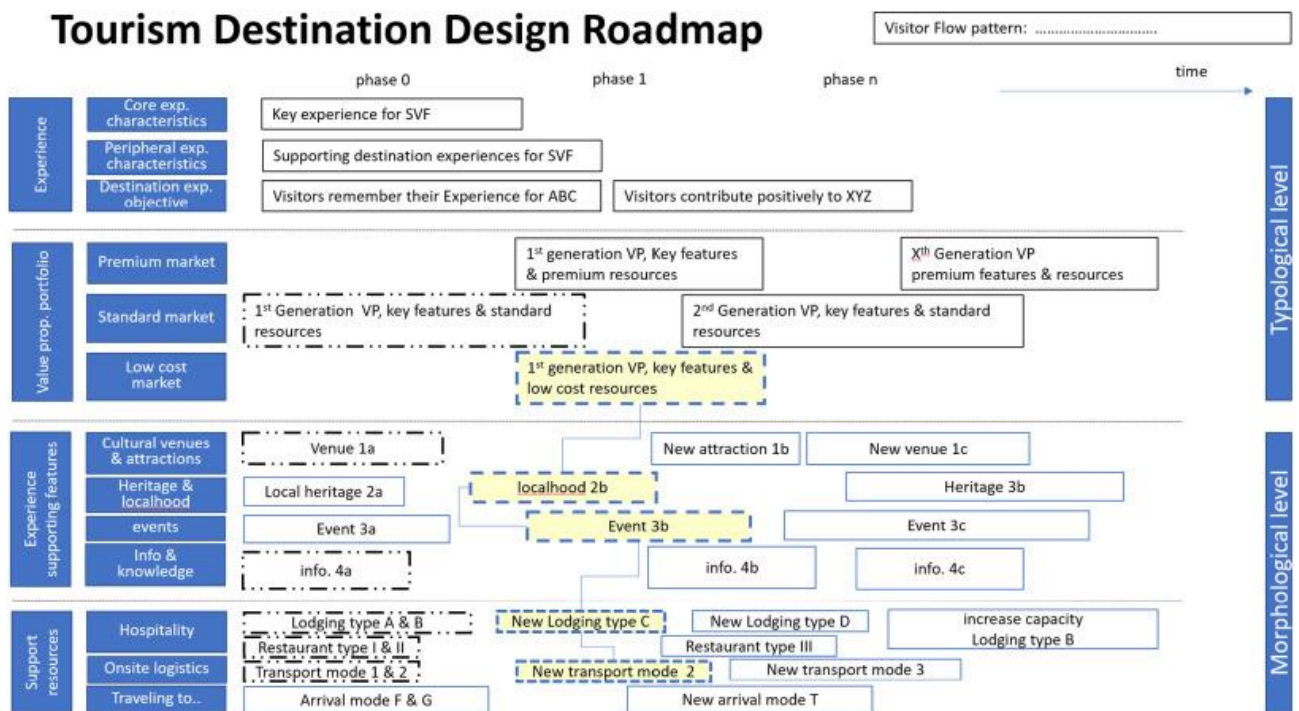
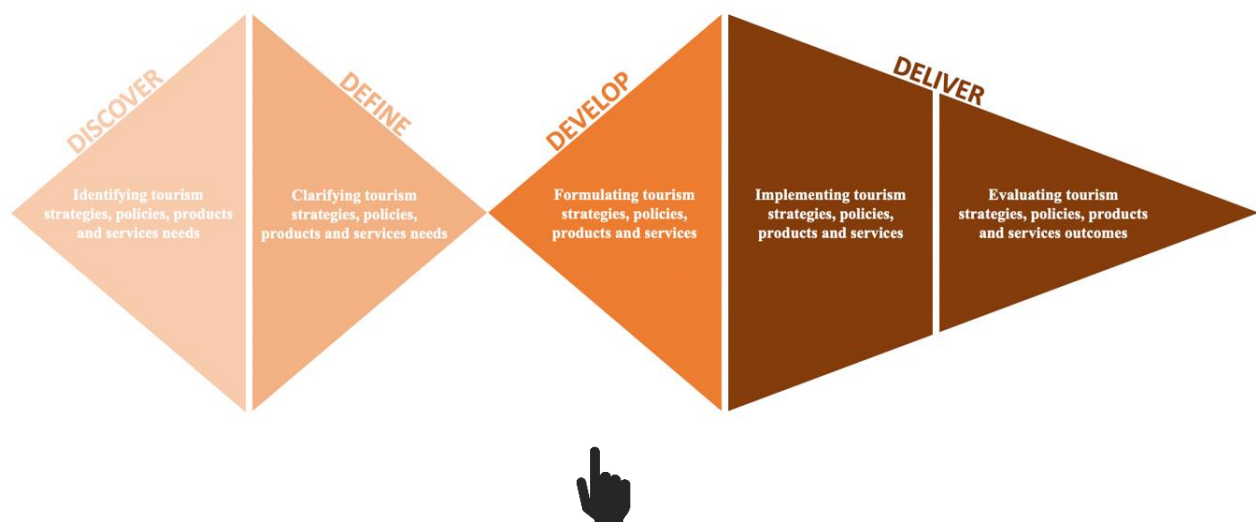


