

**Developing practical tools for art making workshops through  
service design**

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### **Abstract:**

The study was aimed to plan participatory activities such as art-making workshops. The theme of the art installation was a Finnish traditional cultural object, *kapiokirstu*. It was a bridal trousseau which was prepared for people who were going to start their new lives. The study area was a northern village in Finland, *Pasmajärvi*, where there was a shared culture with Sweden. The village was aiming to become a succeeded model as a nature tourism destination and there would be international tourists expected in the future.

Based on the research strategies, arts-based research and community-based participatory research, five methods were used, such as observation, documentation, note taking, diarising and workshop. As a result, a collaborative art installation was created with the member from the local community by using natural resource. The data obtained from the workshop facilitation also enabled the researcher to make maps by service design and an outline to help people who were unfamiliar for workshop facilitation to follow the steps and organise participatory activities by themselves.

The study sought the ways of analysing the features of the cultural object and proposing communication tools to help the participants describe what they observed and to encourage them to discuss to make the art installation, by using *kapiokirstu*. It also explored the possibilities by using the presented tools.

### **Keywords:**

Culture, Participatory activity, Arts-based research, Service design, Visual content analysis

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# Chapter 1. Introduction

## 1.1 Introduction to the study

This research was conducted in the Finnish village, *Pasmajärvi*, alongside the main project *Tirrovoimaa* which aimed local development in nature tourism in the area. In this research, the focus was to plan participatory activities such as art-making. The outcome from the workshop was an environmental art titled *kapiokirstu*, which represented their culture and history. The stakeholders were the participants from *Pasmajärvi*, the project secretary, and the researcher who served as the facilitator in the workshop. It was challenging for the researcher to organise the workshop in the place where the spoken language was different from the facilitator's.

The study site, *Pasmajärvi*, had rich nature and closer to *Tornion-Muonionjoki* river which ran through between Finland and Sweden. The village and neighboring areas were unified as *Meänmaa* (Meänmaa, n.d.). It was also called *Tornio* river valley in the past. The area had the shared cultures and language across two countries. It covered six Finnish municipalities and five Swedish municipalities, including *Kolari*, the municipality of *Pasmajärvi*. The local people, who had the origin in the area, called *Pasma* family, had as strong community bonds as the village achieved "Village of the Year" in 2017 (Tynkkynen, 2017). The municipality and the local organisation shared the same goal and they were making *Pasmajärvi* grow as a tourist site, like doing a project, *Tirrovoimaa* (Kolari Kasvaa Luonnosta, n.d.).

The focused cultural object, *kapiokirstu*, was a traditional bridal trousseau that contained home textiles as essentials and people brought them to start a new life (Hausmann, 1956). It was often associated with marriage. The design of *kapiokirstu* as a trunk was developed in *Tornio* river valley in the original ways by reflecting the history. The people in *Tornio* river valley had close connections with churches and dowry cultures. The area and neighboring areas were regarded as bridal areas. There were several church constructions in 1730s and it brought the professionals to the area. The influence could be found on the structure of *kapiokirstu* and its design, such as thin supporting irons around the objects and the motifs of the pictures borrowed from bibles.

One of the key words in this study is culture, and it can be found in various forms. *Kapiokirstu* as an object is tangible and can be a part of material culture. When the dowry culture in Finland was only for them noble families, it could be also regarded as social culture. The cultural diversity may be found as sub- or multi characteristics of nations by comparing *kapiokirstu* created in other regions and in *Tornio* river valley area.

In this context, *kapiokirstu* was regarded as a representative of the history and culture of *Pasmajärvi*, a part of *Tornio* river valley area. The local people could share the memory through the cultural object and it could remind them of their origin as a part of *Pasma* family.

Therefore, *kapiokirstu* was chosen for the theme of the cultural participatory workshop and art-making process was expected to be meaningful for the participants besides the community empowerment.

Cultural participation can be in different forms, such as ethnic music festival, non-business consumption and activities, and community art (UIS, 2009, p. 45). Cultural participation does not depend on the participant cost and the degree of formality (p. 45). For instance, it may be casual exhibition and market of art works, or a traditional festival without any participation fee.

The area of relational practices may have various names, such as socially engaged art, community-based art, experimental communities and collaborative art (2006, p. 179). The workshop as cultural participation in this study was organised for and involved the local people in *Pasmajärvi* to make an art installation of *kapiokirstu*. This could be included in relational practices. Bishop (2006, p. 179) stated that what was created are linked by “a belief in the empowering creativity of collective action and shared ideas.” This also is applicable to the study.

The workshops in this study were regarded as the activities which could be held repeatedly by the people who were not familiar with facilitation, like the local people. According to Ostrower (2005, p. 19), socialization and attractive venues of the events are the key motivations for people to participate in the next similar events that they attended before. In this study, the majority of the stakeholders, including the workshop participants, belonged to the local community. Some of the participants seemed to have already known each other and the location of the workshop in advance. The settings of the workshop may have been familiar to the participants. On the other hand, art-making process would be a new experience for them as well as working with the participants and the researcher with different cultural background as a collaborative work.

Cultural participation not only gives leisure or fun time but has a link with economy. One of such sectors which generate the revenue is tourism. Tourism is defined by The World Tourism Organization [UNWTO] (n.d., p. 2), as “a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes.” According to the research by UNWTO (2018, p. 3), closer to 60 % of tourists would expect to have cultural participation, experiences or products through their travels.

Tourism may be sold as packages with different names and there are such packages called cultural trip or culture-related travel. They can be described as the travel which provide people with the experience of the lifestyle of the local people and understanding of their history and tradition (Steinberg C, 2001, as cited in UIS, 2009, p. 31). This suggests that cultural participation and tourism can supplement each other.

There are other types of tourism, sustainable tourism and eco tourism, which were presented with the awareness of environment-related issues. Sustainable tourism is explained as “ecologically sustainable, economically viable as well as ethically and socially equitable” by UNESCO Office in Venice (n.d., p. 9). Eco tourism is defined as “responsible travel to natural areas that conserves the environment, sustains the well-being of the local people, and involves interpretation and education” by The International Eco Society [TIES] (2015, as cited in n.d.). These two types of tourism may have common elements: such as having ecological concerns on the environment of the visiting areas and respect for the local people. Such awareness was growing in tourism among the stakeholders: the hosts, service providers and participants. Tourism may give some considerable impacts on environment, culture and security in the travel sites. Considering these factors, the outcome of the workshop in this study was intended to be ephemeral and the material were mainly taken from the local environment. Some of the decorative materials were brought by the participants. There were no additional materials that were obtained only for this study.

## 1.2 Objects and research questions

This thesis aimed to deliver a practical outline for design, art and cultural facilitators working in the areas of community cultural development as well as tourism. The outline sought the approaches which could benefit local communities and future tourists. The approach that was brought to connect these stakeholders was workshops. The benefits through the workshop were considered as Figure 1 shows.

The benefits for both the local communities and tourists are to give opportunities to understand the culture and history in the visiting area and to have collaborative activities which would make memories for them. The activities will enable them to interact longer than just visiting tourist sites. The local community and tourists also share the same goal, creating the outcome. There are other benefits that each of them will have. The local people can strengthen their community bond through hosting and organising the workshop. The activities would be able to make success in tourism as a part of local development. On the other hand, participatory activities could be an option for tourists, where they would absorb the environment in the visiting site. Since there would be different language used among the stakeholders in the workshop, the study also sought the ways of communication by using visual images.

This research aimed to explore the ways for local development by workshop facilitation which involved the local community. The process of improving the workshop facilitation was iterative.

The research questions are:

1. What kind of activities can be created from culturally-related concepts or objects, such as *kapiokirstu*, and how could these activities strengthen communities in Finn-

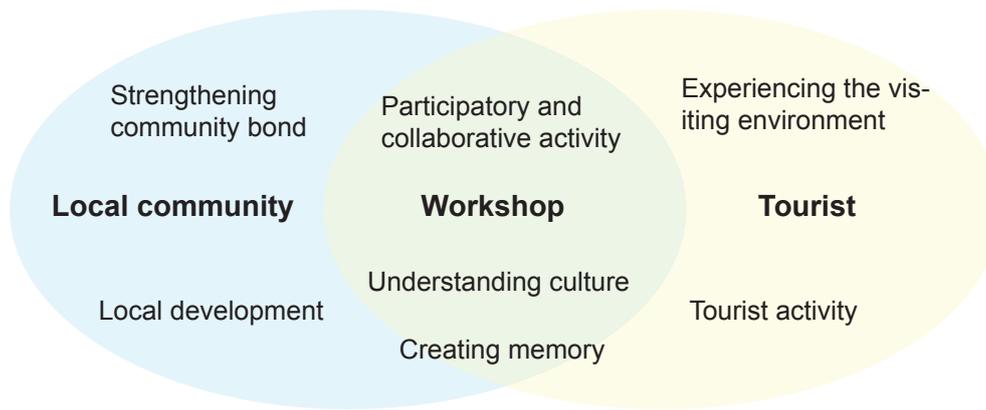


Figure 1. Benefits to communities and tourists

ish Lapland? The expectation of the answer to this question is to create participatory activities which also give the occasions to know Finnish local culture, for the future tourism in the area for local development, which also motivates the hosts, the villagers, to hold such activities and empower them as the locals in the area.

2. How can clear customer service journeys be developed for implementation by communities in Finnish Lapland to facilitate activities for tourists from diverse cultural and linguistic backgrounds? The answer to this question is to make the facilitation of the activities easier for the local people, do it continuously and complete the series of activities by them as making the communication easier to facilitate the workshop. In this study, a customer journey map is created from the experience of workshop facilitation by the researcher and improved as finding the difficulties and proposing new tools.
3. What practical outline would guide communities in Lapland to stimulate the participation of tourists in cultural activities? The answer is shown as a customer journey map and it will enable to make the villagers as facilitators. The map shows the next step for the facilitators with the tools that need to be prepared and where they will interact with the participants. The outline would be useful to develop other ideas in different areas and to create tourist activities.
4. What are the advantages and values that can result from new knowledge and experiences that evolve from cultural connections between tourists and local communities? The answers will motivate both tourists and local communities to participate and organise workshops, and also will be the meanings of the workshop. It may encourage tourists to come and local community to make the activities more attractive.

### 1.3 Research design

Two research strategies were selected for this research; art-based research [ABR] and community-based participatory research [CBPR]. According to Leavy (2017), ABR is aimed to address social research questions in holistic and engaging ways where theory and practice were intertwined (p. 10). ABR enables researchers to “explore, describe, or evoke, provoke, or unsettle (p. 10).” CBPR attempts to involve stakeholders into the research from finding issues to leading to the solutions (Leavy, 2017, p. 10). The processes are described as “iterative, cyclical and action-oriented” by Beh, Bruyere, and Lolosoli (2013) and also Somekh (2006, as cited in Elder & Odoyo, 2018).

There are five research methods used in this research; observation, documentation by photography, note taking, diarising and workshops. Observation was to see and listen to stories about the subjects, such as culture and cultural objects. Note taking was to make records by writing for planning. Diarising was to make notes about processes. Workshops was to organise and have participatory activities to collaborate and interact with stakeholders. These methods generated data as notes, photos, sketches and an art installation by using such tools as a smartphone, a laptop, and art-making tools.

The selected analytical approach is visual content analysis. It investigated various materials like textual, visual, audio and audiovisual data (Leavy, 2017, p. 10). Visual content analysis was applied to understand the design of *kapiokirstu* in this study and it followed these five phases, Data preparation and organization, Initial immersion, Coding, Categorizing and theming, and Interpretation. This helped the researcher know the common features of *kapiokirstu* while comparing with different objects and designing the art installation for the workshop.

There are two analytical tools to support the content analysis: stakeholder mapping and customer journey mapping. Stakeholder map helped the researcher see the people who are involved in the project, their roles and relations in the project. It visualised the relations between the researcher and the local community and what kind of role each stakeholder has in this study. A customer journey map illustrated the processes during specific services at a viewpoint of the “customer.” In this study, the “customer” meant the facilitator. The customer journey map also showed the emotions of the facilitator. It was used to identify the challenging moments for the facilitator.

### 1.4 Significance of the research

In the literature review, five topics were selected: culture and cultural participation, environmental art, the study site *Pasmajärvi*, the cultural object *kapiokirstu* and service design. The topic, culture, explored the meanings of culture, how culture could be created and what could be included. The topic also introduced the connections between cultural participation

and tourism, and people's expectation to the experiences. Environmental art was studied as a future tourist activity that was collaborated with the local community. The study site, *Pasmajärvi*, was an essential element to understand what had happened in their history and how these events affected their culture. One of the cultural objects in their region, *Kapiokirstu*, was studied to know how the objects had been created and painted with the knowledge of the history in *Pasmajärvi*. Service design was an area to connect the art and culture. The topics were expected to help people create workshops as tourist activities which the facilitators would feel less difficult to perform in unfamiliar environments. The research was aimed for the local people in *Pasmajärvi*. It was not very easy to find the articles and researches about *kapiokirstu*, especially in English. The research would be useful to understand the culture in the study site and the relationship with *kapiokirstu*.

The research aimed to make the communication delivered smoothly among the members in the community when they organised events and shared information. The proposed ideas in this study would help people in other communities develop approached to the similar communication-related issues. The outline represented in this study would provide a rough but overall picture of workshop facilitation to the people who were going to organise some activities. The outcome of the workshop might vary, depending on the place, materials and the focused cultural object, however, the process of conducting the workshop in this study would be useful in such cases.

The impact of the research is to analyse a specific workshop experience and use the findings to develop practical tools for the facilitation of community arts workshops and artistic production, such as the making of art installations that are inspired by studying cultural objects. These tools are useful when the facilitator wants to know how to proceed workshops and to help the stakeholders communicate. The customer journey map shows the facilitators the steps to follow, the tools to be prepared, and when to interact with the stakeholder. The platform would provide the stakeholders the place to communicate and to share information about the progress of the workshop. The drawing sheet would help the facilitators to collect data about the targeted cultural objects and to develop the ideas to make it collaborative.

## **1.5 Limitation of the research**

The research focused on the roles of facilitators of workshops, and participatory art-making and cultural activities for a small group of adults who were not familiar with art-making. The research sought the ways to make cultural activities by using the cultural object, encourage the local people and participants to take part in art-making regardless of their experiences and skills, and fill the gap in communication among the facilitators, local communities who were a part of organisers, and participants, by using the practical tools for the facilitation. The location was in a small village, *Pasmajärvi*, in Northern Finland.

The study did not seek the situation in business, which include management than the workshop facilitation, the amount of time that participants would take, and impacts on the environment. The outcome was supposed as not permanent but ephemeral, and it didn't require professional and specific skills that could limit participants. The motif of the artwork was specifically *kapiorkirstu*, whose major sources were natural materials. There were no children involved in this research, and the workshop was not targeted at families and children. The activities were aimed more for leisure and education, not serving as art therapy. It was to learn the cultural object, the history of the area and the influence on the development of the cultural object, and also to make enjoyable collaborative art-making activities which could bridge the community and the participants. Business aspects for workshop facilitation would be required to make workshops deliverable in overall balance, supply and time management for the art installation. Also, various examples of environmental art would help the future facilitator to get and broaden ideas for the art installation, choose suitable materials and techniques, and connect the outcome with the cultural objects while involving the participants. Even in the cases that the workshops were planned for a limited number of people and the artwork could be gradually dissolved, it would be also essential to think about how much the activities could make impacts on the environment.

## **Chapter 2. Literature**

### **2.1 Culture and Cultural participation**

#### **2.1.1 Culture**

Culture can include various subjects, and the form does not matter if tangible or not. It may appear in broad scenes in people's lives. Bennett (2001) writes that culture may be found as artistic and media preferences, and as "the daily rhythms of different ways of life" (p. 60). It may connect with social characteristics like class and gender (p. 60). According to UNESCO (2002), culture should be regarded as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group," and covers "in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs (p. 62)." Morrone states that "culture" can be everything which can be found in material culture, social culture and ideal culture (2006, p. 30). It can be seen in food like types of pizza in different areas, in the ways we greet from shaking hands to bowing, and in the condition of the communities like whether there is trash on the street or not.

According to UIS (2009), The demand for having cultural activities and products are increasing while long-term trends have been strengthened by two phenomena: the appearance of the borderline between digital and analogue content, and globalisation and multiculturalism (p. 12). The first phenomenon is becoming indistinguishable in such consumer materials as films, photography and internet content (p. 12). The second has led to increased international trade, the exchange of ideas, the diversification of population while making new products, practices and multiple identities (p. 12).

#### **2.1.2 Cultural diversity**

In this vast world, cultural diversity includes minorities such as disabled people, diverse gender, women, the poor and the elderly. It can also be expanded to ethnic differences found in immigrants or indigenous groups (Bennett, 2001, p. 17). According to Bennett, there are four forms of diversity (p. 17). First, it is sub- or multi characteristics of nations which show similarities in national cultures but also express differences among competitive groups related to territories, people and culture. Second, it is ethnic elements which distinguish the situations of indigenous communities existing within Europe. Third, it is diaspora which refers to cultures that were brought along with displaced people and offers options to the territorial logic of national cultures. Last, it is indigenusness that was created as a result of defending dominant national cultures by national mapping of cultural related elements.

While cultural diversity allows everyone to have broader possibilities for economic growth and achievement of "more satisfactory intellectual, emotional, moral and spiritual existence,"

it could involve debates among such issues of identity, social cohesion and the development of a knowledge-based economy (UNESCO, 2002, p. 62). Signals of community sensibilities and tensions can be found in the commercial and the non-commercial, the traditional and the modern, and the international and the indigenous (UIS, 2009, p. 13).

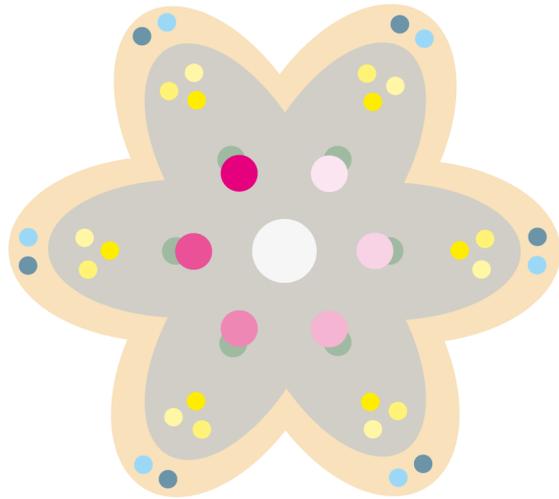
**2.1.3 Cultural domains**

To help evaluate economic and social effects of culture, compare national and cross-national data and build a cultural framework for each country (UIS, 2009, p. 11), The 2009 UNESCO Framework for Cultural Statistics (FSC) emerged as the statistic methodology (p. iii). It defines the following cultural domains which represents the common sets of cultural activities as mutually exclusive. They are shown with the examples of cultural activities on Table 1 (pp. 10, 23-24).

The domains possibly have transversal domains. The transversal domain as entirely cultural is Intangible Cultural Heritage. It includes expressions, rituals and social practices (p. 24). There are also three Transversal partially cultural domains: Archiving and preserving, Education and training, and Equipment and supporting materials (p. 28). Besides them, there are two Culture-related domains, Tourism and Sports and Recreation (p. 30). It includes the cultural activities that don't contain main cultural components but cultural characters. The relation among the cultural domains is illustrated in Figure 2. For example, when watching education-

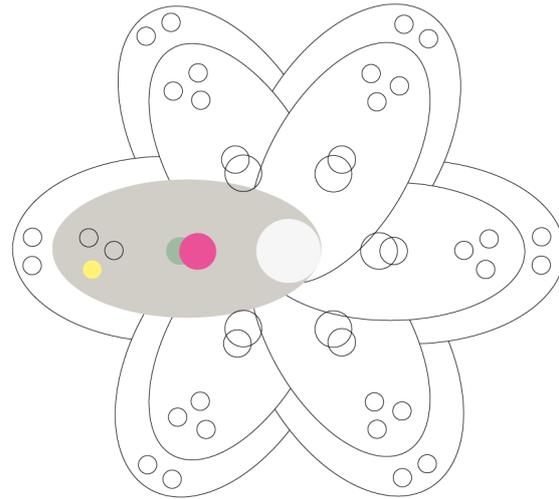
Table 1. Cultural domain and activities

	<b>Cultural domain</b>	<b>Example</b>
<b>A</b>	Cultural and natural Heritage	<ul style="list-style-type: none"> <li>• Museums</li> <li>• Historical places</li> <li>• Cultural landscapes</li> </ul>
<b>B</b>	Performance and Celebration	<ul style="list-style-type: none"> <li>• Performing arts</li> <li>• Music</li> <li>• Fairs</li> </ul>
<b>C</b>	Visual Arts and Crafts	<ul style="list-style-type: none"> <li>• Fine arts</li> <li>• Photograph</li> <li>• Crafts</li> </ul>
<b>D</b>	Books and Press	<ul style="list-style-type: none"> <li>• Printed materials</li> <li>• Library</li> <li>• Book fairs</li> </ul>
<b>E</b>	Audio-visual and Interactive Media	<ul style="list-style-type: none"> <li>• Film</li> <li>• Internet</li> <li>• Video games</li> </ul>
<b>F</b>	Design and Creative Services	<ul style="list-style-type: none"> <li>• Landscape design</li> <li>• Architectural services</li> <li>• Advertising services</li> </ul>



- Cultural activity
- Entirely cultural domain
- Transversal entirely cultural domain
- Transversal partially cultural domain
- Culture-related domain

Figure 2. The relation among the cultural domains (UIS, 2009)



- "Watching cultural educational films"
- "Audio-visual and Interactive Media"
- "Intangible Cultural Heritage"
- "Education and Training"

Figure 3. The example of cultural activity and domains

al films to learn how to make cultural objects, Entirely cultural domains of the activity would be Audio-visual and Interactive Media and Intangible Cultural Heritage and partially Education and Training (Figure 3).

While the majority of stand-alone cultural participation surveys were taken in the European Union, UIS commissioned a report which tested the EU model called Eurobarometer in 2006 in the context of cultural activities in developing countries (p. 45). The report, UNESCO-UIS, 2006b, uses three different categories to describe cultural activities: Home-based, Going-out and Identity building, which includes both amateur cultural practices and ethnic culture (p. 45).

According to UNESCO Institute for Statistics (2009), cultural participation may include non-business consumption and activities held within the community, and it reflects "quality of life, traditions and beliefs (p. 45)." It does not depend on the participant cost, the degree of formality, the frequency of attendance, or the level of the skills shown by artists (p. 45). For example, when there is some free ethnic music festival outside by local informal communities, the audience will be seen as cultural participants while those who organised the event and guide the participants will not be. Another example of participatory cultural activities can be community art. Jokela, Hiltunen, Huhmarniemi, Valkonen and Virpi (2006) stated that com-

munity art emphasises social problems like racism and the role of women and collaborates with different groups such as children's day care centers, homes for the elderly people and activist groups. When using indicators such as community, social group, ethnicity, age and gender to measure cultural participation, the economic dimension of cultural participation can be figured by economic transactions on cultural goods and services, and participant cost; however, assessing social aspects of cultural activities are still challenging (UIS, 2009, pp. 44-45). Through referring to the cases as cultural activities and participation, "community" may connect research with the people and be a key word which involves co-creation.

#### **2.1.4 Participants in cultural events**

The research by Ostrower (2005) reveals possible examples of frequent participants in cultural events. First, the participants are possibly more educated like having attended art lessons while growing up, and live in urban areas (pp. 5-6). Second, they would be more engaged in social, religious and civic activities, such as volunteer work and voter registration, and tend to give to charity at cultural institutions (p. 7). Third, the more events people participate in, the more motivated the participants become by the art themselves (p. 11). Also, they can be driven by multiple strong motivations than other groups of people (p. 11).

Kelly (1987) introduces that there are also other two types of groups introduced as cultural consumers: Trads and Technos. They are described as those who "use cultural activities and the evidence of participation or objects (objects/markers) as symbolic evidence of their status (MacCannell, 1976, as cited in Kelly, 1987)." Trads see the values in the cultural experiences themselves, while Technos are motivated to derive symbolic benefits rather than enjoyable moments, therefore Technos would be less likely to become repeaters (Kelly, 1987). For instance, Trads would find the meanings from the experience such as attaining some skills and knowledge, while Technos would be more eager to have certificates to show that they have attended in the event. Though they both are not regarded as main targeted participants in this study, highlighting the main points in cultural activities would help potential participants know what they can gain from the experiences in advance. For example, if there are tourism products named as wine tourism, people will understand what will be the main theme in the tour and it will help attract more those who have interests in wine.

#### **2.1.5 Cultural participation and tourism**

Cultural sectors do not just give luxury moments but serve as essential parts of economy (UIS, 2009, p. 12). The revenue is generated through tourism, crafts and artifacts, and the significant impacts are seen on national export earnings in some developed countries (pp. 11-12). On the other hand, UNWTO (n.d.) mentions that tourism has grown rapidly in economic sectors world-wide as well. Tourism occupies 10 % of the world's GDP and creates 10 % of workplaces and 30 % of services exports (n.d.).

As defined by UNWTO (n.d.), tourism is “a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes” (p. 2). It is categorised in three ways, depending on where visitors come from or go to. One category, domestic tourism, is comprised of activities where people travel within their own country. The other two categories, inbound and outbound tourism, are comprised of activities where people travel to foreign countries (p. 2). Inbound tourism focuses on the countries receiving visitors, and outbound tourism on the countries where visitors departed. In this research, “visitors” are defined as people who stay overnight or who come and leave on the same day, and they include both international and domestic people.

The key motivations of traveling can be found from eight categories introduced by United Nations (2010), which are associated with the main tourism activities: leisure, visiting people, education and training, health, religion, shopping, transit and others, and business purpose (p. 24). Tourism is sometimes sold as packages which highlight activities that potential tourists can participate in. Tourism stakeholders name their tourism products as marketing tools, such as ecotourism, city tourism and health tourism (p. 26). Such tourism trips where people can experience the lifestyle and know the history and tradition in the visited regions can be named cultural trip, culture-related travel or cultural tourism. Although there are not internationally recognized definitions for cultural tourism, one given by the FSC (Steinberg C, 2001, as cited in UIS, 2009, p. 31) is “customised excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents their values and historical context including the experiencing of the difference.” Such tourism trips could be designed for leisure, education and training, and religion. According to UNWTO (2018), 55% of the visit to international destinations in 2017 is made for leisure, recreation and holidays as the major purpose, and 27 % for visiting people, health, religion and others (p. 3). Altogether, closer to 60 % or more tourists could expect to have cultural participation, experiences or products through their traveling.

The research by Ostrower (2005) shows what people expect from cultural participation and what they feed from the experience. The motivations are grouped into seven factors, such as Socialize, Emotionally rewarding, Gain knowledge, High-quality art, Support community organization, Low cost and Celebrate heritage. The categories of the studied events were five: Art museum or gallery, Dance, Arts and crafts fair or festival, Music, and Play. It results in different motivations and experiences by event, even from the same person (p. 14), however, bigger factors to motivate people to go to the next similar events, are if they enjoy socialization and like the venue (p. 19). For example, people who go to Art museums or gallery expect to gain new knowledge and High-quality art, while those who go to Arts and crafts fair or festival are motivated to have socialization with friends or family with lower cost (pp. 14-16). Comparing the two, rather than the scores on Emotionally rewarding, Gain knowledge and

High-quality art, it would be Socialize and Liked venue that determined people's motivation to go to Art museums or gallery again. On the other hand, the major motivation, Emotionally rewarding, don't mark high in the all form of the events (pp. 14, 21). It could be a key factor to make events more satisfying. Also, motivaion could be differ among racial groups (p. 10), but it is not the topic focused in this study.

The tourism trend gives not only positive impacts but also brings us into such questions such as preserving culture, protecting environments and creating peace and security (UNWTO, n.d.), and it would be where tourism and its sustainability is considered more important. According to The UNEP and UNWTO (2005, p. 12), sustainable tourism is simply expressed as "Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities." UNESCO Office in Venice (n.d., p. 9) characterizes sustainable tourism development as "ecologically sustainable, economically viable as well as ethically and socially equitable." Whether tourism activities involve cultural and environmental aspects or not, it would be inevitable to think how we could make it more sustainable.

One of the trends which seek sustainability in tourism is ecotourism. According to Ecotourism Japan (n.d.), ecotourism uses certain concepts and principles to make environmentally-friendly tours that aim to have less negative impacts on the environment and the local culture, and it has different definitions and interpretations by organizations and individuals. For example, while ecotourism is seen as the area connecting the management of the natural environment with tourism activities in the US and many European countries, the term seeks the ways for coexistence with nature in Japan by utilizing local resources and also promoting "cultural exchange" between urban and rural areas (Ecotourism Japan, n.d.). Bertoli (2015) states that ecotourism is not just the travel destination but rather the place that people invest in and learn the community and culture of the place. The International Eco Society (TIES) defines the term, ecotourism, as "responsible travel to natural areas that conserves the environment, sustains the well-being of the local people, and involves interpretation and education (2015, as cited in n.d.)." The principles for ecotourism by TIES (n.d.) are meant for people who implement the activities, participate in and promote and closely connected with three elements: conservation, communities and sustainable travel. Their principles are shown on Table 2 by categorising them into the former three elements and adding the keywords which could be related to the principles, by the researcher.

Tourism can provide opportunities to tourists, such as meeting new people, places and cultures, and both cultural and tourism sectors are becoming an upward trend as referred to in this section. Since cultures can be created by various groups of people and seen in any places where there are societies, tourists are more likely to notice the cultures that they encounter during the travels compared to their own cultures and seeing new cultures from different per-

Table 2. The principles of ecotourism (TIES, n.d.)

	Principle by TIES	Category			Keyword
1	Minimize physical, social, behavioral, and psychological impacts				Action
2	Build environmental and cultural awareness and respect				Understanding
3	Provide positive experiences for both visitors and hosts				Emotion
4	Provide direct financial benefits for conservation				Financial
5	Generate financial benefits for both local people and private industry				Financial
6	Deliver memorable interpretative experiences to visitors that help raise sensitivity to host countries' political, environmental, and social climates				Understanding
7	Design, construct and operate low-impact facilities				Investment
8	Recognize the rights and spiritual beliefs of the Indigenous People in your community and work in partnership with them to create empowerment				Understanding

 conservation       communities       sustainable travel

spectives. Tourism is seen as a prospective area which can generate revenue especially in the areas where residences have less available services, products and jobs and also where culture and the people who share it is shrinking. It would be necessary to seek the ways of giving low impacts on the environment while accepting tourists, organizing activities and operating facilities. As one of the possible cultural participatory activities in which tourists can also join, environmental art is also considered in this study.

**2.2 Environmental art**

Environmental art appeared in the 1960s in the USA and the UK, when the art was affected by several movements such as feminism, the Mother Earth myth and the Hippie movement (Jokela et al., 2006). Bower (2010) states that the art would not only address various environmental issues, such as pollution, global warming and species depletion, but show artistic aspects and ideas.

Environment-related works could have different names by artists or catalogers. As greenmuseum.org (n.d.) states that there is “no definition set in stone,” and several categories could be mixed without clear definitions. However, if knowing the points which could make “envi-

ronmental art,” the category itself would not matter very much. According to the website from greenmuseum.org, “what is environmental art (n.d.)”, many environmental art is ephemeral, place-oriented and immovable, and co-created among artists and other groups of people, such as scientists, educators and communities. greenmuseum.org (n.d.) also states some of environmental art could have educational aspects to understand nature and environmental problems, borrow power from nature like using wind, water and lightning, show new ways for us to live in harmony with nature, or give remediation of environmental damage and ecosystems in artistic ways. On the other hand, Marks, Chandler, and Baldwin (2016) focus on artists’ intention if they “express and/or foster pro-environmental awareness and behaviours,” so that it can be ephemeral or permanent, and objects or process.

For example, the artwork, Carbon Sink by Chris Drury, would be a good example of environmental art. It was installed on the campus of the University of Wyoming in USA and alerted people to the impacts from local industries to environment. It represented the happenings in the area, where a large part of the economy relied on oil, gas and mining industries. The industries caused the rise of the temperature in winter and it let beetles survive. As a result, forests were ravaged in the Rockies. Frosch (2012; 2011) comments that this controversial artwork tried to show the link with global warming and the catastrophic event, using dead birch logs and charcoal.

With these backgrounds, the term, environmental art, is defined in this study as the artistic objects or performance encouraging environmental awareness for sustainable living, which possibly includes artworks with other names such as eco-art, land art and art in nature. It could be exhibited longer than the one considered “ephemeral” and includes tangible and intangible outcomes.

According to Jokela (1995), art is a reflection of values through the eyes not only of the creators but also of the community and society and relationship to the environment (p. 2). In this study, the art was intended to make with the community as a collaborative work. The viewpoints reflected in the artwork may be taken from the researcher, all of the participants, or the researcher’s and the participants’ community. Jokela also mentions that the relationship between art and the environment in visual art is changing (p. 2). Art, which used to “dominate a place,” is becoming “defined by a place” and “environmental art (p. 2)” Therefore, from the perspective of art-creation, understanding the place, *Pasmajärvi*, where the artwork in this study was planned, would be essential to developing the activities for tourists.

### **2.3 *Pasmajärvi* as a site of cultural tourism and environmental art practice**

*Pasmajärvi*, a lake village where there are approximately 40 residents (Tynkkynen, 2017), is located in the southern part of the municipality of *Kolari*, Finland (Figure 4, Figure 5). *Kolari*

has sixteen villages including *Pasmajärvi* (Kolari Kasvaa Luonnosta, n.d.). *Kolari* is along the *Tornion-Muonionjoki* river and the borderline between Finland and Sweden, and it is home to approximately 3,800 residents and surrounded by nature (n.d.). The *Tornio* river is the longest free-flowing river in Europe and the *Muonio* river is a branch from the *Tornio* river, (The Tornio-Muonionjoki-Könkämäeno lure fishing joint permit area, n.d.), in which the water-flow goes through *Enontekiö*, *Muonio*, *Kolari*, *Pello*, *Ylitornio* and *Tornio* (Nissén, 2017). It is accessible only by traveling by train, airplane or car to the village. The closest airports are located in *Kittilä* and *Pajala* (Kolari Kasvaa Luonnosta, n.d.).

*Pasmajärvi* and their neighboring areas in Finland and Sweden have a shared culture as a part of the *Tornio* Valley (n.d.). According to Zetterberg (2017), Finnish history can be divided into three: the Swedish period (prior to 1809), the Russian period (1809-1917) and the independent period (1917-the present). When the Swedish period moved to the Russian period, the borderline was drawn between Finland and Sweden in 1809. However, their culture and language was sustained and the municipalities in the two countries were united as *Meänmaa* with the effort by the municipalities of *Kolari*, Finland and *Pajala*, Sweden, as *Meänmaa* (n.d.) writes on their website. *Meänmaa* covers six Finnish municipalities; *Tornio*, *Ylitornio*, *Pello*, *Kolari*, *Muonio* and *Enontekiö*; and five Swedish municipalities; *Haparanda*, *Matarinki*, *Pajala*, *Kiruna* and *Jellivaara* (n.d.). The area was also called *Tornionlaakso* in the past (n.d.).

The people, who originate from Finnish *Tornio* river valley area, are called *Pasma* family and live on both sides of the river, across Finland and Sweden. Some of them migrated to Norway, the United States and Canada (Pasma, n.d.). According to Pasma (n.d.), the history of the village and *Pasma* family started in the 1750s when a small farm was built on the shore of the lake *Pasmajärvi*. The husband, having the same name as the area, *Pasmajärvi*, and his wife, *Moona*, raised a family, and the children of *Moona*'s mother from the former marriage lived there. Later the village emerged as the *Pasmajärvi* village after having more families (n.d.).

While some of the people in the *Pasmajärvi* village moved to other areas and the family tree connected to other family branches, they established the *Pasma* family society in 1987 and regularly have community events. For instance, they have gatherings every three or four years for the family (Pasma, n.d.) as a bigger event. The municipality of *Kolari*, *Kolarin kunta* in Finnish (n.d.), writes that the villagers also have karaoke-night once a month. *Pasmajärvi*'s traditional days are also one of the most important events for them, where they can meet once a year, and they set a different theme for each year (n.d.). These activities possibly happen naturally for them because they have such a long tradition, or rather spirits, as the article (n.d.) mentions that *Yhdessä tekemisen perinne on yhtä pitkä kuin kylän historiakin* in Finnish, which can be translated into "the people traditionally do things together as long as the history of the village." According to Tynkkynen (2017), the village was selected in August 2017 as *Vuoden lappilainen kylä 2017* in Finnish, possibly translated into "Village of the Year 2017" among twenty other competitors, because of their activities and community bond.

The municipality of Kolari introduces in their web page, *Kolari Kasvaa Luonnosta* (n.d.), that *Pasmajärvi* is the largest lake in *Kolari*, and there is an area called *Tirroniemi* in the west part of the lake (Figure 4). The municipality (n.d.) also writes that there are many tourist sites such as the *Tirroniemi* camp center, nature trail and school offering overnight-stay. When this study was being processed, the municipality of *Kolari* and the *Pasmajärvi* Forests Group had a long-term project to develop nature tourism in the area, called *Tirrovoimaa* (*Kolari Kasvaa Luonnosta*, n.d.). According to Vuontisjärvi (n.d.), the *Pasmajärvi* Forests Group sought sustainable ways of using the forests and land, and the values of such resources, which could apply to other areas in Lapland

*Pasmajärvi* can be developed further as a tourist site, not only supported by the municipality but also by the local forest group. The shared culture that they have across Finland and Sweden could be an attractive point in tourism. The active gatherings of the *Pasma* family show that the community has a strong bond traditionally and that they have a passion to make their village grow, which would be a strength to pursue the local development. In this context, organising participatory activities in *Pasmajärvi* for non-villagers would be a possible approach to accomplish this goal. In the next section, one of the traditional cultural objects, *kapiokirstu*, is studied as the motif which can be developed in the activities.

## 2.4 The cultural object *kapiokirstu*

*Kapiokirstu* is a Finnish cultural object, which is a trunk with a set of essential contents like linen and other home textiles for the people who are going to start new lives (Figure 6). Finnish museum, *Käsityönopettajakoulutuksen Museoaineisto* (n.d.), introduces the statement of Hausmann (1956) from her book, *Kapiokirstu*, as *kapiokirstu* was for both sons and daughters who got married and would move, and also those who didn't. In another book, *Emännän tietokirja* by Hannula (1958, I, ss.180), there is a description about the old Finnish life and culture as "all fabrics were woven and sewn at home as handmade, and people were preparing *kapio* for their daughters from an early age. (as cited in *Käsityönopettajakoulutuksen Museoaineisto*, n.d.)" According to Kallioniemi, Kenttämää, Pekkala, Prokkola and Soini (1999), it is in 1700 that this culture and the cultural object became popular and spread from noble families to common folk (pp. 21, 23).

Coulson (2007) introduces that *Kapiokirstu* could be translated into "trousseau" in English, which is originally French *trusse*, and means "bundle" or "tuck up (Merriam-Webster, n.d.)." Merriam-Webster (n.d.) describes *trousseau* as personal possessions of a bride including clothes and accessories. The Finnish term, however, consists of two words, *kapio* and *kirstu*. According to *Käsityönopettajakoulutuksen Museoaineisto*, *kapio* is an old loanword from Germany and means "adaption" and "giving (n.d.)." According to Glosbe (n.d.), *kapio* means "possessions" and *kirstu* "a trunk." *Kapiokirstu* would have a wider meaning by indicating



constructions after the Great Northern War (p. 47), and it was in 1736 that skillful carpenters and painters came for the building (p. 18). According to The Church of Sweden (n.d.) (*Svenska kyrkan* in Swedish), *Matarinki* church, which was also called *Övertorneå* church and located in Northern Sweden, was reconstructed and enlarged between 1735 and 1737. *Karungi* church (*Karl Gustavs kyrka* in Swedish), which is located along the *Tornio* river, was built in 1745 (Svenska kyrkan, n.d.) and Norrbottens museum (n.d.) writes that *Hietaniemi* church was established in 1746. Another church by Karl Gustav, was also completed by 1798 (Svenska kyrkan, n.d.), and The church of Tornio (n.d.) (*Tornion seurakunta* in Finnish) states that *Alatornio* church was finished in 1797. According to Kallioniemi et al. (1999), the *Tornio* valley area was a part of the so-called “bridal areas,” because of the relation to the *Hietaniemi* church from the 18th century (p. 50). This could also have a link with the development of the *kapiokirstu* in local ways while strengthening the aspects of dowry culture.



Figure 6. *Kapiokirstu* at the museum of *Tornio* valley

Also, Kallioniemi et al. states that earlier models of the *kapiokirstu* didn't have paintings on its surface; instead it was seen from 1750 with different styles (p. 20). There are three main different styles of *kapiokirstu*: Rococo, Gustavian and Biedermeier (p. 21) as Table 3 shows. The ones in Rococo and Gustavian (*Lococo* and *Kustarilaisuus* in Finnish), could be closer models to the ones created when the *Pasma* family started their life in 1750s as referred to from the last section.

The increase of the churches in the area also gave influences on the design of *kapiokirstu* by borrowing pictures from bibles and delivering messages through the pictures. According to Kallioniemi et al. (1999), the origin of contained meanings of pictures are from Christian symbolism (p. 47). In the 16th century, pictorial forms were important means to convey meanings to illiterate people, and episcopal images came to the *Tornio* river area in the Middle Ages (p. 47). The colours, used on the cover inside of *kapiokirstu*, also followed the colours which were used in their religion (p. 50). The paintings, such as flowers and wealth, were not only worked as decoration but delivered implications. Kallioniemi et al. (1999) write that the decorations inside the cover could draw people's attention when opening the *kapiokirstu* (p.