Fig. 12. Example of a design roadmap

### How can it help?

Tourism destination design roadmapping supports the development of future scenarios for (an area of) a destination. It supports the identification of resources available and needed to develop visitor flows and trajectories in a sustainable way, specifically by taking control of destination capacity and tourism impact on (other) stakeholders.

### When to use it?



### ***Expected output***

During a workshop, one or more roadmaps are developed and discussed among stakeholders. The roadmaps point out critical paths in destination (capacity and lifecycle) development and illustrate interdependencies of stakeholders.

### ***How to use it?***

1. Ask participants in the workshop to map the current value propositions on the roadmap for a specific visitor flow in a specific area (e.g., a district).
2. Based on Q-sort or personas, formulate the design objectives from a destination and resident point of view and the experience objectives from a visitor point of view.
3. Develop time-based scenarios for future development by discussing features and resources that should be added, changed, or eliminated to develop new or improved value propositions that fit within the objectives set at the start.

### ***Recommended settings***

- Number and role of facilitators: this exercise can be executed by one facilitator.
- Number and type of participants: this exercise can be executed in groups of a maximum of five participants representing the tourism sector, the cultural sector, residents, DMOs, and relevant governmental bodies.
- Suggested duration: the exercise takes roughly two hours, depending on the complexity of the destination/district and the cultural tourism system and the development horizon (how many years into the future).

### ***Template for virtual use***

The link for virtual use is not available.

### ***Materials needed for physical use***

- Sticky notes
- Pens
- Roadmap canvas templates
- Flip-over charts

### ***Works well with/needs input from***

Works well with stakeholder mapping and value networks (Section 1.7) and customer journey mapping (Section 1.9), as they will evolve with the development of the scenarios.

Could benefit from input from system mapping (Section 1.4), visitor flow mapping (Section 1.8), and persona development (Section 1.5), as these provide input for the starting position in the roadmap.

### ***Lessons learned***

Not tested yet in SmartCulTour. Many major tourism attractions (e.g., theme parks), but also technology providers use design roadmaps to visualise and select development scenarios based on adding or changing resources and/or markets. In order to take full advantage of the method, sufficient future vision and strategic thinking are needed, which might be helped by a prior analysis and discussion of trends.



***Suggested next step***

Developing a tourism destination design roadmap could initiate iterations to earlier stages of the design process, for example tools such as pictures as probes, brainstorming, and storyboarding, to come to more detailed ideas on how to develop the destination.