Table 3. Three Styles of *kapiokirstu* and their features (Kallioniemi et al., 1999)

Style	Year	Feature
Rococo	1750 - the end of the 18th century	<ul style="list-style-type: none"> <li>• Brick red, blue-green, ocher yellow</li> <li>• Lush flower: "hapiness of life"</li> <li>• Not small flowers</li> <li>• Flowers shaped like crowns, and Flower crown</li> <li>• Coating with blue-gray marble paintings</li> <li>• Blue-gray is common in the late 18th Century with red background colour</li> <li>• Using S-shaped motif</li> <li>• Not symmetrical design</li> <li>• Lush green flowers and foliage</li> </ul>
Gustavian	(inbetween)	<ul style="list-style-type: none"> <li>• Simple</li> <li>• Symmetrical</li> <li>• Novel</li> <li>• Flower crown</li> </ul>
Biedermeier	1820-1850	<ul style="list-style-type: none"> <li>• Simple on inside of cover</li> <li>• New colours on inside of cover as background colour; brown and yellow brown</li> <li>• Wood embossment or ornament</li> </ul>

23). It indicates how important the design of the *kapiokirstu*, especially on the cover inside, would be.

The motifs and their contained meaning, introduced from the book, *Meän ruusu ja mustikkakruunu* (Kallioniemi et al., 1999, pp. 17, 48-50, 52) are shown on Table 4, and the colours, used on the inside of the cover, which were related to the liturgical colours (pp. 50-51), in Table 5.

Another historical and geographical factor is the ironworks operated in the *Kengis* area in Sweden. The world's northernmost iron industries were founded in 1645 and ran until 1879 ("Kalastus.com," n.d.). It was in 1600 when the industries developed and blacksmiths came from the Netherlands and Belgium to *Kengis* in Sweden (Kallioniemi et al., 1999, p. 20). Their skills were used for the iron for *kapiokirstu* (p. 20). According to Fagervall, Salomonsson-Juuso and Tervaniemi (2006), starting from *Masugnsbyn* in *Junosuando*, Sweden, the industries involved other areas in Northern Sweden, such as *Svappavaara* and *Kengis* in *Pajala* (p. 18). These ironworks are called *Köngäksen ruukki* in Finnish and also *Kengis bruk* in Swedish. Lapin Kansa (n.d.) writes that this period possibly named one of northern Finnish regions, *Korali*, deprived from *Korale* meaning "coal burner."

While construction of the churches took place for nearly 100 years, it brought professional skills to the region in everyday life, and the styles used in the paintings of the churches moved to everyday objects (Kallioniemi et al., 1999, p. 47). While these skills were integrated into

Table 4. Motif and meaning (Kallioniemi et al., 1999)

Motif	Meaning and related sentence
Flowers	<ul style="list-style-type: none"> <li>• Happiness</li> <li>• Good luck</li> </ul>
Full circle / Circle of eternity	<ul style="list-style-type: none"> <li>• Connection with human and God, an eternal life</li> </ul>
Green, open rounded wreath	<ul style="list-style-type: none"> <li>• The secular effort</li> </ul>
Green leaves and Red flowers	<ul style="list-style-type: none"> <li>• People as a new creation in Christ</li> <li>• “The heart begins and pours into a new life that shows as the fruit of the fruit of the Spirit is love, joy, peace, forbearance, kindness, goodness, faithfulness, gentleness and self-control.” (Gal. : 22, Picture-Catechism.)</li> </ul>
Rose	<ul style="list-style-type: none"> <li>• Symbol of Christ</li> <li>• “Like a rose in winter after blooming, the death of Jesus Christ after crucifixion”</li> <li>• Five roses: the five wounds of Christ’s suffering</li> </ul>
Crown	<ul style="list-style-type: none"> <li>• Power given by God</li> <li>• Justice</li> <li>• Symbol of Virgin Mary</li> <li>• Often used with Weath</li> <li>• Bride’s virginity</li> <li>• With “D”: meaning “daughter”</li> </ul>
Wreath	<ul style="list-style-type: none"> <li>• Symbol of Virgin Mary</li> <li>• Often used with Crown</li> <li>• Bride’s virginity</li> </ul>
Beams from crown	<ul style="list-style-type: none"> <li>• The blessing of the Trinity, the three persons of the Christian Godhead, by Catechism</li> <li>• “The grace of the Lord Jesus Christ, the love of God and the involvement of the Holy Spirit are with you” (2 Corinthians 13:13).</li> </ul>
Shell	<ul style="list-style-type: none"> <li>• Resurrection</li> </ul>
Fish	<ul style="list-style-type: none"> <li>• Christ and Christians</li> </ul>
Wood	<ul style="list-style-type: none"> <li>• Symbol of life</li> </ul>
Moth	<ul style="list-style-type: none"> <li>• Symbol of the Lord’s punishment</li> </ul>
Butterfly	<ul style="list-style-type: none"> <li>• Symbol of soul and resurrection</li> <li>• Family life</li> </ul>
Glass	<ul style="list-style-type: none"> <li>• Fragility</li> <li>• Disappearance of life</li> </ul>
Looped square and Pentagram	<ul style="list-style-type: none"> <li>• Sign of protection as Christian and the Pachanic tradition</li> </ul>

Table 5. Meaning of colours on *kapiokirstu* (Kallioniemi et al., 1999)

	Meaning
<b>White</b>	<ul style="list-style-type: none"> <li>• The saints</li> <li>• Blessings</li> <li>• Joy</li> <li>• Purity</li> <li>• Innocence</li> <li>• Righteousness</li> <li>• Sanctification</li> <li>• Holiness</li> <li>• The color of God</li> </ul>
<b>Red</b>	<ul style="list-style-type: none"> <li>• The Holy Spirit</li> <li>• Blood</li> <li>• Gospel</li> <li>• The color of Christ's redemption</li> <li>• Divine love</li> </ul>
<b>Blue</b>	<ul style="list-style-type: none"> <li>• The sky</li> <li>• Heaven</li> </ul>
<b>Blue along Red</b>	<ul style="list-style-type: none"> <li>• Married couple</li> <li>• Male and female</li> </ul>
<b>Green</b>	<ul style="list-style-type: none"> <li>• Vibrant of the life</li> <li>• "As the grain is sown, grows under the God's sun, getting greenish and mature, it will be harvested in certain time in farm, as the Christians grow up in God's land, and when the harvest time comes, they will be mature in God's farm."</li> </ul>
<b>Black</b>	<ul style="list-style-type: none"> <li>• The colour of a tomb</li> <li>• Good Friday's darkness</li> </ul>
<b>Violet</b>	<ul style="list-style-type: none"> <li>• The colour of repentance</li> <li>• Usually not for <i>kapiokirstu</i></li> </ul>

the area and the relationship with churches grew, *kapiokirstu* in the *Tornio* river valley developed in original ways. It showed S-shape formulation, berries and prickles (p. 21). They had a full circle painted on a white background with leaves on top besides red flowers and berries on the cover inside, as well (p. 48). The skills, which were brought by chance and used for paintings and making *kapiokirstu*, enabled to make them to make the *kapiokirstu* more creative, and the ones created in 1700 to 1800 are considered to be the most flourished *kapiokirstu* (p. 17).

In this chapter, *kapiokirstu* was represented as a cultural object of the area. The object itself can be seen in other regions in Finland, however, it developed in the mixed culture across countries, and historical events also affected the progress, which made *kapiokirstu* in the area even more unique and special with professional skills and paintings. With the environment, acknowledged as "Village of the Year," and the residents' passion to make their village develop through tourism, *kapiokirstu* would be a powerful motif to make attractive participatory

activities. To make this process collaborative and reflect their opinions on the activities, one of the design practices, service design, was selected in this study.

## **2.5 Service design**

### **2.5.1 Service design**

This section starts with the most pertinent definitions for service design, followed by the development of this particular field of research.

According to Moritz(2005), service design is a field that encourages competencies(p. 15), which is needed to design the overall experience of a service and the processes required to deliver the service successfully (p. 39). Also, Miettinen and Koivisto (Eds.) (2009) states that it bridges business, technology and design perspective (p. 35). They writes that the service interfaces are intended to be “useful, usable and desirable from the client’s point of view and effective, efficient and distinctive from the supplier’s point of view (p. 15).”

This field has several definitions. 31 Volts Service Design (2008) presents a story of coffee shops (as cited in Stickdorn & Schneider, 2011, p. 25). If there are two shops in the same location and they offer the same products, the reason that the customer chose one of them is the point made by service design. (p. 25). Another definition can be “a practice of designing processes to provide a holistic service to the user” by The Copenhagen Institute of Interaction Design (2008, as cited in Stickdorn and Schneider, 2011, p. 23), and can be a design specialism to help develop and deliver great services by Engine Service Design (2010, as cited in Stickdorn and Schneider, 2011, p. 24).

Similar to the definition of service design, terms to describe those who receive the service and who provide can used differently by authors. As seen from the above quotations, “clients,” “users” and “customers” would mean the former group, and “suppliers” would mean the latter. The term, “providers,” is also found to express those offering services in the articles by Stickdorn and Schneider (2011), Miettinen and Koivisto (Eds. 2009), and Polaine, Løvlie and Reason (2013). While “users” “suppliers” and “providers” could deliver concrete meanings regardless to their contexts, “clients” and “customers” might give vague impressions to readers. In this study, if the terms are quoted or referred to with the name of the authors, the same words will be used to make links with the original sources. In other cases, “users” will be the main term for people who receive services.

Service design developed as a result of the improvement of user- and customer-oriented satisfaction and was connected to the areas of industrial (Polaine et al., 2013, p. 18), product and interface design (Miettinen & Koivisto (Eds.), 2009, p. 15). Looking back to the works by industrial designers in the past, the focus was to fill fundamental human needs, with new

industrial technology, in materialistic ways first, and it shifted to quality of life, like sustainability (Polaine et al., 2013, p. 18). On the other hand, in the field of operations management [OM] in the early 1930s, the value was built on the efficiency of the use of “men, methods, materials, and management (Stickdorn & Schneider, 2011, p. 96).” According to Stickdorn and Schneider (p. 96), Services were recognized as an OM concern in the early 1960s, and the early OM approach to service design was regarded as “production-line approach to services” in the 1970s by Ted Levitt, where such ways were focused on maximizing the number of customers and minimizing the cost.

As service design is often introduced as multi-disciplinary, the areas related are various. For instance, Moritz (2005, pp. 48-49) mentions that it integrates management, marketing, research and design. Stickdorn and Schneider (2011) writes that the disciplines incorporating service design could have also engineering, IT, architecture and psychology (p. 48) besides the ones mentioned before.

According to Polaine et al. (2013, p. 38), social science is one of the studies that service design is built on and which help gather insights into the experiences, desires and motivations from both sides, users and service providers. Service design covers what happened in every scene including processes, organisation, business and preparation (Moritz, 2005, p. 41). Also, it is mentioned as an important factor that successful service design integrates stakeholders in an earlier time of its process (Stickdorn & Schneider, 2011, p. 58). Altogether, service design could be intended to take every possible stakeholder’s feelings into consideration from the beginning of its design process.

In academia, service design as a term was presented by Sasser and his colleagues (Stickdorn & Schneider, 2011, p. 98) at the Harvard Business School in 1978 while figuring out the details relating to service performance. When the University of Applied Sciences in Cologne introduced the term in an academic design research and education in the beginning of the 1990s, the concept of “design” was regarded just as means of making products beautiful and expensive, and needed to be redefined in design education (Miettinen. & Koivisto (Eds.), 2009, p. 32). According to Miettinen and Koivisto, service design is also emerging as a response to complex economic and social issues (pp.32-33).

### **2.5.2 Understanding services**

According to Polaine et al. (2013), in developed countries, approximately 75% of the economy is related to the service sector (p. 28). The value of services can be obtained only when users experience them (Polaine et al., 2013, p. 23). Smooth connections between each process in one service make the quality of the service better, while services can often be provided by not designing its whole sequences but only some parts (Polaine et al., 2013, pp. 22-23). That is why service designers are hired. According to Moritz (2005, p. 57), service design can be

a crucial player in the success of any organisation. It enables organisations to understand true market needs, increase the value of services and change organisational culture (p. 57). Also, Stickdorn and Schneider state that services are intangible, co-produced while being delivered, and not easy to set one standard definition (2011, p. 105). Polaine et al. (2013) state that the value provided by service can have several aspects and it is categorised into three groups, care, access and response (p. 28). The aspects can overlap each other (p. 28). The first group, care, includes healthcare and maintenance (p. 29). The second group, access, can be infrastructures, such as utilities and the internet, and also shared services (p. 30). The last group, response, can be found in teachers, receptionists and emergency services, where users can have responses from the services (p. 30).

The incidents that evolved behind the scenes of the provided services affect customers' service experiences (Polaine et al., 2013, p. 33). In the example of Shouldice Hospital (Stickdorn & Schneider, 2011, p. 98), while operations management was aiming to make things a "swift, even flow" to extend the production line in the operation on both visible stages and not, designers needed to take care of all the events that unfolded. Even though some parts of services can be invisible to users, it can become clear and obvious when the services stop being delivered. For instance, if one element of basic infrastructure, such as the internet is disconnected, users will notice how inconvenient daily life is when they cannot use it. That can be a moment that users understand what they receive from services and it will be an advantage to the business of the service (Polaine et al., 2013, p. 31).

Service design aims to create "useful, usable, desirable, effective and efficient service experiences (Moritz, 2005, p. 40)." Stickdorn and Frischhut (Eds.) (2012) writes that service experiences often connects users' evaluations and feelings to the services, which is shaped from "service quality, perceived value and satisfaction" (p. 12). While designing the whole picture of services, better service experiences are attainable by improving interfaces or Touchpoints where the users can interact with the system.

Touchpoints are "individual tangibles or interactions that make up the total experience of a service" as described as if they are pieces of puzzles (Moritz, 2005, p. 182). In other words, Stickdorn and Schneider (2011) explains that it is "every contact point between a customer and the service provider (p. 27)," and can be added or replaced with new and more effective ones from weaker ones (p. 131). Graphic mint (2015) introduces that it may not only interact physically, through letters, advertisements or by a person in a store, but also on website, by phone and chat services. For instance, when a person books a travel ticket, the touchpoints can be at customer desk when gathering information from a person and brochure, on its web pages while searching their various offers, and texts from customer services while receiving the confirmation.

According to Stickdorn & Schneider (2011), identifying touchpoints is crucial (p. 151). Touchpoints are used to reveal what customers experienced and how they felt throughout the service, and also for further analysis when focusing on specific touchpoints (pp. 151-152).

### **2.5.3 Service design processes**

Like improving products, service design helps to clarify services by addressing quality problems (Moritz, 2005, p. 66), while aiming to attain higher satisfaction from users. This could be regarded as soft factors, however, the service design approach can reach such hard factors as positive economic results, successful operations and fruitful policy outcomes (Polaine et al., 2013, p. 131). It is discovered through nonlinear processes and iterations of the process (Stickdorn & Schneider, 2011, p. 117).

Service design has several phases or steps in its process. It can contain four iterative steps as a basic approach, however, according to such authors as Best, Mager, Miettinen and Koivisto (2006; 2009; 2009, as cited in Stickdorn and Schneider, 2011, p. 118), there are also different frameworks made up of three to seven or more steps that share the same mindset. The model by Stickdorn and Schneider is defined as Discover, Creation, Reflection and Implementation (p. 118). The four-step approach, also called the four D's, introduced by Moritz (2005), starts from Discover, through Define and Develop, and finally to Deliver, works in "the ongoing live-cycle of services," and can evolve continuously (p.39). Another four-step approach is defined as Discovery, Creation, Reality and Implementation (Mager, 2009, as cited in Miettinen & Koivisto (Eds.), 2009, p. 13).

The first phase, Discovery, involves understanding the surroundings of the services and the stakeholders. In the second phase, Creation, the designer uses that gathered information to shape some ideas through visualisation and co-creation. In the third phase, Develop or Reflection, the outcomes from the last phase enables the designers and stakeholders to make practical solutions by checking the possible progress with the new service prototypes. At last, the developed ideas are implemented in the Deliver or Implementation phase, as introduced by Moritz (2005, p. 39) and Miettinen and Koivisto (Eds.) (2009, p. 13).

The ideas gathered among various stakeholders are the basis to create solid concepts, and co-creation is introduced as one common approach to ideation (Stickdorn & Frischhut (Eds.), 2012, p. 19). Visual thinking helps to make more constructive ideas through modeling and a radical attitude can let the designer "go beyond the imaginable" solution (Miettinen. & Koivisto (Eds.), 2009, p. 38). As a result, service design would help address the perspective of the users, the original feature of services, while integrating expertise from different disciplines, being interactive and ongoing.

In the service design process, ideas are developed while being co-created with the stakehold-

ers, therefore skills for facilitation are essential. According to Wilkinson (2012), the term, facilitation, can be defined by many activities, yet he defines the term facilitated session as “a highly structured meeting in which the meeting leader as the facilitator guides the participants through a series of predefined steps to arrive at a result that is created, understood, and accepted by all participants (p. 5).” As Table 6 shows, he groups also facilitators into four roles: Meeting adviser, Meeting manager, Meeting leader and Participating facilitator (p. 6). According to Keltner (1989), “facilitative functions” are the skills like helping the group build the agenda, encouraging them to talk and making them feel free to contribute without a time clock (Bradford, 1974, as cited in p. 32). Mackewn (2011) represents various skills to facilitate workshops such as “creating silence,” “formulating questions” and “making decisions,” and states that many of them were contradictory and paradoxical (pp.3-4). For instance, facilitators can suggest people to make some meanings and allow them to have multiple possibilities, while the meanings can be given and one possibility can be settled on by the facilitators (p. 7). Considering these examples, “facilitator” can only support the leaders and initiate the discussions to lead the conclusion in which all participants accept by having paradoxical skills to take actions in different situations.

There are three features that service design has. First, one of the features in service design’s process is that it is ongoing. After implementing certain solutions, it continues to monitor how the service work for constant improvement (Moritz, 2005, p. 47). Second, service design often deals with human behavior (Miettinen. & Koivisto (Eds.), 2009, p. 41) and focuses on human-centered design (Mager, 2004, Holmlid & Evenson 2007, as cited in Miettinen. & Koivisto (Eds.), 2009, p. 87). History in development of service design shows that this feature was raised while industrial design was growing. Lastly, co-creation is an important point in service design. It works in two ways: by involving clients and external specialists into continuous design thinking, and turning customers into “co-creators” of value (p. 38). “Designing with people and not just for them” makes a difference from classic user-centered design and much of marketing (Polaine et al., 2013, p. 41).

Mentioning the processes of service design thinking which were presented by different authors, Miettinen and Koivisto (2009, p. 14) introduces these following important factors to consider in order to develop service design processes. It is understanding the service-design-related challenges and what the users experience and feel in the service, co-creating ideas with stakeholders, developing the services continuously and making it succeed as business. The service design challenge can be found in such connections with users, business, environment and applicable technologies. Also, a challenge can be found when translating the service experience into manageable service encounters and service delivery, besides specific service environment where customers can get the most positive influences (Stickdorn & Frischhut (Eds.), 2012, p. 13). The importance of understanding is often emphasized by different authors. Moritz (2005, p. 55) explains that service design is based on the necessity of under-

Table 6. Different types of facilitators (Wilkinson, 2012)

Type	Role
Meeting adviser	<b>Helping the leader</b> plan the meeting when asked or needed
Meeting manager	Setting the agenda and <b>initiating the discussion</b>
Meeting leader	Besides the role of Meeting manager, promoting participants' engagement in the discussion while <b>keeping the discussion focused</b>
Participating facilitator	Starting actions like Meeting leader, promoting participants' engagement in the discussion and <b>giving the facilitators' opinions</b>

standing the portfolio of related fields. In Miettinen and Koivisto's (2009, p. 38) article, they mention that understanding the behaviour of people is often needed.

#### 2.5.4 Tools and methods in service design

Tools and methods are implemented to get better understandings in service design, and they focus on designing, describing and visualizing the customer experiences (Koivisto, 2007, as cited in Miettinen, 2007, p. 89). Such tools as shadowing, mapping, interviews, user journals, and observation techniques are used to understand the perspectives and situations of the customers (Mager, 2004, Best, 2006, Miettinen, 2007, Merholz et al., 2008, Strnad, 2008, Partício et al., 2008, as cited in Miettinen & Koivisto (Eds.), 2009, p. 257). It is enabled by tracing the same experience as the customers have, visualising the relationship of the stakeholders, listening to the voices of them and observing what customers are having through the service (p. 257). Also, in a list of "5 principles of service design thinking" (Stickdorn & Schneider, 2011, p. 26), visualization is used to make tangible evidence from intangible services.

Service design has commonalities with design research methods, according to Miettinen and Koivisto, because it contains the ideas of innovation and the possibilities using several methods in the same process (2009, p. 63). One of the methods used in service design is qualitative research. It helps designers to have deep understandings of what seems illogical (Polaine et al., 2013, p. 40).

To gather insights from the users, the most common approach is ethnographic methods (Stickdorn & Frischhut (Eds.), 2012, p. 18) where designers observe the customers in certain situations to identify problems and needs related to the service (Miettinen & Koivisto (Eds.), 2009, p. 187). Stickdorn and Schneider write that design ethnography is built on the long history of ethnography, the starting point of which can be as early as 1960, as some anthropologists have interacted with people to see their motivation deeply (2011, p. 107). Design ethnography can serve as a bridge among the service users, the service providers and the service designers (p.

108). Although it needs to note that the research conducted by designer can be not as proper as done by ethnographer, ethnography can be the root of some of insights-gathering methods for service design (Polaine et al., 2013, p. 50).

### **2.5.5 Customer journey map**

A customer journey map is one of the tools used in service design. According to Tassi (n.d.), it is an illustration of what users experience from the service and how they interact with touchpoints. The map does not cover only the actual moments where users experience services, but also their experiences before and after. (Miettinen & Koivisto (Eds.), 2009, p. 15). Every service process is considered to have three phases: the pre-service period, the actual service period and the subsequent post-service period (Stickdorn & Schneider, 2011, p. 33). The process starts from the earlier phase that the service is being needed and recognised.

Maps can be created by interviewing customers, but they can also document themselves by blogging and recording (Stickdorn & Schneider, 2011, p. 151). Besides visualising the service path and its touchpoints, it is important to collect stories and information to know why the current journey has been made up by seeking the circumstances, motivations and experiences (p. 154). Maps would help people to understand the service and improve it as well.

A customer journey map consists of both “the service provider’s explicit actions” and “the customer’s choices (Miettinen & Koivisto (Eds.), 2009, p. 143).” Some information can come from beyond the control by the service providers (Stickdorn & Schneider, 2011, p. 153), such as by talks among users’ closer people and by reading articles. Users decide their actions from various information and there are often several options to take. Service could be multi-channel (Stickdorn & Schneider, 2011, p. 153), for instance, by face-to-face, messages and the interfaces through the internet. All possible users’ actions need to be illustrated on a customer journey map. Similarly as a classical blueprint does, a customer journey map describes each step of the flow of the service, but emphasizes more how information flows and what kind of tangible devices are taken in and remove the inessential information (Tassi, n.d.)

By having other methods and observation, a customer journey map could help to find new customer needs and systems for businesses (Miettinen & Koivisto (Eds.), 2009, p. 143). This could be enabled by the overview from a customer journey map. It would also make the comparison easier and quicker with other experiences, services and competitors (Stickdorn & Schneider, 2011, p. 153). Polaine et al. (2013) mentions these advantages from customer journey maps. Besides its effective aspects to understand the model more quickly than texts, a customer journey map gives views from all of the different parts of a service provider and the understanding of customers’ feelings, thoughts and actions in the process of the service (p. 104). The maps are used for three purposes, according to Stickdorn, Hormess, Lawrence and Schneide (2018, p. 42): to collect users’ stories visually and transparently, to understand how

existing services work and reveal both users' needs and opportunities for improvement, and to visualize future services.

## 2.6 Summary of the literature

In this chapter, five topics were introduced: culture, environmental art, the study area *Pasmajärvi*, the cultural object called *kapiokirstu* and service design. While understanding the history and culture in *Pasmajärvi* through *kapiokirstu*, the chapter connected them with environmental art like using natural materials and encouraging environmental awareness, the trends in tourism where sustainabilities and participatory activities, and service design as a tool to make these activities attractive.

The first topic discussed what culture meant, how various it could be by groups of people who created and categorised by the type of activities, and the relation between participants, cultural activities and tourism. The second topic was environmental art as the related area to the outcome of this research. It introduced what was the history and contexts that the art happened, the definitions and examples of the art works. The third topic was about the Finnish village where the study took place, *Pasmajärvi*. Geographical and historical information revealed the uniqueness of the area, in which Finnish and Swedish culture was integrated into one, showing the strength of the bond of the local community. The fourth was the cultural representative from Finnish dowry traditions, *kapiokirstu*. In this section, there were descriptions about what it was, how it was developed while linking with the history of *Pasmajärvi*, and what kind of pictures were seen on it. The last was one of the design practices: service design. There were definitions introduced, the related subjects and areas connected to it while developing, and the processes and methods used.

These backgrounds which *Pasmajärvi* had in its history, such as the cultural integration from the two countries, the influences on the design of *kapiokirstu* by church construction, and the concentration and rise of the professional skills for it, had supported the development of *kapiokirstu*, which made *kapiokirstu* in the region more significant. *Pasmajärvi* was aiming local development and achieved "Village of the Year" in 2017, crystallised by the effort of the villagers involved with it, like having constant activities. It would be natural to consider possibilities in tourism for local development, where the villagers could offer participatory activities as facilitators to visitors who were looking for touristic, cultural and memorable activities during their travel, and where environmental art could be co-created by both groups. The process used in service design, which starts from Discover, to Creation, Reflection and Implementation, would direct the planned activities through workshops in organised ways for villagers and help deliver the enjoyable experiences to participants.

# Chapter 3. Methodology

## 3.1 Research questions

This study explores four research questions. Through the study in a village in northern Finland, the questions which guided this investigation seeks to understand which are the activities that can be created from culturally-related concepts or objects and make community powerful. The study also explored to create clear customer service journeys of the activities for international tourists, facilitated by communities in Lapland. Additionally, the study will investigate what practical outline could guide the communities to invite participants to the activities. Finally, the advantages and values for tourists and local communities, which result from the experiences in the activities, will be discussed.

## 3.2 Research design: Selected research strategy and methods

Research questions affect the choices of research strategies, methods and analysis (Figure 7). ABR and CBPR were selected as the most appropriate strategies in this study. According to Leavy (2017, p. 9), ABR is a generative approach to explore or provoke, which can link theories with artistic mediums such as literary writing, dance and performance. CBPR is a collaborative and problem-centered approach to guide community for change or make them take actions, which involves not only academic but non-academic stakeholders from identifying problems to distributing research findings (p. 9). The aim of this research is to provide local people opportunities to feel proud of their culture and surroundings through workshops as well as the participants have chances to communicate with the local people and make it memorable experiences for them.

Such activities can be regarded as the non-business activities held within the community as UNESCO Institute for Statistics mentioned (2009, p. 45). Also, the subject of the art installa-



Figure 7. Research strategy

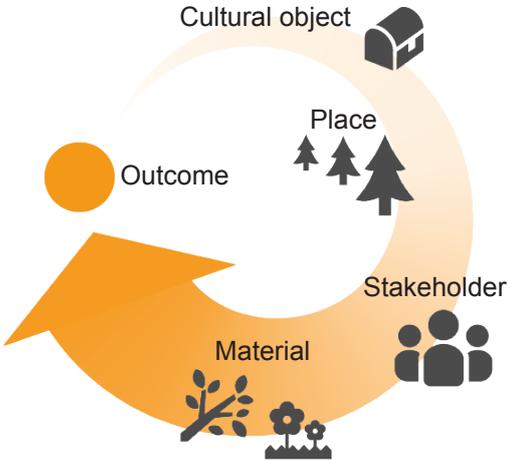


Figure 8. Integration by ABR

tion, *kapiokirstu*, is expected to represent “quality of life, traditions and beliefs (p. 45).” Also, making art installations can be included in community art which is a collaboration with different groups as Jokela et al. (2006) introduces. In both cases, the activities that were held in this research can be cultural participation. They would have close links with ABR and CBPR, because they create the artistic outcome and involve the community.

While this study have both aspects, ABR and CBPR, the former can be stressed out because this research is expected to strengthen the bond of the community through art-making by exploring culture and history.

### **3.3 Introducing the research strategy**

#### **3.3.1 Arts-based research**

Researchers choose their research strategy, depending on their questions. According to Leavy (2017, p. 9), there are five types of major approaches introduced with appropriate scenes to use in social research.

Barone and Eisner (1997) introduces that ABR was formally cited in around the middle of 1990s first (as cited in Mateus-Berr, 2015, p. 234). Eisner derives it from an educational observing context as research and borrowed methodologies of the social sciences, however, arts are also integrated with other disciplines, such as educational sciences and medicine (p. 234). Researchers across disciplines creates a multitude of different visual arts-based research as a source of data, an analytical or interpretive tool, or representational forms (Leavy, 2015, p. 225). Arts are widely taken into various researches to explore the field which would not be reachable without it.

In this study, the outcome was expected to integrate these four elements; Cultural object, Place, Stakeholder and Material by using ABR (Figure 8). Cultural object means Finnish traditional trunks, *kapiokirstu*, in this study. Place is the northern Finnish village, *Pasmajärvi*. Stakeholders are the all of the people who are related to the main project, *Tirrovoimaa*, and this research. Materials are what are collected to make art installations.

All of the four elements are closely connected and essential to make meaningful results. Cultural object will represent the history and culture that the local people had as Stakeholder, which emerged in certain contexts like Place. Place affects Material to make the results and it will be determined by what can be collected and how it will be brought to the site, for instance.

“Culture” includes both tangible and intangible objects, and can be found as material culture, social culture and ideal culture (Morrone, 2006, p. 30). As referring to Table 1, *kapiokirstu*, which can be exhibited in museums and kept in local people’s houses from generation to

generation, can be categorised as Cultural and Natural Heritage. On the other hand, the environmental art installations, which took *kapiokirstu* as an idea, can be Visual Arts and Crafts. *kapiokirstu* itself is already a unique representative from Finnish culture, however, the place, *Pasmajärvi*, makes it even more special by having professional and regional paintings (Kallioniemi et al., 1999, pp. 21, 47). The main stakeholders in the art-making workshop were participants, who were from *Pasmajärvi*. Both local people and the municipality were aiming for local development in the area in tourism. They share the long-term project, *Tirvoimaa* (Kolari Kasvaa Luonnosta, n.d.), and the community's strong bond was already proved in the achievement of "Village of the Year" (Tynkkynen, 2017). The local community will pursue their goal. Material were, in this research, closely linked with the location of the site. It is not limited by what can be collected from their environment. There were also possibilities that the community brought something voluntarily. But it depended on means of transportation and the types of the materials. The materials needed to fit in used vehicles and to be kept by the time of exhibition.

ABR is aimed to address social research questions in holistic and engaging ways where theory and practice are intertwined, which enables researchers to "explore, describe, or evoke, provoke, or unsettle (Leavy, 2017, p. 10)." The case study, "Textiles as a Social Fabric (Mateus-Berr, 2015)," conducted by Applied Design Thinking Lab at the University of Applied Arts in Vienna [the ADTL], is one of the examples using ABR. The general goal of the project was to co-create new textile objects with women's refugees and children from the Women Shelter's in Vienna, as "actual-analysis of need and association of shelter (p. 242)." There were several interesting art-related research methods and tools introduced in the project. For example, it used textile narrative as a research strategy. Textiles were interpreted as "protection" like "skin," and the colours of the fabric, which were chosen by the participants, were given some meanings like freedom, love and nature in the evaluation by the students. Sensual research was used to reveal the suitable materials functionally and emotionally for their shelter and survival kits. The design method they used, exerted influences on the participants' empathy and it helped the participants understand the other people in the same situation and they became friends during a workshop. As a result, the project empowered the students to have societal responsibilities and the women to reframe focus on positive memories and future visions, while interweaving both group of people. This could be the result led by ABR, which would be otherwise hardly achieved by traditional research methods.

### **3.3.2 Community-based participatory research**

Another approach introduced by Leavy (2017, p. 10), CBPR, can be associated with arts-related projects like ABR, and it provides values when making collaboration with other disciplines like tourism industry and local communities. In its attempt, the studied communities and related stakeholders are actively involved in research process and decision-making, and

they work together as being treated equally and identifying issues and solutions (p. 20). CBPR is stated by Teufel-Shone, Siyuja, Watahomigie and Irwin (2006, p. 1) that it can serve in these ways like helping community members find important issues to their community, develop relevant research questions and identify what makes influences on the context. The process of CBPR is described as “iterative, cyclical and action-oriented” and it goes along the needs as the communities change (Beh, Bruyere & Lolosoli, 2013; Somekh, 2006, as cited in Elder & Odoyo, 2018).

### **3.4 Data Collection: Research methods and Instruments**

The research methods that were used for data collection were observation, note taking, documentation by photography, diarising and a workshop as Table 7 shows. Observation was to see and listen to stories about the subjects, such as culture and cultural objects, at museums and people’s homes. It was recorded by handwriting, typing and cameras. Note taking was to make records by writing to plan a workshop and art installations. Diarising was to note what happened and how the process went. Workshops were to organise and have participatory activities to make art installations and have community interacted.

Each method produced notes, photos, sketches and an art installation (Table 7). Smartphones were served as a handy tool to take pictures of environment and collected natural material as well as to translate languages in Finnish and English. Notebooks were used to make notes of reflections, plan for the workshop and sketch from books of *kapiokirstu*. Laptops were multi-functional and used when presenting ideas to the participants, diarising the process of the workshop and generating tables and figures. Cameras were prepared when visiting museums and working in the workshop, and set on a tripod to take still pictures. Some of the art materials were collected from the environment by such art-making tools like scissors and knives by the facilitators and the participants to make the art installation and decorations for it. The main materials were birch branches, flowers, berries and hay. Crochet as a part of art materials were brought voluntarily by the participants for the decoration. Art-making tools were used for material collection and art-making, which included pens for visual analysis, cutting tools and threads to tie the decoration and connect the branches.

According to Ørngreen and Levinsen (2017), workshops are events planned in a limited period for specific target groups who share domains or agendas in common and they yielded various formats (pp. 71-72). It is conducted by those who have experienced in the shared area, where they manage the area to let participants connect each other well, engaged in the workshop and practice aimed skills. They both also expect such outcomes as the generation and the creation for innovation (p. 72). It is also stated by Lain (2017, p. 160) that workshops encourage “engagement” between participants and the workshop facilitators (as cited in Ahmed & Asraf, 2018, pp. 1504-1510) Ørngreen and Levinsen (2017) categorises the purpos-

Table 7. Research method, instruments and produced data

<p><b>Observation</b> </p> <p>Listening to and looking at:</p> <ul style="list-style-type: none"> <li>• Culture and cultural objects, <i>kapiokirstu</i>, in museums or private houses</li> <li>• Environment of the site</li> <li>• Art-making processes</li> <li>• Discussion about the art installation</li> </ul> 	<p><b>Documentation by photography</b> </p> <p>Taking photos of:</p> <ul style="list-style-type: none"> <li>• Cultural objects</li> <li>• The study site</li> <li>• Art-making process</li> <li>• Material collection</li> </ul> 																				
<p><b>Note taking</b> </p> <p>Taking notes of:</p> <ul style="list-style-type: none"> <li>• Planning workshop</li> <li>• Planning art installations</li> </ul> 	<p><b>Diarising</b> </p> <p>Making researcher's reflections on:</p> <ul style="list-style-type: none"> <li>• Process of activities</li> </ul> 																				
<p><b>Workshop</b> </p> <ul style="list-style-type: none"> <li>• Having activities such as;</li> <li>• Art-making</li> <li>• Community interaction</li> </ul> 	<table border="0"> <tbody> <tr> <td></td> <td>Note</td> <td></td> <td>Photo</td> </tr> <tr> <td></td> <td>Sketch</td> <td></td> <td>Installation</td> </tr> <tr> <td></td> <td>Smartphone</td> <td></td> <td>Notebook</td> </tr> <tr> <td></td> <td>Laptop</td> <td></td> <td>Camera</td> </tr> <tr> <td></td> <td>Material for artwork</td> <td></td> <td>Art-making tool</td> </tr> </tbody> </table>		Note		Photo		Sketch		Installation		Smartphone		Notebook		Laptop		Camera		Material for artwork		Art-making tool
	Note		Photo																		
	Sketch		Installation																		
	Smartphone		Notebook																		
	Laptop		Camera																		
	Material for artwork		Art-making tool																		

es of workshops into three as follows. First, it serves as means which aim the achievement of the goals like gaining new knowledge from specific areas. Second, it is used as practice which examine the form of the workshop and the outcomes by participants in a certain domain. Last, it is regarded as research methodology which aims to fulfill a research purpose for data production while participants achieve their goals (p. 72). Ørngreen and Levinsen (2017) also presents three approaches for designing the workshop (p. 72). The first is by using guidelines for workshop formats obtained in the related domains (p. 72). The second is by conceptual formats to direct activities and roles for the future (p. 72). For example, Lauttamäki (2014) states that it can make democratic decision making (p. 2). The third is by opening formats to make influences on them while the workshop develops and unpredictable challenges appear (Ørngreen & Levinsen, 2017, p. 72).

Above all, the workshop conducted in this study are described as Table 8 shows.

The gathered data in this study (Table 7), such as notes, photos, sketches and the art installation as the outcome of the workshop, were used to create a stakeholder map and a customer journey map and to design the art installation in the workshop with content analysis. According to the book, Research design by Creswell (2009), there are four basic types of qualitative data presented: observations, interviews, documents and audio-visual materials (pp. 179-181) (Table 9). Observations are field notes where researchers record individual's behaviors and activities. The position of the researcher can be different and categorised into four types: a complete participant, an observer as a participant, a participant as an observer, and a complete observer. Interviews can be conducted from one to groups of people, by face-to-face, telephone and in focus group to obtain participants' views. In this study, there was no data

Table 8. Characteristics of the workshop

	<b>Information / Option</b>
<b>Period</b>	16-17th August 2018
<b>Place</b>	<i>Pasmajärvi, Kolari, Finland</i>
<b>Targeted group</b>	Finnish residents in the study area
<b>Outcome</b>	Art installation for an annual event in <i>Pasmajärvi</i>
<b>Purpose</b>	Practice: to create an outcome to facilitate similar workshops (Ørngreen & Levinsen, 2017)
<b>Approach</b>	Open format: to find pain points and reflect on the outline (Ørngreen & Levinsen, 2017)

Table 9. Data collection type by method

### Observation

Produced data	Notes as Observations
Options	Researcher as “participant as observer”

### Documentation by photography

Produced data	Photos as Audio-visual materials
Options	Photos

### Note taking

Produced data	Notes as Observations Sketches as Audio-visual materials
Options	Public source from Books Private source from researchers’ notes Art objects

### Diarising

Produced data	Notes as Documents
Options	Private source

### Workshop

Produced data	Installation as Audio-visual materials
Options	Art objects

obtained as Interviews. Documents include both public and private documents. They can be collected from newspaper to personal diaries and letters. Audio-visual materials include photographs, art objects and films.

### **3.5 Data analysis**

University of Georgia (n.d.) introduces that content analysis is a research technique which can convert qualitative data into quantitative data as coding textual materials. Leavy (2000) states that analyzing cultural products is particularly useful in noninteractive resources and it aims “to extract independently existing themes from cultural products,” as descriptions than explanation (Leavy, 2000). According to Gibbs (2008; as cited in Cressda Eric, n.d.), coding is “a way of indexing or categorizing the text in order to establish a framework of thematic ideas about it (p. 36).” Also, Leavy (2017) describes content analysis as a method used to investigate the contexts, which covers materials from textual to visual, audio data and audiovisual data (p. 146). In this research, this approach enabled to compare the design of *kapiokirstu* found from the book and revealed the similarities to reflect on the design of the art installation.

Leavy (2017) clarifies the phases for analysis and interpretation and introduces five: Data preparation and organization, Initial immersion, Coding, Categorizing and theming, and Interpretation (p. 150). Data preparation and organization is to prepare the data and sorting. Initial immersion is to free researchers’ sense and develop their ideas before going to the analysis. Coding is classifying data as summarizing the essence. Categorizing and theming is to find patterns and group the data. Interpretation is exploring what the findings are. The steps used in this study are explained in Table 10.

To support the content analysis process of this study, two mapping techniques were used as analytical tools, including stakeholder mapping and customer journey mapping. Stakeholder map visualizes the people involved in projects and relations among them besides their roles (Stickdorn & Schneider, 2011, p. 150). It helped to see the whole picture of the stakeholders in this study and discover key people and understand cultural and social relationships. Customer journey map shows what users experience, from when they start thinking to use the service to when receiving it or completing, while showing touchpoints where users interact with the service providers (Tassi, n.d.). It can be added with what shows the user’s feelings while the service is provided. The customer journey map in this study focused on those who facilitate workshops with local people and regarded as “a user” in the map. It was aimed to understand how the workshop was delivered as if it was participatory activities in tourism and what social relationships were in the area, to know how the contexts impact on the stakeholders, and to improve the sequences of the activities where facilitators would feel more comfortable as solving pain-points.

Table 10. Steps for data analysis

<b>1. Data preparation and organization</b>
The pictures of <i>kapiokirstu</i> were checked from the book, <i>Meän ruusu ja mustikkakruunu</i> by Kallioniemi, Kenttämää, Pekkala, Prokkola and Soini (1999), from page 17 to 53, and illustrated by the researcher by hand. These aspects, the front, side, outside and inside of the cover, were captured from each picture. If the cover showed a number which was regarded as a year in which the object was created, it was also noted. The <i>kapiokirstu</i> , which was supposed to be created by 1809, were selected as research objects to look at the ones when the areas shared their culture as one country.
<b>2. Initial immersion</b>
Patterns, colours and shape of the trunk were noted from the sketches as possible features seen as in common in other <i>kapiokirstu</i> .
<b>3. Coding</b>
The objects were coded with the options from the previous step.
<b>4. Categorizing and theming</b>
Checked similar features were counted and identified.
<b>5. Interpretation</b>
Based on the findings from step 4, possible figures of <i>kapiokirstu</i> were illustrated.