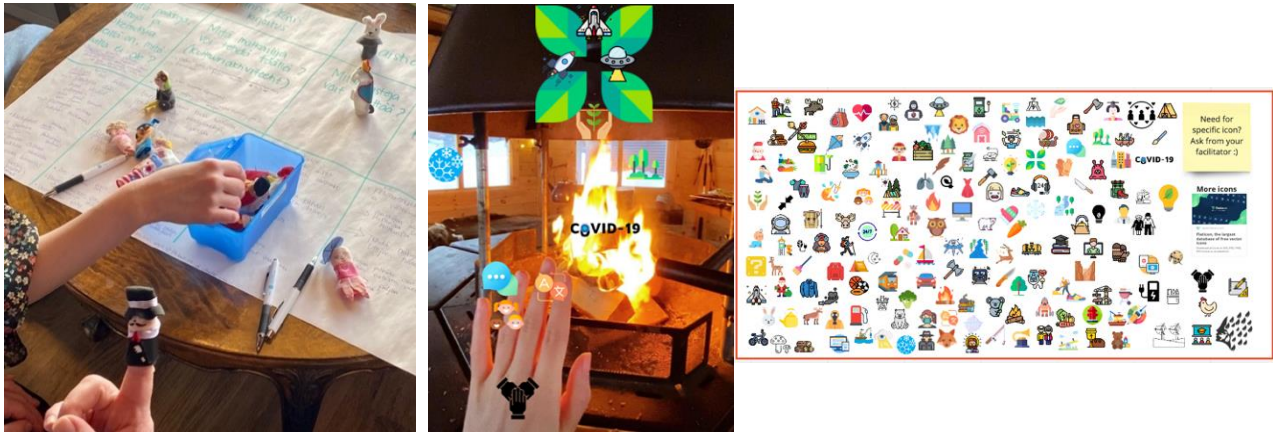
***Disability inclusion guidance note***

Given its visual nature, tourism destination design roadmapping is not an accessible tool for participants with a visual impairment. The guidelines should be available in written form for participants with a hearing impairment.

***References***

Koens, K., Smit, B., & Melissen, F. (2021). Designing destinations for good: Using design roadmapping to support pro-active destination development. *Annals of Tourism Research*, 89, 103233.

## 1.12. Serious play

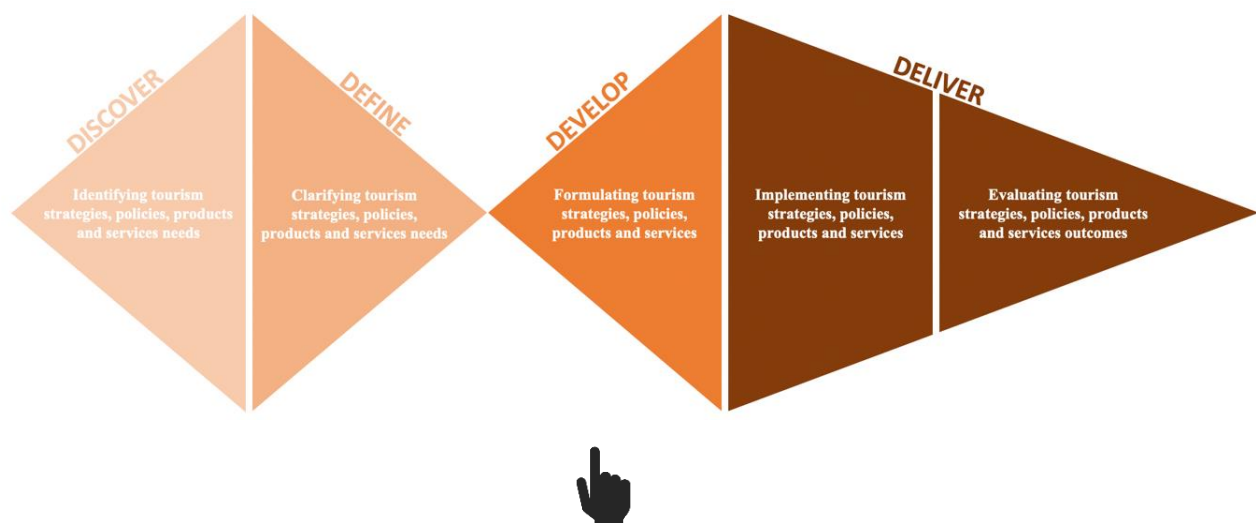


**Fig. 13. Participants preparing for role play (left) and a low-fidelity prototyping made in a virtual environment using various icons on a photo to envisage the future of the place (right)**

### *How can it help?*

Serious play utilises playful methods to purposefully engage participants in process, experience, and product or service innovation through relatively low-fidelity simulations and prototypes, making it easier to translate high-level design concepts into tangible and testable forms. Apart from the LEGO® Serious Play® method which is a well-known example, there are various methods of serious play, including — but not limited to — improvisation, role play, low-fidelity prototyping, etc. In this manual, role play is used as an example of serious play, which can be defined as ‘the practice of group physical and spatial pretend where individuals deliberately assume a character role in a constructed scene with, or without, props’ (Simsarian, 2003). Role play can be used during the design process, where the body serves as an agent to make the process more experiential and explores various contexts to develop new ideas and uses. To enhance the experience of role playing, rough prototyping materials can be provided, such as different kinds of playful objects. To facilitate virtual use, icons can be used as rapid prototyping materials for visualising ideas.

### *When to use it?*



***Expected output***

The expected output is several low-fidelity prototypes based on the hypothetical services and/or products created by participants, as well as lots of interesting conversation and laughter.

***How to use it?***

1. To engage participants in role play, a concept or idea of a service and/or product is needed. The multimethod process flow can be used to co-design ideas for sustainable cultural tourism (see detailed steps in Section 1.10).
2. Divide participants into groups, each consisting of five or more participants. If participants are unfamiliar with each other, consider doing some icebreaker activities beforehand.
3. Ask participants to set up a scenario based on the services and/or products they have created and then identify the various fictional characters involved in the scenario.
4. Encourage each group to act out their scenario. After that, engage participants in discussing what they have learned during the role play.

***Recommended settings***

- Number and role of facilitators: one facilitator per group to guide and observe the process.
- Number and type of participants: five participants per group.
- Suggested duration: three to five minutes per performance.

***Template for virtual use***

Link to the Miro board template: [https://miro.com/app/board/o9J\\_lZ\\_ubcg=](https://miro.com/app/board/o9J_lZ_ubcg=/)

***Materials needed for physical use***

- A set of playful objects, such as finger puppets, LEGO® toys and brick sets, etc.

***Works well with/needs input from***

Serious play works well with the multimethod process flow (Section 1.10) as they can support each other. In addition, the scenarios created in D2.2 – The future of cultural tourism for urban and regional destinations (Calvi & Moretti, 2020) – can be used as background information regarding current cultural tourism trends for participants to link their created products/services to the wider global scenarios of cultural tourism development.

***Lessons learned***

According to the findings identified by Li et al. (in press), ‘We hoped to use this method as a fun and playful way to engage participants in the design process to allow for more spontaneous, natural, and real insights. However, we observed that some participants felt shy or embarrassed when asked to role play’. Therefore, it is suggested to conduct a number of icebreaker activities before role play that may help warm up the room, even for participants who are already familiar with one another, and start with an initial level of comfort.

***Suggested next step***

The suggested next step is to use the multimethod process flow (Section 1.10) to further develop the ideas and/or low-fidelity prototypes created by using serious play.

### **Disability inclusion guidance note**

Serious play is a fun, easy, and relaxing method which does not require specialist knowledge. Anyone can be engaged in this playful process to share their insights, regardless of their experience, position, education, or culture. Serious play can be carried out in different forms, for example standing, sitting, or lying, which can support participants with physical disabilities.