### 3.6 Visual content analysis of *kapiokirstu*

As referred to the last section, there are five steps for visual content analysis: 1) Data preparation and organization, 2) Initial immersion, 3) Coding, 4) Categorizing and theming, and 5) Interpretation. Each step was used in the visual analysis process for the selected cultural object, *kapiokirstu*, of this study.

#### 3.6.1 Data preparation and organization

The pictures obtained from the book, “*Meän ruusu ja mustikkakruunu*,” were simplified as

sketches to see the major features of the *kapiokirstu* and make them comparable with the others (Table 11). The table shows the sketches of the whole picture of the *kapiokirstu*, the year of the creation of the objects with the letters, and the page number on which the pictures of the *kapiokirstu* were shown in the book. The sketches include the front side, one lateral side, inside and outside of the cover of the objects if they were shown. The studied *kapiokirstu* were the ones created before 1809, and the rest was not shown on the table. The years with brackets were the data not from the pictures but the descriptions in the book. Number 15 was regarded as the same models as 12. Number 28 was obtained from the book, page 51, where it showed several pictures, as choosing the one which hadn't showed up in the previous pages.

### 3.6.2 Initial immersion

The patterns, colours and shapes found from the *kapiokirstu* were noted by five aspects: the front side (Table 12), the side, the lateral inside and the outside of the cover, and the overall details (Appendix A to Appendix D). The descriptions are written in three ways: coloured in black, in red and red with green background. They are numbered as 1, 2 and 3 if there are several questions included in one content. The questions in red, numbered 2 and 3, were created to check the objects more closely.

### 3.6.3 Coding

The findings were coded by each category (Table 12 and Appendix A to Appendix D). The results were shown on Table 13 for the front side and on Appendix E to Appendix I for the other sides. The horizontal axis represents the findings from Table 12 and Appendix A to Appendix D, using the icons instead of the descriptions, and the vertical axis shows the studied objects with their number represented on Table 11. ✓, ✓ and ✓ is shown when Description 1, 2 or 3 is applicable in each case. When the features are not observed, it shows the icon, ? . The icon, '...', appears on either of such trade-off questions as A or E, and I or J. The icons in pale colours are used for the questions which are partly applicable or uncertain. ✗ means that Description 1 is not applicable.

### 3.6.4 Categorizing and theming

The descriptions found from the pictures are listed on Table 13 and Appendix E to Appendix I and grouped by the category. The checked contents are counted and, if they are more than half of all by description, they are regarded as familiar features which possibly would reflect on the plan of the art installation later. These features are marked on the row in gray on the same table.

From the coding on the front side, there are five elements selected: A, C, D, I and L. It can be interpreted that the *kapiokirstu* would have five belts which were as long as the height of the trunk, and simplified symmetrical patterns with red flowers. On the side, A, C, D, F, I and J

Table 11. Sketches of *kapiokirstu*, obtained from the book

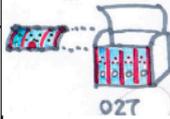
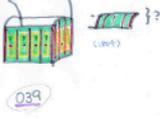
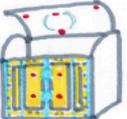
No. / Page	Sketch and letter	No. / Page	Sketch and letter
2		4	
18-19	... D ... 1804	23	1809 BFDK.
5		6	(1804)
26	EFD .. 1807	27	 027
11		12	
32	Carinna ..... ... 197	33	... D ... 1802
14	(1771)	15 (counted as 12)	
36	 (177)	37	-
17	 039	18	
39	(1804)	40	BAD AI 1803
19		22	
41	(1803)	44	1803 ...
23		29	
45-1	M. S ..... (1787)	52	MGB 1783

Table 12. Pattern study on front of the objects

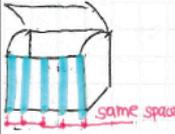
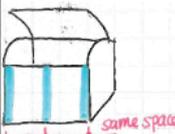
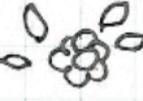
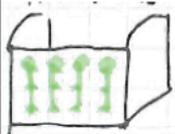
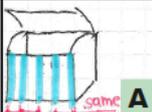
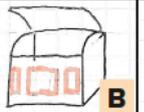
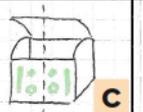
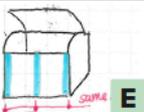
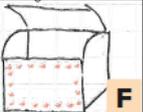
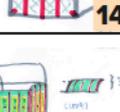
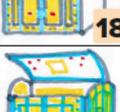
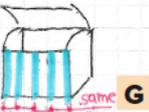
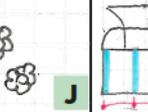
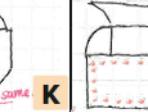
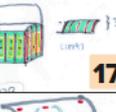
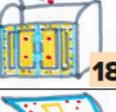
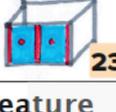
No.	Picture	Description	No.	Picture	Description
A		1. Five belts or lines 2. The spaces between the belts look same width each	B		Square patterns
C		Symmetrical patterns	D		1. Motifs of flowers 2. Red flowers in blue background 3. Red flowers
E		1. Three belts or lines 2. The spaces between the belts look same width each	F		Flaming
G		Motifs of flower vases	H		Motifs of crowns
I		Simplified motifs with thicker background colours	J		Fine and decorative motifs
K		Similar patterns repeated in the space	L		1. Belts stretching as long as the height of <i>kapiokirstu</i> 2. Longer belt in the middle than the next ones

Table 13. The analysis from front of objects and its feature

Check-list/ Object	 A	 B	 C	 D	 E	 F
 2	✓	✗	✓	✓	...	✗
 4	✓	✓	✓	✓	...	✗
 6	✓	✗	✓	✓	...	✗
 11	✓	✗	✓	✓	...	✗
 12	✓	✗	✓	✓	...	✗
 14	✓	✗	?	?	...	✗
 17	✓	✓	✓	✓	...	✗
 18	✓	✓	✓	✓	...	✓
 19	✓	✓	?	?	...	?
 22	...	✗	✓	✓	✓	✗
 23	...	✗	✓	✓	✓	✗
Feature	✓		✓	✓		

Check-list/ Object	 G	 H	 I	 J	 K	 L
 2	X	X	...	✓	X	✓
 4	X	✓	✓	...	X	✓
 6	✓	X	✓	...	✓	✓
 11	X	X	...	✓	X	✓
 12	X	X	✓	...	✓	✓
 14	?	?	?	?	?	✓
 17	X	X	✓	...	X	✓
 18	X	X	✓	...	X	✓
 19	?	?	?	?	X	✓
 22	X	X	✓	...	X	✓
 23	X	X	✓	...	✓	✓
Feature			✓			✓

are reviewed (Appendix E). It represents that *kapiokirstu* would have four belts in the same colour and the same length as the front, and there would be red flower patterns symmetrically. The inside of the cover has checks on A, C, D, F, G, J, K and L (Appendix F), which shows that there would be a circle with red flowers at bottom of the circle besides more decoration with red flowers on top. The cover would also have letters and a number below to show the year of the creation in red on a white or bright background colour, framed with the same colour as the body. On the outside of the cover, A, C, D and E is marked (Appendix G). It shows that *kapiokirstu* would have belts in the same colour as the front. They might be narrower than the front, except the one in the middle. The body is coloured in the same way as well. The width of the belts were roughly one third as the space between the belts. Lastly, the familiar elements seen from the details was a, b and c (Appendix H). It described *kapiokirstu* as the width of the belt of the front could be as half as the space between the belts, and each of the belts would have the same width as the side.

### 3.6.5 Interpretation

The findings were interpreted based on the descriptions as referred to in the last step and illustrated in Figure 9.

### 3.7 Research participants

The participants are described as Table 14 shows. All of them were women from *Pasmajärvi*,

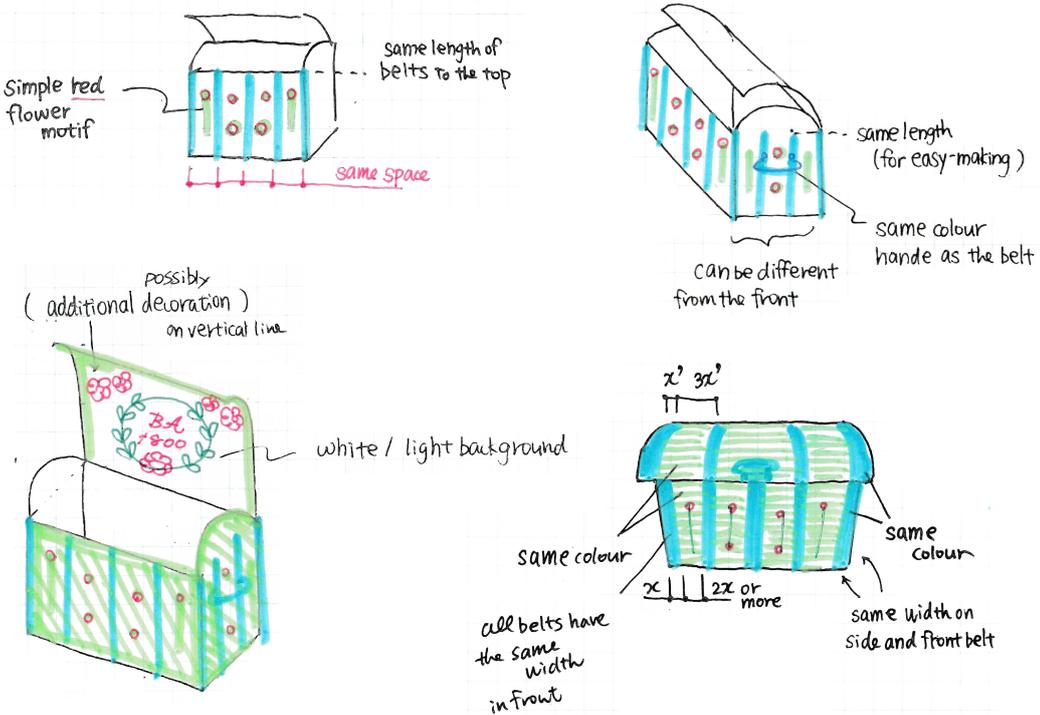


Figure 9. Findings from the analysis

Table 14. Characteristics of the participants

	Information / Option
<b>Nationality</b>	Finland
<b>Living area</b>	<i>Pasmajärvi</i>
<b>Estimated age range</b>	Over the age of 65
<b>Gender</b>	Women
<b>Number of participants</b>	<ul style="list-style-type: none"> <li>• 4 people on 16th Aug</li> <li>• 3 people on 17th Aug</li> </ul>
<b>Working hours</b>	<ul style="list-style-type: none"> <li>• 11:00 - 16:30 on 16th Aug</li> <li>• 12:00 - 14:40 on 17th Aug</li> </ul>
<b>Interest</b>	<ul style="list-style-type: none"> <li>• Finnish cultural object, called <i>kapiokirstu</i></li> <li>• Creation of an environmental art installation</li> <li>• Coming traditional annual event</li> </ul>

Finland and were estimated as over sixty-five-year-old. There were four people on the first day of the workshop, and the same three people on the second day. There were six people as maximum during the workshop including the researcher and the project secretary. The time for the workshops were five and a half hours and two and a half hours on each day, including breaking time. Their participation was possibly motivated by either of them, the interests in *kapiokirstu* as their local culture, the making process of the art installation and the traditional event.

### 3.8 The theme of the art installation

The theme of the outcome of the collaborative workshop with the *Pasmajärvi* community, and art installation, was based on *kapiokirstu*. It is one of the traditional handmade crafts having been used in Finland while containing essentials, when brides started her new life with her husband. *Kapiokirstu* was developed in the study area in their ways, like integrating historical elements and mixed culture with Finnish and Swedish.

*Pasmajärvi* was awarded as *Vuoden Lappilainen Kyläkilpaipu 2017*, translated into the year of Lappish village in 2017, acknowledged by their active gatherings and events. One of the prominent events is the traditional day, which has a different theme for each year (Kolarin kunta, n.d.). For 2018, the theme was “wakeful eye,” and it was derived from the history in which the community had shared responsibilities to take care of children and the elderly. The workshop was planned to empower the community through art-making, by bringing the local people together and make the art in *Pasmajärvi*’s school forest for the traditional day.

The art installation of *kapiokirstu* was expected to represent the picture in which the future “newcomers” to the village would be cared in the same ways as it was in the history. The making process was expected to help the local people create stronger connections among them. Materials for the art installations were collected from their surroundings to make the activities sustainable, while making less impact on the environment after the workshop.

### **3.9 Practical challenges to the research**

While planning and delivering the workshop, it was challenging to estimate what would happen in the unfamiliar environment for the researcher. The limited occasions and the language barrier also made the situation more difficult. During the interaction with the local people, the project secretary interpreted and translated to fill the gap instead. This could be considered that participants were not suffered from troubles very much, yet collecting information written in Finnish and Swedish languages on the Internet and communicating with the participants, using body language and just a few Finnish words, was not a light task. Uncertainty of the members of the participants until the day of the workshop made the researcher hard to estimate which and how much resources and time could be taken and how it would go with whom. Also, identifying exactly suitable plants for the art installations were obscure though there were occasions to walk and see the surroundings before planning. On the other hand, the plans and the framework were needed to be flexible, by not strictly specifying the resources and the number of the participants but identifying the possible size and designing the outcome.

While the selected method, visual content analysis, helped find more *kapiokirstu* in shorter time than seeing it in private or public, which made it easier to compare, it can only give data when there are enough pictures which show different sides of view of the objects by coloured picture. Black and white pictures can be not counted as research materials. Even if given pictures were clear enough to see, the objects themselves could be quite old and some paintings are too faint to see the details.

### **3.10 Ethical considerations**

This research was aimed to develop a guideline as a tool for facilitators who would be new to the surroundings and the culture, where the planned events would happen. The potential value of this study was to make examples of sustainable participatory activities in remote areas by not requiring much experience for facilitators, and to make benefits to local people such as empowering their community bond and finding cultural and historical aspects of their region. This research was carried out as a part of the study for the researcher as a student along the main project, *Tirrovoimaa*. According to the website of the project, *Tirrovoimaa* was funded by The European Agricultural Fund for Rural Development: Europe investing in rural areas,

Centre for Economic Development, Transport and the Environment, Maaseutu 2020 and Leader Tunturi-Lappi and 90 % was public funding (Vuontisjärvi, n.d.). There were several cases like this study which were collaborated with University of Lapland that the researcher belonged to. This would benefit to those who promoted the project and the university. Saariniemi (2017) writes that, while ideas and information can be collected and developed by students, the university have occasions for students to learn what can be turned into assignments for them.

The consent of the participants was negotiated through a representative from the community with a course facilitator from the University of Lapland. The participants were informed from the course facilitator about the nature and content of the art workshop that was planned in the familiar place for them. Thus, feelings of safety and familiarity were regarded as ensured for the well-being and comfort of the participants. The participants were kept anonymous and the study did not require to collect their names, and visual materials were used upon the agreement with them through the project secretary.

Participants in this study were voluntary and they could ask at any point during this study. The study didn't involve any children. The participation could be withdrawable at any time, and the time, skills, experience and any other resources were valued.

### **3.11 Summary**

In this chapter, two of the research approaches were introduced at first as ABR and CBPR with the history and the examples from other studies. Each method used in this study was also represented, with what and how it was done and what types of research instruments and how they were used. The obtained data was categorised by types of the outcome and shown how it was used. Also, the information about the workshop and the participants was clarified from basic information, such as the period, place and the number, to the purpose and the way of the approach of the workshop, and the interests of the participants. The contexts of the research site and object were also reviewed by showing the links with the former information. In the end, practical challenges and ethical considerations were described.

# Chapter 4. Findings

## 4.1 Stakeholder map

As explained in Chapter 2, service design helps clarify services by addressing quality problems (Moritz, 2005, p.66). The focused service in this project is the workshop facilitation. When researchers work on collaborative works with a community especially as outsiders, understanding stakeholders is an important step to know the key persons and see the relationship among stakeholders. That is where one of the mapping techniques, the stakeholder map, is used.

A stakeholder map visualizes the people involved in projects, their relations and roles (Stickdorn & Schneider, 2011, p. 150). The stakeholder map for this project is illustrated in Figure 10. The map in this study was created through the researcher, acting as a facilitator, interacting with the stakeholders including potential participants with the project manager. The group

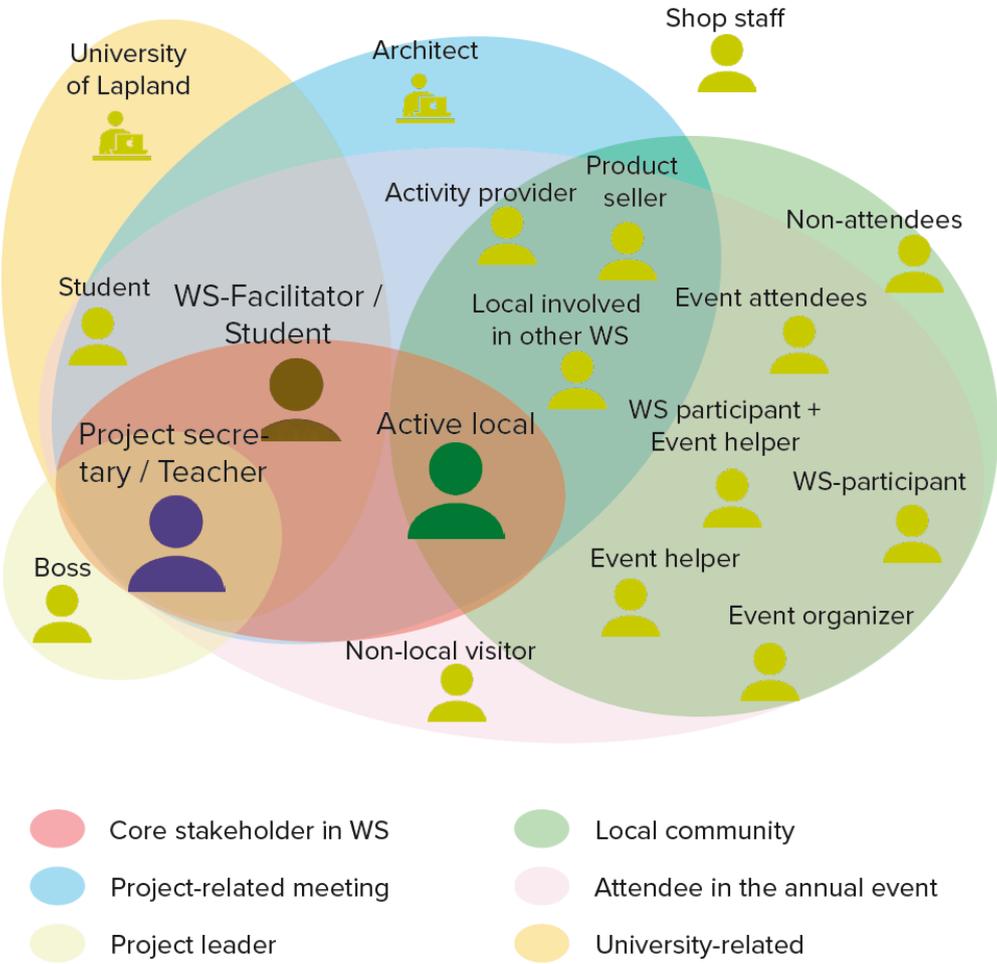


Figure 10. Stakeholder map

in red are the core stakeholders for the workshop, which includes these, the researcher as a facilitator, the teacher as a supervisor, and local people as participants and representatives from the community. The green shows those who lived in the area during the project. The blue shows the people who took part in the related events or meetings to the main project, *Tirrovoimaa*. The pink covers all of those who attended the annual event in the study area where the art installation created in the workshop would be exhibited. The small yellow circle shows the group that led the *Tirrovoimaa* project. The orange shows the teacher's and students' connection with the university. The white area includes people who didn't have a direct connection to this study and project.

From Figure 10, the biggest group is the pink, Attendees in the annual event. This is the only group which includes all participants in the workshop. The second largest group is Local community which includes both participants and non-participants in the workshop and the event. The third largest, Project-related meeting, includes more people who have specialties or their own business. This group has channels to know more people and possibly encounter more outsiders than the other local people in the area. The other two circles, University-related and Project leader, illustrate the Core stakeholder's backgrounds. While most of the stakeholders belong to one group or more, the group, Shop staff, is the only one that would require less specificity and can be more replaceable as far as the essential tools and materials for the workshop are offered.

In Figure 10, some groups are overlapping with other groups. Figure 11 shows the number of such groups on each stakeholder. It indicates that the stakeholders with the biggest number have the most important roles in the project and this study.

According to the number of the groups which overlap each other, the project secretary, who was also a teacher during this project, was engaged the most. She belongs to 5 groups. This result indicates that she gathered most of the information and delivered it to others. Also, it shows that the areas with smaller numbers occupy more space and have more people than

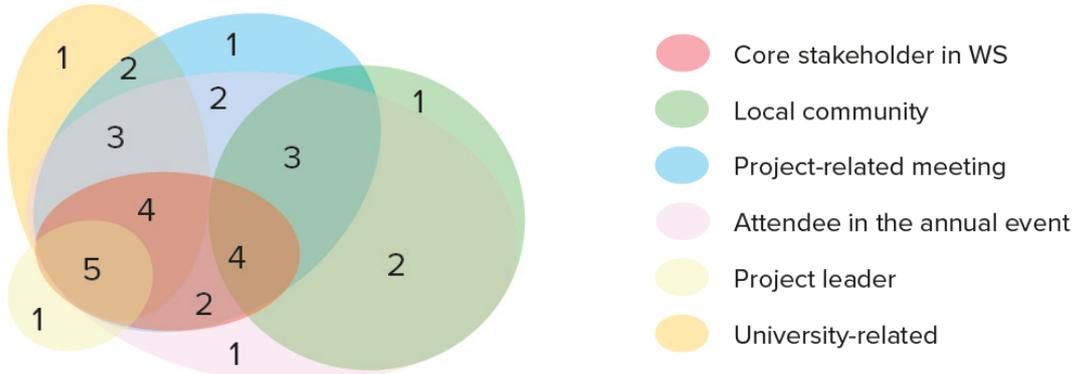


Figure 11. Number of groups in each overlapping area

Table 15. Process of the workshop

Phase	Date	Process	DD stage			
Pre-visit	-3	Observing culture and cultural objects	➤			
First-visit	3	Observing culture and cultural objects	➤			
	3	Observing the environment to set the artwork	➤			
	4	Planning the artwork with the stakeholders	➤	➤		
	5	Collecting materials			➤	
	6	Designing the artwork with visual content analysis		➤	➤	
	7	Planning for the workshop and the artwork			➤	
	8-14	Finishing design process with a scale			➤	
Second visit	15	Collecting materials			➤	
	15	Presenting the ideas of the artwork		➤		
	16	Starting the creation of the artwork from its structure			➤	➤
	16	Making decoration for the artwork			➤	➤
	17	Finalizing the creation of the artwork				➤
	17	Decorating the artwork				➤
	17	Covering the artwork from wind				➤
Pre-event day	18-24	Writing a description to introduce <i>kapiokirstu</i>				➤
	18-24	Making instructions about additional decoration				➤
Event day	25	Decorating the artwork				➤
	25	Setting the description next to the artwork				➤
	25	Introducing the artwork and availability of decoration to visitors				➤
After event	25-	Clean the place the artwork was implemented				➤

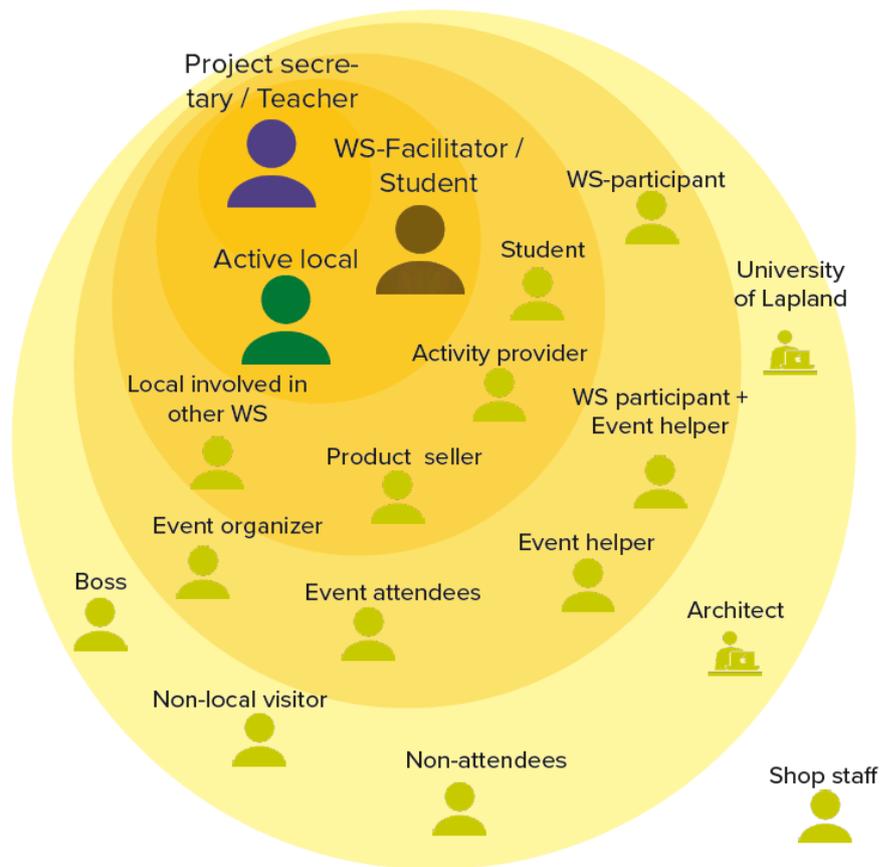


Figure 12. Stakeholders and their connections with others

the group, Core stakeholder, which had more connections with others. This suggests that many stakeholders did not have much in common across the other areas. The biggest area in the figure is Local community with number 2. It shows the potential that the people in the group, Local community, could be more engaged in the workshop. Finding people who can communicate with the local community and also project- or workshop-related members, or involving more local people into the related works to the events, would be a key to making the workshop more widely known and have more people interested in both the project and the workshop. The group, Local community with number 3, could have used more opportunities to make the later workshops delivered smoothly, like bridging the community and participating or facilitating other project-related workshops. The people who could have received the information later on are the ones who only belong to the group, Attendee in the annual event. It is important to notice if they have the same information as the other groups.

Sorting the stakeholder groups from the biggest to the smallest enabled the researcher to make another map as Figure 12 shows. The center of the circle shows the stakeholders who belonged to the most groups. The only person in the core group is the Project secretary/Teacher as it is in the Figure. The second most engaged was Active local and the researcher. If the researcher had more ways to contact participants in advance to inform them of meetings or

workshops, then more people could have been involved in the workshop.

In the fourth zone from the center there are five stakeholders and all of them have some connection with the annual event. However, two groups WS participant + Event helper and WS-participant were also participants in the workshop while the rest were not. Through the event, these two groups would have shared moments where information, communication and support were exchanged. On the outermost circle, there are the groups who had only one more channel to connect the people who belonged in another group. This group, including Non-local visitor, University of Lapland and Architect, possibly would have known specific information, but it was possibly limited due to having less chances to communicate with other groups of people. Such group as Non-attendees, who belonged in the local community and were passively involved in the local activities, would have had as limited information as Non-local visitor, as well.

## 4.2 Workshop

### 4.2.1 Process

The process of the workshop which happened in August 2018, is shown in Table 15. The process was divided into seven phases: Pre-visit, First visit, Pre-second visit, Second visit, Pre-event day, Event day and After the event by date and the status. The processes in *Italic* show where those actions happened in more than once. Each process is also put into one or more of the four phases of Double Diamond model [DD model] by Design Council (2005) (Figure 13 & Figure 14).

First, Pre-visit and a part of First visit began with studying and observing, then understanding the culture and the cultural object. First visit started on 3rd August 2018, which involved observing the lifestyle of the local people through the museum visit, having discussions with the local people, and preparing and planning for the workshop. Second, it went to Pre-second visit involved finishing the design process. Third, Second visit included the actual workshop with the local people. The researcher made the description of the motif of the artwork, *kapiokirstu*, and its decoration with the participants on Pre-event day. Event day involved finalising the artwork with what was prepared in the previous phase and the artwork was introduced to the visitors as being open for the decoration, as well. After the event was the last step where the art installation was taken away and the area that housed the installation was cleaned.

The DD model was developed and presented in 2005 by Design Council, which was based on the idea that creative process shared commonalities among different approaches (Design Council, n.d.:2015) as seen in Figure 13. The model shows two diamonds located side by side with four phases where ideas are generated to confirm the definition of the problem and create the solution (2015). The first quarter of the model, Discover, focuses on starting the

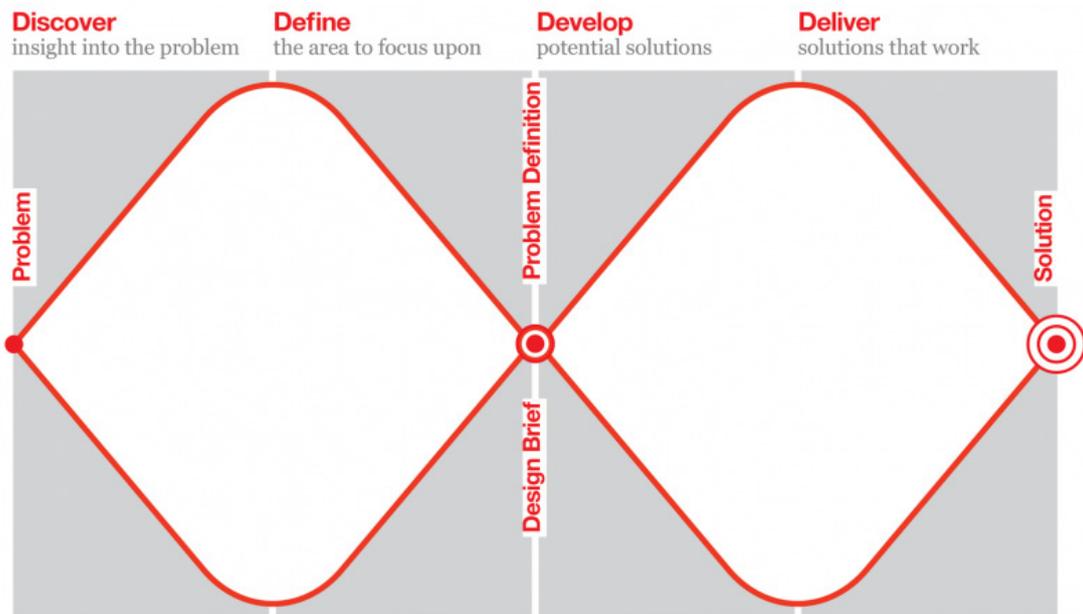


Figure 13. DD model (Design Council, 2015)



Figure 14. Process with the DD model



Figure 15. *Kapiokirstu* at The Museum of Tornio Valley



Figure 16. A handicraft museum in Pasmajärvi



Figure 17. Cultural objects at the handicraft museum in Pasmajärvi



Figure 18. *Kapiokirstu* in a private person's house in Pasmajärvi



Figure 19. Observation of the environment



Figure 20. Fieldwork to decide the place for the art installation



Figure 21. Discussion about the theme of the artwork



Figure 22. Planning of the artwork



Figure 23. Introducing the history of *kapiokirstu*

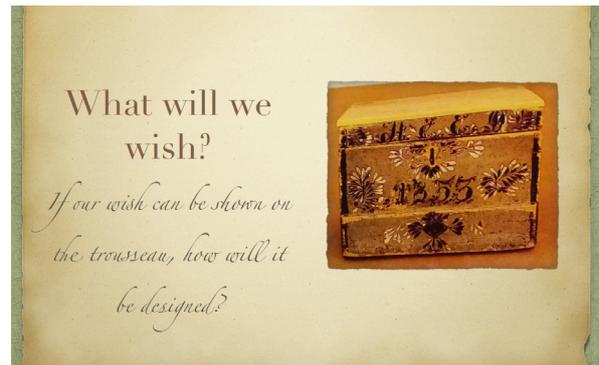


Figure 24. The artwork representing villagers' wish



Figure 25. Material collection in *Pasmajärvi*



Figure 26. Bags of collected hay



Figure 27. Working with the participants



Figure 28. Making of the environmental *kapiokirstu*



Figure 29. The outcome shown on the event day



Figure 30. The crown made by a participant

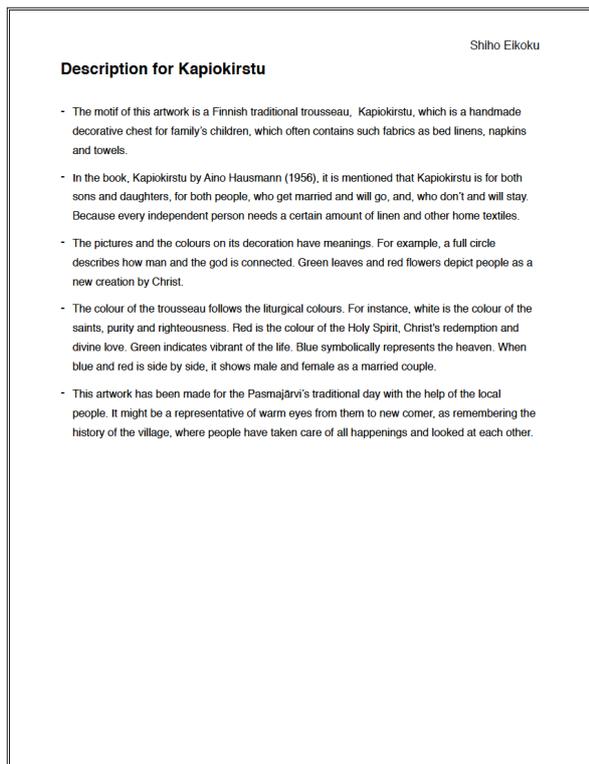


Figure 31. Description of *kapiokirstu*

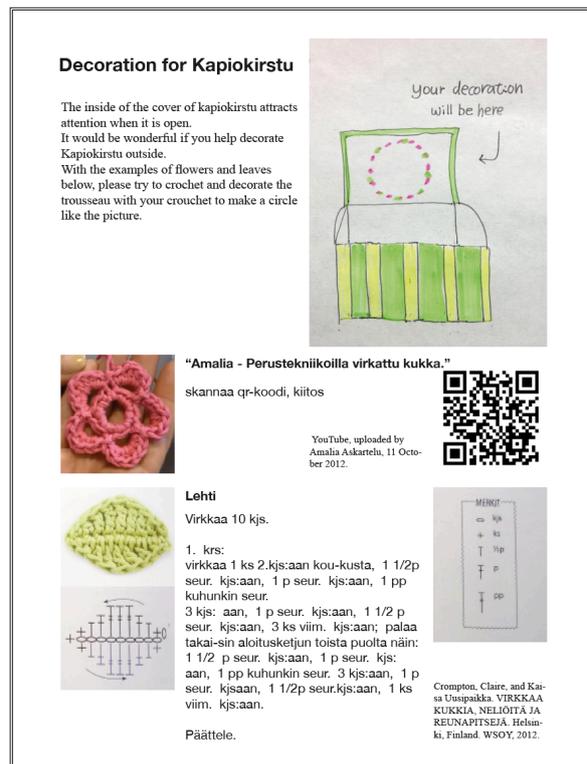


Figure 32. An instruction leaflet to decorate with crochet

project with inspirations, where users' needs are identified. The second quarter, Define, has the researcher interpret the findings from Discover and frame the design challenge. The third quarter, Develop, involves testing the prototypes and improving the ideas. The last quarter, Deliver, results in the conclusion of the projects and launching it into the market (n.d.:2015).

The first stage, Discover, covers such actions as visiting museums to see cultural objects (Figure 15 to Figure 18), seeing the surroundings and the place for the artwork (Figure 19 & Figure 20) and discussing with the stakeholders to know their needs more (Figure 21). The second stage, Define, is where the ideas were developed based on the collected data and the information (Figure 22), and also shared with other participants and stakeholders as presenting the ideas (Figure 23 & Figure 24). The third stage, Develop, includes collecting materials for the artwork (Figure 25 & Figure 26), understanding the materials perceptually, i.e. how flexible they were and what kind of colours they had. Finally, in Deliver, the artwork was co-created during the workshop with the participants (Figure 27 & Figure 28) and finalised (Figure 29). Such decorative elements like a crown and a wreath were created (Figure 30) and the description about *kapiokirstu* was located next to the object (Figure 31). The artworks were introduced to visitors of the annual event with leaflets that included instructions on how they could possibly add their own additional decorations to the installation (Figure 32).

### 4.2.2 Shared images from visual content analysis

The *kapiokirstu* as an art installation was planned and shared with the participants, which was based on the results of content analysis and drawings by Leiviskä (1981; Anonymous, 1980) for the actual creation of the objects. Keeping the plans simplified allowed the art-making process to be flexible and made it easier to share the plans with participants, the plans were simplified (Figure 33).

### 4.3 Analysing customer journey map

The process of the workshop is shown in Figure 34, which are based on the process shown in Table 15, combining the roles of the researcher and the secretary into a facilitator, but without the skill of translation of the participants' language. The second customer journey map (Figure 34) represents the feelings of the facilitator with face icons and what was noted related to the feelings during the workshop from the facilitator's point of view. The feelings are illustrated in three ways: happy and enjoyable, neutral and not stressful, and difficult and unclear. What the facilitator could have thought during the workshop is described next to the icons. Figure 34 illustrates the sequence of the process with the used tools and touchpoints. Touchpoints were used in three ways: Face-to-face, By phone and By texting. In the customer journey map (Figure 34), Active local in green and the rest of the stakeholders in yellow. The processes, except designing and writing instructions and descriptions, involved stakeholders. The researcher talked with Active local when planning the artwork, while Active local was absent when collecting materials.

Touchpoints include both what the researcher had in the actual processes and what could have been possible. Touchpoints can be Face-to-face, By phone, By texting and By writing. All processes which interact with stakeholders has Face-to-face channel. As alternatives, the touchpoints, By phone, By texting and By writing, is available. The touchpoint, By phone, is only used to meet the stakeholder as in case that the researcher could not find them. The touchpoint, By writing, can be used when planning and discussing about the workshop with stakeholders. It includes sketches and drawings to support what the facilitator wants to tell.

In the used tools, Laptop were needed in the most steps. The digital tools are Smartphone, Laptop, Camera and Printer. Because of the needs of translation, most of the processes need Laptop or Smartphone, whether it is to communicate with stakeholders and to read articles and books. Camera was only used when observing cultures, cultural objects and environment and not necessary for the rest of the process, such as designing and making the artworks. Art-making tools and Material for artwork were used without Laptop, however, Smartphone was needed for translation.

As focusing on the emotions of the facilitator, the face, difficult and unclear, appears when the facilitator communicated with stakeholders and got familiar with the environment. Infor-

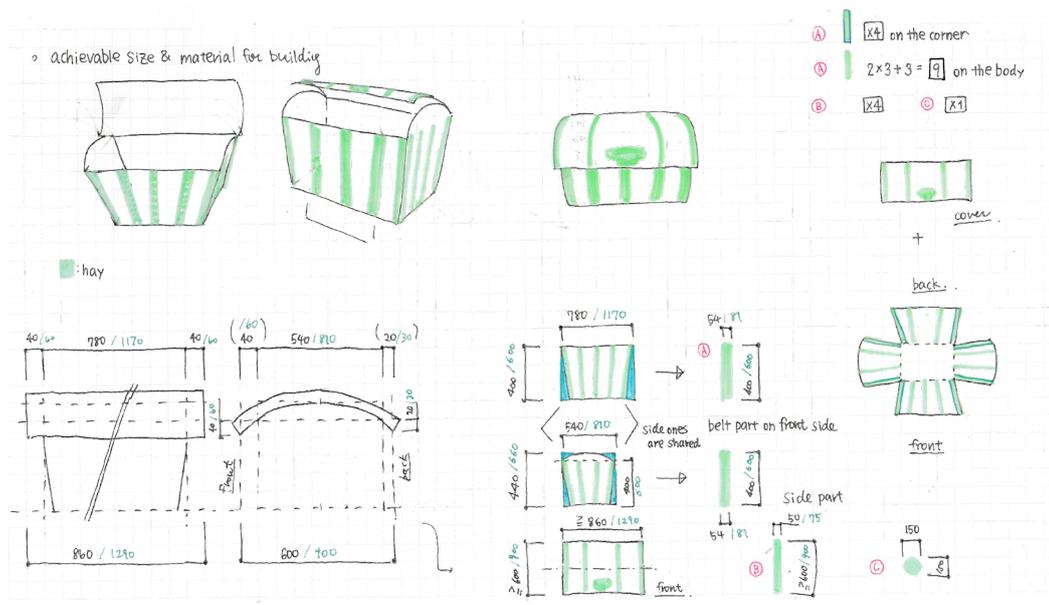


Figure 33. Plans for the artwork

mation about the culture and the cultural object was usually written in the languages that the researcher didn't speak. The issues can be often found in communication-related moments, regardless of the objects. Also, there was uncertain information such as the number of participants and the schedule of the art-making workshop. It made the facilitator feel difficult to plan the workshop and estimate the workload which would fit in the time. On the other hand, creation phase was not very hard to be carried out. The process of designing *kapiokirstu* didn't involve the stakeholders directly and it was done only by the researcher. The researcher didn't feel difficult as it was individual process for her.

#### 4.4 Conclusion

In this chapter, the findings from this research were introduced.

The stakeholder map helped to visualise the relation among the stakeholders in the project. It was revealed that the project secretary was the person who would have the biggest chances to talk with more people and have more information. It means that she needed to deliver the information to other people who might not know it yet, including Active local and the researcher. The researcher didn't have the same language as the local community and was not able to discuss with them without the project secretary. While information could be concentrated on her, she would have needed to take care of telling it manually. This can be a bottleneck in communication for the workshop facilitation. It would need to prepare some place where stakeholders can share and receive information and make such occasions provided equally to them. The stakeholder map also showed that the major groups were Attendees in the annual event and Local community. Therefore, making a sharing platform for the community would help them know the progress of the annual event as the common interests.