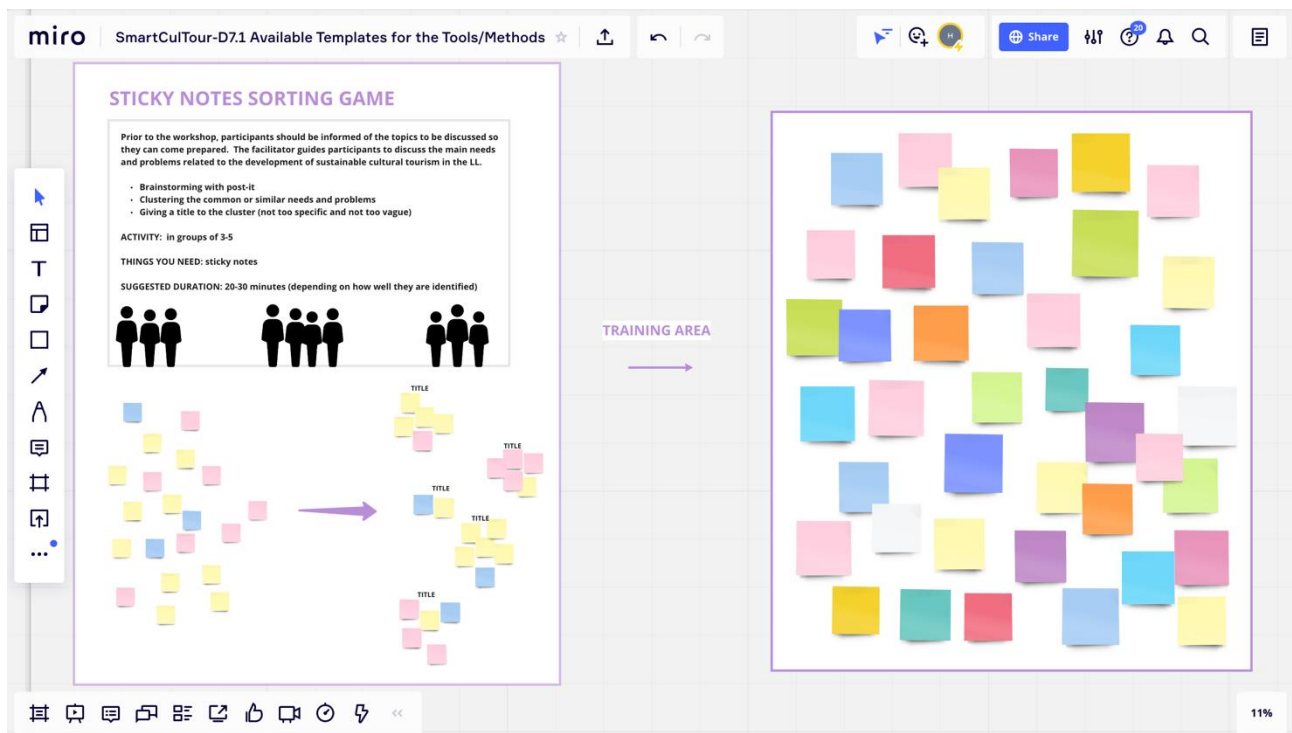
### **References**

- Calvi, L., & Moretti, S. (2020). *Future of cultural tourism for urban and regional destinations*. Deliverable D2.2 of the Horizon 2020 project SmartCulTour (GA number 870708), published on the project web site on October, 2020: <http://www.smartcultour.eu/deliverables/>
- Li, H., Sarantou, M., Alhonsuo, M., & Miettinen, S. (in press). Exploring Pluralism: Using Methodological Layering of Art-Based Methods for Stakeholder Engagement in Community-Based Participatory Research. In E. Mikkonen & S. Miettinen (Eds.), *Artistic Cartography - Exploration to Pluriverse*. Routledge.
- Simsarian, K. T. (2003). Take it to the next stage: the roles of role playing in the design process. In *CHI'03 extended abstracts on Human factors in computing systems* (pp. 1012-1013).

# A1 Accessible Templates

The annex presents the screenshots of the templates for the sticky notes sorting game, pictures as probes, opportunity tree, multimethod process flow, and serious play. Miro – an online whiteboard for visual collaboration – was used to create the templates which are accessible via the following link:

[https://miro.com/app/board/o9J\\_lZ\\_ubcg=](https://miro.com/app/board/o9J_lZ_ubcg=/)



miro SmartCulTour-D7.1 Available Templates for the Tools/Methods

### Pictures as Probes

Prior to the workshop, participants should be asked to prepare pictures regarding a particular theme as a pre-task. For example, the theme can be pictures relevant to cultural tourism. Specifically, everyday cultural activities, rituals, and places that they deemed of an educative, creative, aesthetic, emotional, or entertaining nature. The facilitator guides participants to share and tell stories about their pictures.

- Telling stories behind the pictures
- Documenting characteristics/keywords of the stories

SUGGESTED DURATION: 20-30 minutes

Participant 1 Type of Stakeholder Institution/Organisation	Pre-task picture here	Characteristics

miro 14%

miro SmartCulTour-D7.1 Available Templates for the Tools/Methods

### THE OPPORTUNITY TREE

In this activity, the facilitator asks participants to discuss how the best practice could be implemented to grass root levels in the LL. Think about the people, actions and resources that are linked to the best practice and add them to the tree (leaves). To clarify:

- the trunk is the best practice created within the group
- the roots are the needs and problems that are identified in the previous activities and might be potentially addressed by the best practice
- the branches are the opportunities, e.g., actions/resources/people needed to implement the best practice in the LL

ACTIVITY: in groups of 3-5

THINGS YOU NEED: post-its, pens, identified needs and problems, the best practice

SUGGESTED DURATION: 30-45 minutes

The branches are the opportunities, e.g., actions/resources/people needed to implement the identified best practice

The trunk is the best practice

The roots are the needs and problems

miro 13%