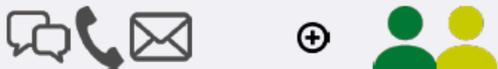
The process of the workshop facilitation was reviewed with the DD model. It illustrated the customer journey map with icons that showed the facilitator's emotion during the workshop. The icon of the sad face showed the points which need to be improved.

The workshop process had phases by the place the researcher as the facilitator worked, such as before visiting the study site, during the visit, and preparation for the next visit. The researcher visited *Pasmajärvi* three times, including the event day. The actions in each phase were represented by time. They were marked with the stages which were presented in the DD model by Design Council (2005). It was revealed that each process followed the same process as the DD model. In this study, it started with the observation of the culture and the cultural objects as in the first phase, Discovery. The art installation and the process was planned in the second and third, Define and Develop. The outcome was co-created with stakeholders in the last, Deliver. The design of the art installation was based on the results obtained by visual content analysis.

Also, the workshop process was captured more clearly after the facilitation and was enabled the researcher to make a customer journey map. It illustrated not only the processes but also the feelings and thoughts of the facilitator, the used instruments and touchpoints with the stakeholders. All of the processes in which the facilitator interacted with stakeholders practically depended on Face-to-face sessions. The researcher needed Laptop or Smartphone in most of the processes for translation. The emotions of the facilitator showed the emotion, difficult and unclear, when translation was needed, the workshop was being planned. If the design process had been co-created and the progress were shared among stakeholders, it might have encouraged them to discuss and develop the ideas as well as helping them understand the outcome of the workshop. For example, if there is another workshop combined with the main workshop, where the facilitators and the participants can explore the environment, it could give more understanding the facilitators, supported with the knowledge by the locals. This kind of occasions would also enable to see more people who could be participants later and to make them another Active local who helped spread information to other people, which would make a positive cycle to call more participants and inform more widely what was going to happen to local people.

The core stakeholders in the workshop were the facilitator, project secretary, Active local and the other participants. While the facilitator didn't know all the participants beforehand, the participants seemed to have already known each other through other occasions. It would help make workshop more fruitful if making links between the facilitators and the participants though an occasion before the workshop. It may be also an exhibition if the participants agree on their pictures to be shown next to the art installation.

### 1. Meeting the stakeholders at the study site



Feeling excited to know the local people and to see the surroundings



### 2. Observing culture, cultural objects and environment for the artwork



Language gap when reading and hearing



Need some support to find materials in the unfamiliar environment



### 5. Designing the artwork with visual analysis



Clear to plan for the outcome with the result



### 6. Planning the workshop and the artwork individually



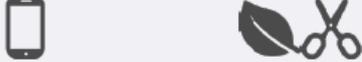
Hard to estimate the workload and the schedule for the artwork, and the number of the participants



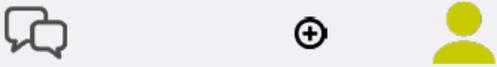
**3. Planning the artwork**



-  Language gap when reading and hearing
-  Need some support to know the skills of the local people
-  Struggle to figure out how to make practically



**4. Collecting materials**



-  Need some support to find and move to the place, and to collect and carry the materials



**7. Planning the workshop and the artwork with the stakeholders**



-  Happy to share the ideas and have feedback from the local people
-  Hard to estimate the workload and the schedule for the artwork, and the number of the participants
-  Language gap matters when developing the ideas and reflecting the participants' opinions

**8. Finalizing design process with a scale**

-  Not very hard to do with the information that was collected before



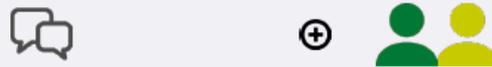
### 9. Presenting the ideas of the art-work



 Need to be translated to tell and listen to the stakeholders



### 10. Creating the *kapiokirstu* with decoration



 Enjoyable to collaborate with the participants

 Not very easy to tell the ideas of the art installation, including the size



### 13. Introducing the artwork and availability of decoration to the visitors



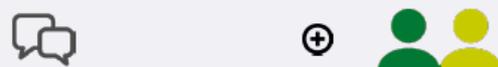
 Language gap when presenting the artwork

 Need to prepare enough number of tools and materials to give to the participants

 Not being able to demonstrate how to make decoration smoothly



### 14. Clean the place where the artwork was implemented



 Less enjoyable but not complicated work



Not feeling as hard to do as using the knowledge from the research about the objects



Not feeling difficult to find the information



Not being familiar with the techniques for decoration



Smartphone



Notebook



Laptop



Camera



Material for artwork



Art-making tool



Printer



Cleaning tool



Face-to-face



By phone



By texting



By writing



Active local



Other stakeholder



happy and enjoyable



neutral and not stressful



difficult and unclear

Figure 34. Customer journey map for workshop facilitation

## Chapter 5. Discussion

### 5.1 Reflection from the workshop

The workshop was delivered successfully with support by the project secretary who covered the gaps in communication and by the participants who tried to understand what the researcher as a facilitator meant from a few words and body language. It is also because the participants were motivated to make the coming event succeeded and they were very cooperative for the purpose. This indicates that it may not have worked if there was no means of communication and facilitators made the participants less motivated during the workshop. There was a lot of information exchanged verbally especially when telling the ideas to the participants before the art-making and explaining how it will be done. Alternative ways of communication are a key to make the workshop succeeded and to have more various participants, regardless of the languages used by the facilitators and the participants. Besides communication between the facilitators and the participants, it needed to think how the audience would enjoy seeing the objects.

Descriptions about the objects and the presentation would be also needed to be translated or presented in less linguistic ways. Through the facilitation, it was also noted that not only knowing the skills of the participants, but of the facilitators, would be essential to plan the workshops which would be more deliverable and achievable. Having the occasions where the facilitators and the participants share their skills and knowledge would be useful to develop the workshop in a preparation phase. Also, if there was a place where the participants could share the images of the cultural objects which they had in their minds, the art installation would represent “their” *kapiokirstu* by having wider images, integrated the participants’ memory into the outcomes, than done only by the facilitators who were not a part of the community. This object can be any cultural object that can be designed and developed in this way to make the information more transferable to a wide range of cultural objects, environments and ideas. *Kapiokirstu* is only one example of such a cultural object that can be used as an inspiration for art installations.

### 5.2 Challenge found from the workshop process

As referring to the feelings shown on the customer journey map on Figure 34 and focusing on “difficult” moments for the facilitator, they are described in these three categories such as communication, practicability and arrangement as Table 16 shows. The possible options to solve the issues are also suggested as alternatives.

One of the main issues is how to convey workshops while there are language gaps. Pictures and illustrations possibly make communication less depend on linguistic ways, yet there will be such cases as participants need to speak for instant questions in the actual art-making pro-

Table 16. Difficulty found from the workshop facilitation

 **Communication**

<b>When</b>	<ul style="list-style-type: none"> <li>• Developing the ideas as co-creation</li> <li>• Presenting the ideas and the contexts to the participants</li> <li>• Knowing what kind of skills the participants can share</li> <li>• Giving the instructions for the art-making</li> </ul>
<b>Alternative</b>	<ul style="list-style-type: none"> <li>• Using visualization for communication</li> <li>• Making descriptions in English and Finnish</li> <li>• Understanding their skills through workshops</li> </ul>

 **Practicability**

<b>When</b>	<ul style="list-style-type: none"> <li>• Knowing available materials and how to collect them</li> <li>• Having enough number of participants for the art making</li> <li>• Understanding and answering questions from the participants to make art installations</li> </ul>
<b>Alternative</b>	<ul style="list-style-type: none"> <li>• Making a platform to share ideas, available materials and instructions to make, and to ask for some help</li> <li>• Having an introductory workshops</li> </ul>

 **Arrangement**

<b>When</b>	<ul style="list-style-type: none"> <li>• Finding time in which people can participate</li> <li>• Knowing the potential participants in advance</li> </ul>
<b>Alternative</b>	<ul style="list-style-type: none"> <li>• Making a platform to share participants' schedule</li> </ul>

cess. In the workshop having been held in this study, the author served as the facilitator who mainly guided the workshop and had images of the outcomes. The practical instructions were informed by the project secretary to the participants in their languages. This study aimed to make a guideline which would reduce the moments to use languages and enable the unskilled facilitators to utilise the skills of the participants and to co-create the outcomes. The key will be how to make the intervention less by the facilitators, where instead the participants will discuss and solve the issues coming up during the workshop.

The main task in the workshop was to make environmental artwor of *kapiokirstu* with the local community, and there was also an additional voluntary occasion to decorate on the object. The visitors were introduced about the objects and asked if they would have interests in decorating on it, while the project secretary were having a presentation about the main project *Tirrovoimaa*, however, the art-making tools were not well-prepared enough to give them immediately and, even if they were, such questions would be still remained; would they be mo-

tivated enough to make actions during the traditional event, complete making and decorate on it? If decoration process comes first and the *kapiokirstu* later, this might work more smoothly.

### **5.3 Practical tools for facilitators**

From the summary and discussion of the above challenges, as well as the collected data and reflections on the work processes of this study, the following practical tools were developed: a) (an improved) customer journey map (Figure 35), b) a drawing sheet for image sharing; and c) suggestions for a digital platform. These practical tools are important because they will enable the researcher to see the directions for workshop facilitation, to collect data from stakeholders and help the researcher reflect the participants' ideas on the design of the art installation, and encourage them to communicate each other to make the workshops succeeded. The impact of these tools potentially can be to make the future facilitators feel easy to organise art-making workshops and to enable such activities to grow in tourism for local development, and to let tourists have memorable experiences in the environment with the local people. The value of these tools to facilitators working in the research field, or cultural domains, and with arts-based approaches are to help the researchers see the targeted cultural objects from different perspectives by collecting data widely, having support by the stakeholders and participants. It also would make the participants feel more engaged with the projects even when communication with the facilitator might be not always easy.

#### **5.3.1 Improved customer journey map**

The challenges were found in the section 5.2 to improve the experience of the workshop facilitation. Based on the first customer journey map (Figure 34), the customer service map was improved and proposed as the second customer journey map (Figure 35) to make a distinction from the first customer map. The second customer journey map described the actions and steps that the facilitators take in the center of the objects. Some actions are also taken by the participants. There are the used tools and touchpoints with the stakeholders. The objects in the darker colour means the processes performed during the workshops.

The second customer journey map can work as a guideline for the future facilitators and help proceed workshops with the instruments. The second customer journey map is expected to reduce the need of translators and deliver information for everyone who has interests in the progress while organising workshops. In the first map, there were local representatives who told what they talked with the facilitators to others who didn't join in the meetings. In the second map, the information will be delivered seamlessly through the platform on the special app and it will make less differences in the stakeholders.

There are three main changes in the second map.

The first is making the art-making process of *kapiokirstu* more co-created by reflecting the opinions collected through the drawing sheets like Figure 36 and Figure 37. The sheet can be downloaded through the app. The use of the drawing sheet is expected to help express the ideas of the participants, let the ideas from the participants brought to the table of creation and to make participants feel more engaged with the project and community as important stakeholders. It will also enable to integrate the images from the participants' memory, from their preferred imaginary models, or from the models that participants found through cultural exploration like visiting museum visit and observing personal possessions in their community.

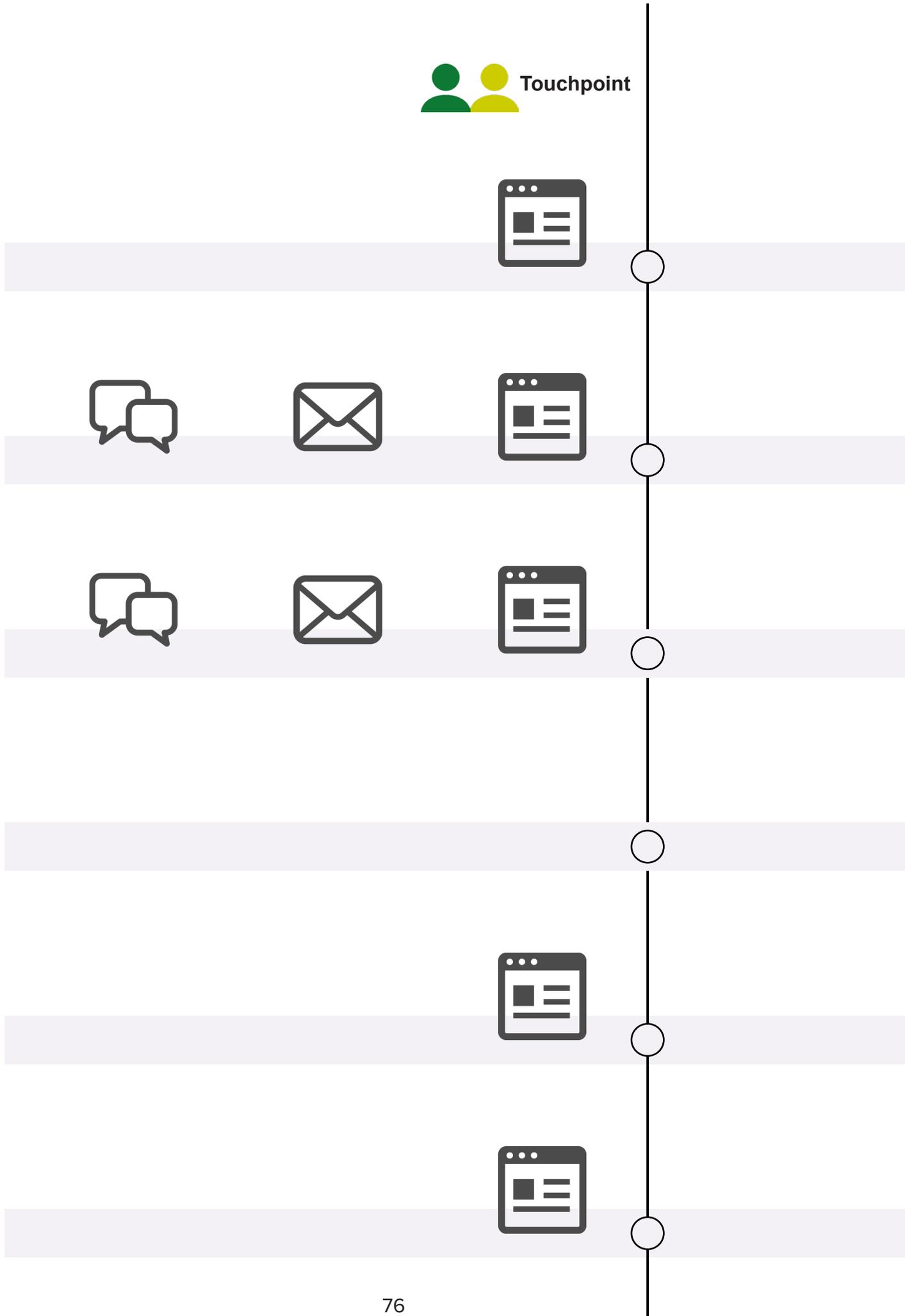
The second change is making a decoration workshop earlier than making the main art installations. The decoration-making workshop is intended to find natural materials from the environment as well as the local people's skills during the creation. The time of exploration and creation with the participants will help understand the environment, know available materials in advance of making *kapiokirstu* and give inspiration to both participants and facilitators for further creation. Such skills and techniques found are also considered to use for the art installation. It could give hints to solve technical questions which come up during the design process.

The third is having a common and convenient place to share and exchange ideas among the people who have interests in the workshop. This will enable to collect more data from the community and to inform how the current discussion is going by publishing it online. Also, sharing the schedule of potential participants will help arrange the time and date more smoothly. Making the discussion and the process visible not only for the attendees in meetings but also for people who didn't attend but still have interests, will let such stakeholders easier to track the current topics and participate even in the middle of discussions. While some practical challenges can be also shared, there may be advice given from the participants to the facilitators, which will make the outcome more realistic and closer to what they wish to make.

The ideas of the drawing sheet and the platform are going to be described in the next section.

### **5.3.2 Drawing sheet for image-sharing**

There is a drawing sheet (Figure 36) created to see what kind of images of *kapiokirstu* the participants have. The sheet can be downloaded from the platform which is explained further in the next section. The sheet has two blank pictures of *kapiokirstu* and one square to draw a part of the pattern found from the cultural object which the participants found or had in their mind. There is also an example (Figure 37) and a checklist of the design of *kapiokirstu* (Table 17) provided for the participants to see how they can use it and help fill the sheet. The questions in the table (Table 17) were selected from visual content analysis, in which the participants could find the answers without much struggling.



## Tool and Step



1. Sharing the result of the research about *kapiokirstu* (ex. history and design)



2. Uploading/giving the drawing sheets to design the art to the stakeholders



3. Collecting the drawing sheets from the participants



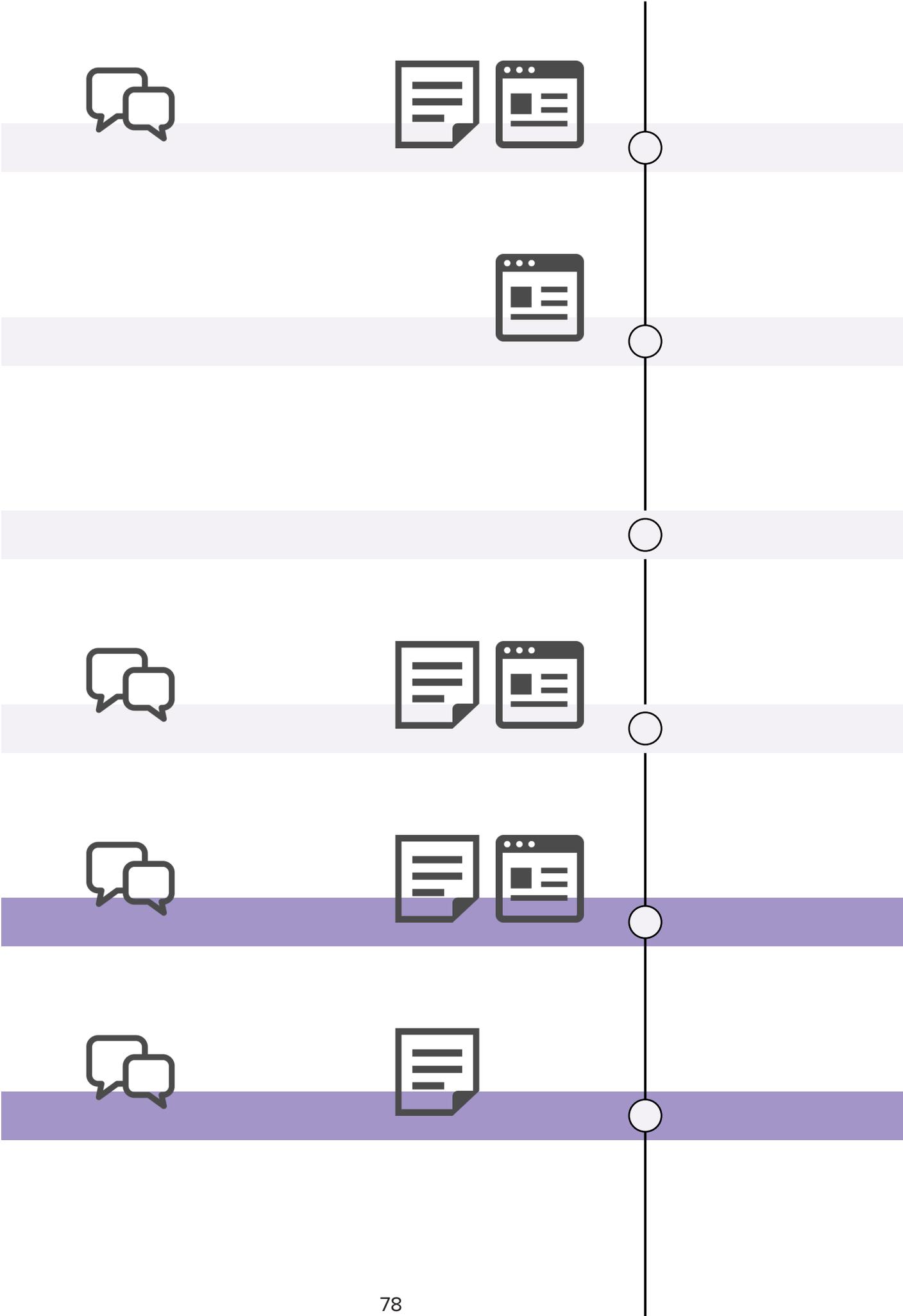
4. Making design of *kapiokirstu* and identifying practical questions for art making with the sheets



5. Sharing the first draft of *kapiokirstu*, the practical questions and tools needed



6. Arranging the schedule of the workshop with the stakeholders





7. Asking the stakeholders to bring the tools and the available materials for the workshop if possible



8. Encouraging the participants to share what they could bring on the platform



9. Preparing extra tools for the participants



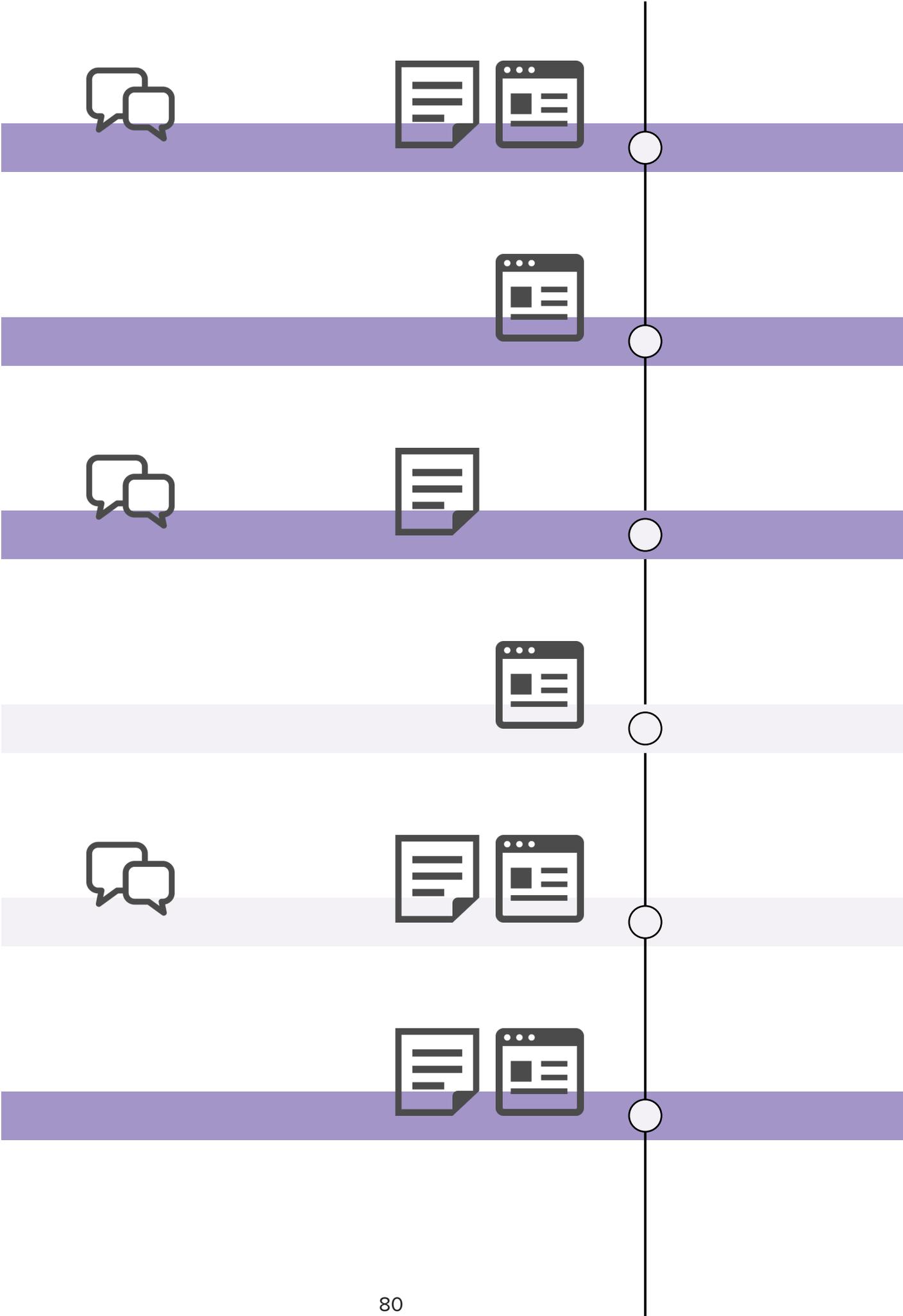
10. Informing the date for the workshop of decoration-making



11. Introducing what kind of materials and tools are brought with the participants



12. Collecting nature materials and making decoration with all the materials





13. Sharing the skills for decoration-making with the participants



14. Uploading the shared skills and the decoration with the participants on the platform (ex. pictures)



15. Solving the technical questions with the participants, using their skills, in the rest of the time



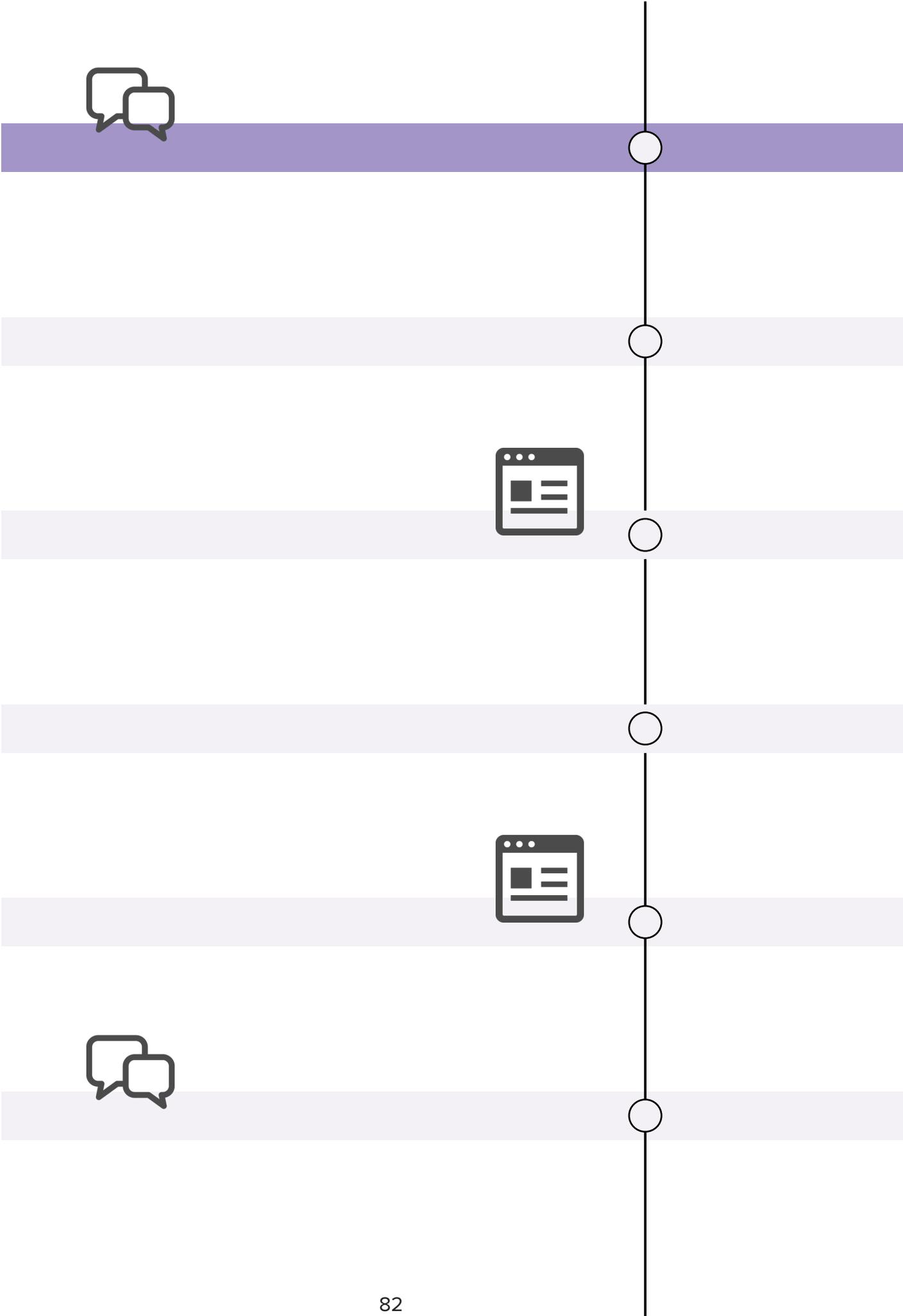
16. Updating the plan of *kapiokirstu* and sharing the image



17. Sharing unsolved technical questions with the participants



18. Making *kapiokirstu* and solving the remained technical questions with participants





19. Taking pictures of the participants and the facilitators



20. Making descriptions about *kapiokirstu* in Finnish and English



21. Uploading the descriptions and the photo on the platform



22. Exhibiting the artwork with the printed descriptions and the photo



23. Arranging the date for cleaning on the platform



24. Finishing cleaning

Figure 35. The second customer journey map for workshop facilitation

The answers will be uploaded by the participants' cameras and collected through the sharing platform. They may be given by hand if they see the facilitators. It may be by some collection box that was informed in advance to the participants, if they have some common and convenient space. They will be analysed by facilitators after the collection. The obtained data will make the facilitator's design process easier, instead of proceeding the steps, Data preparation and organization and Initial immersion, in visual content analysis only by the facilitator. The checklist will help unskilled facilitators design *kapiokirstu* in a shorter time. The questions were chosen from the familiar features that were found from observation as the participants would find or see the answers without wondering.

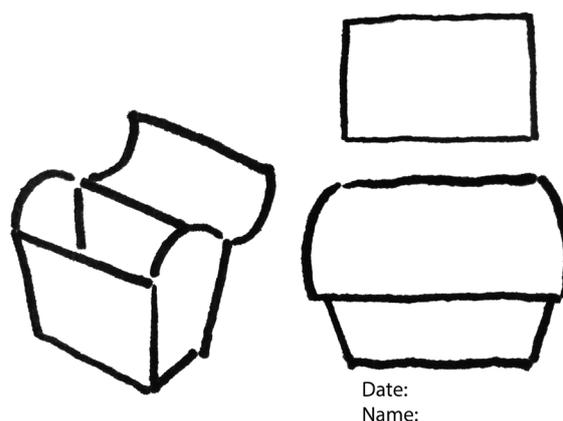


Figure 36. The drawing sheet for image sharing

### 5.3.3 Recommendations for creating a sharing platform

One of the main challenges in the processes of workshop facilitation is related to communication. It may be seen not only among the people who don't share the same languages, but also those who don't share enough moments to see and talk with each other to deepen the discussion. The sharing platform is an idea presented in the improved map as a virtual place where stakeholders can exchange their ideas remotely (Figure 38 & Figure 39).

It was developed as a mobile app to motivate users to keep their interests in what was going on related to the projects and to catch up with the conversations easily. The interface pursued the usability for quick posting, seeing other people's posts chronologically and arranging the schedule to have meetings. When starting to use it, the app shows the posts uploaded from the users, such as texts, voice, photos and videos on "Home" page. They can be posted from the button, showing "+," on the right corner at the bottom of the screen. Users can tag the posts as "technical questions" related to the art-making, whose frames will be coloured differently from the others to make them noticeable. The posts which are waiting for the answers are also recognisable from the icon of the bell by showing the number of them. The icon works as a filter to show only unsolved posts. Besides that, there are four icons on the top. The triangle icon, at the left side of the bell, is to move to the last post that the user interacted to continue reading to the newer ones. The search icon, at the opposite side of the bell, is to look for specific posts by typing words. The icon with "f" links to the community page of *Pasmajärvi* on Facebook. The page has more than five hundred followers and it can be regarded as the main forum for the local community. The posts with questions on the app are automatically shared



Figure 37. An example of the drawing sheet

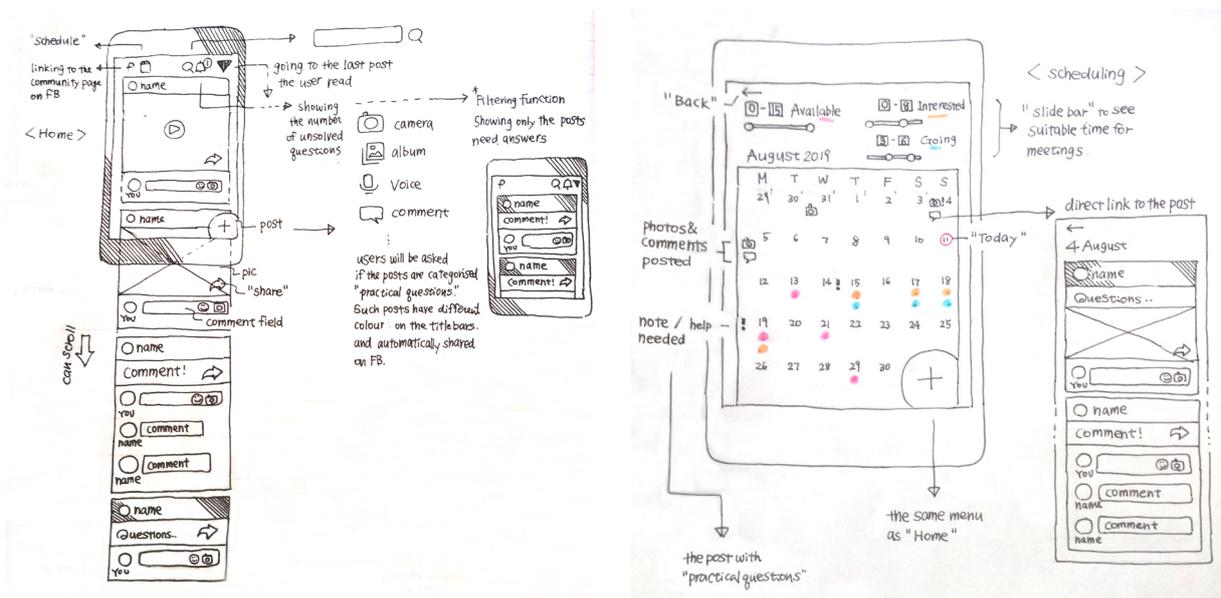


Figure 38. Sketches of the platform

Table 17. Checklist and the related sides of *kapiokirstu*

	Inquiry	Side to check			
					
1	How many belts does it have?	✓	✓		✓
2	Is there some symmetrical patterns?	✓			
3	Which patterns can be found?	✓	✓	✓	✓
4	Is there some handles?		✓		
5	Is there some circle?			✓	
6	Is there some numbers and letters?			✓	

on the Facebook page. All posts have “share” button and it will be done manually by users. The calendar icon guides the users to plan meetings as Figure 38 shows. The users will know such information as on which day meetings or events are being planned and who is going or not, and the users’ availability are shown to let others know the date more people can take time. The availability can be searched from the bar at the top of the screen as setting the number of the people that facilitators wish to invite. For example, if searching the days that four people can come, and setting the number on the slide will be “4” as minimum, and the orange dots will appear on the days that the same number or more people posted to inform that they would be “available.” Although not all people checking “possibly” or “available” actually would go even if the meetings were planned on that day, it will help people organise events in which more people are likely to go. On the “schedule” page, the users can read the posts by date by tapping it.

## 5.4 Summary

As following the first customer journey map (Figure 34) which was created from the experiences of the workshop facilitation, the challenging moments were described in the three categories: Communication, Practicability and Arrangement (Table 16). The challenges, found in Communication, may happen when developing ideas and discussing about the ways of art-making. Practicability may matter when not knowing how to collect materials and to make installations. Arrangement would be hardly made without being able to estimate the number

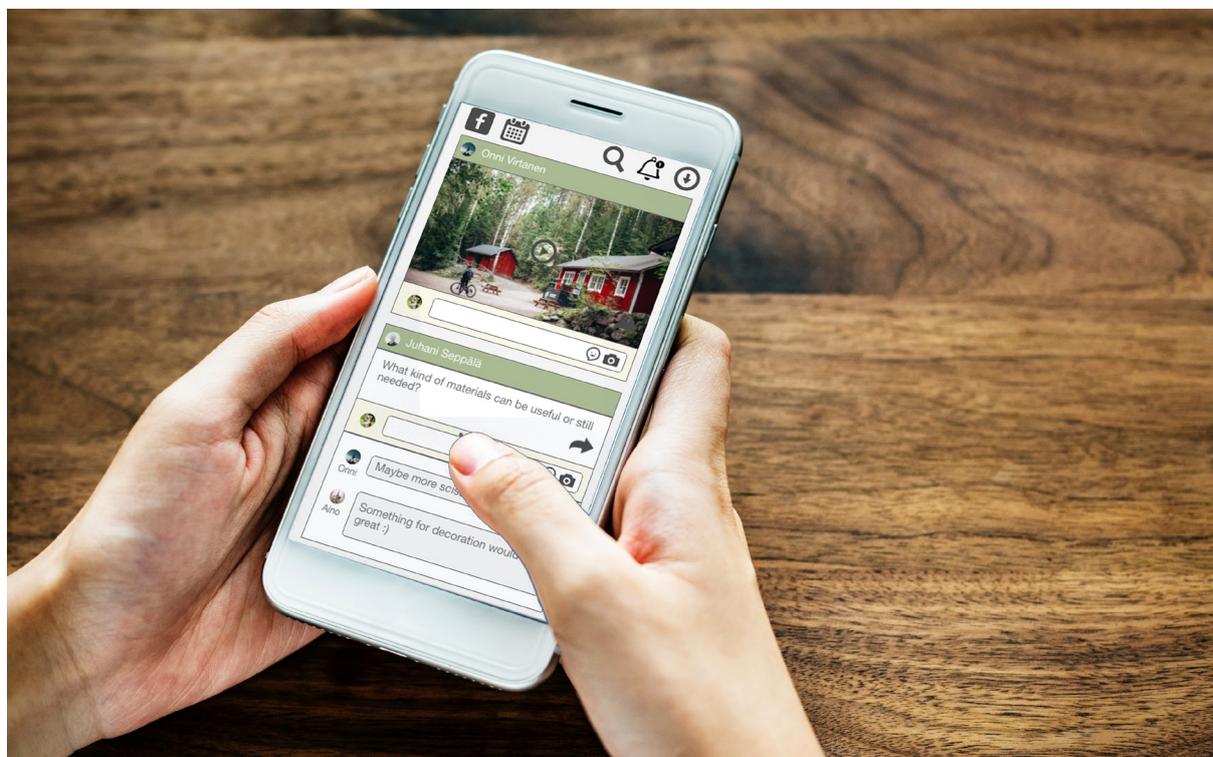


Figure 39. Image of the app of the platform

of potential participants, time and date. The possible solutions on the table (Table 16) were interwoven into the first customer journey map (Figure 34) and the second map were created (Figure 35).

There are three major changes made on the second map as follows.

1. Having drawing sheets to involve stakeholders into the design process of *kapiokirstu* in visual ways of communication and to have more ideas and pictures of the cultural objects
2. Having the workshop for making decoration first and the workshop for *kapiokirstu* second to find the participants' skills and utilise them for the art installation
3. Creating the online platform to make the progress of the related meetings and workshops visible and make the arrangement easier.

When performing the workshop by following the steps on the second map, there may be some problems found to discuss further. However, the presented way of the use of the drawing sheet could be a hint to know how to collect information about specific cultural objects and to build such checklists from different motifs. Visualisation will be useful especially when the information is written in unfamiliar languages to the facilitator. Some functions of the platform like posting comments and organising events can be replaceable with other SNS, yet sliding bars to search the number of potential people will help them to inform their unfixed but rough convenient timing and the facilitator to know who have interested in the events and when they possibly could come. These tools could support the local people who aim local development in tourism and help them to create cultural activities for visitors. The tools also will enable them to find the points in which the visitors as the customers feel inconvenient and to make their service better by themselves.

On the other hand, there are still some difficulties remained in the facilitation process. For instance, one of them is how to exchanging complex information between the facilitators and participants. When quoting the descriptions about some contexts and histories, not changing the language, they will be understandable for the people who share the language. There could be some common questions which are often asked during the workshop. If the facilitators identify them, they would be able to prepare for the cases in advance, such as visualising the questions to ask “how to make ...” “please bring or help ...” and “the event will happen when .....” Yet covering all cases by preparing visualisation will have limitations, especially when telling about histories and contexts of cultural objects and specific ways of art-making.

## Chapter 6. Conclusion

### 6.1 Conclusion

This research explored the solutions which could empower local development in tourism in *Pasmajärvi*, Finland. As one possibility, the art-making workshops were held with the local community. It enabled the researcher to unify the different disciplines, such as culture, art and service design, by using the cultural object, *kapiokirstu* and environmental art. This study also proposed the tools to the stakeholders who may organise cultural participatory activities to visitors. It was envisioned that this approach could facilitate collaboration of art and culture with and by the community.

Through the facilitation experience of the researcher, it was revealed that the language used during the workshop played an important role. For example, languages enable people to understand more about their history and culture, develop their ideas further and build relationship among and with communities. While information in English may be very limited, the cultural object can be understood not only by reading and listening, but seeing and drawing them. Visual images can help the researchers to find more features of the design and reflect them on ideas during the design process. This process can also be turned into participatory activities by collecting the pictures and discussing to find the features with participants together. The activities would not necessarily depend on the language skill, however, organising similar workshops like this study but in different conditions would be challenging. The workshop process and schedule was discussed with the project secretary who also supported the communication between the local people and the facilitator by translating. There was a timetable prepared for it, however, the situation was changing and unpredictable. Therefore, specifying information such as what is planned to do and bring will be useful to share in advance, while it would not be always necessary and possible to plan and start each task on time. For instance, if the number of the participants for art-making become more than expected, the facilitator may make some changes on the content of the workshop, like the size of the main object.

The workshop experiences provided the researcher and the community with three values. First, the art-making process gave the opportunities for the community to know their culture, history and also people. For example, according to the project secretary, some of the local people shared what they learned during the meeting for the workshop, with those in other communities, such as the meanings of the colours and the patterns of *kapiokirstu*. This may have happened within their community. Second, the art-making process could empower the community bond by sharing the same experiences through the workshop. It may not give some specific techniques or skills to them, however, could let the participants interact each other and the co-created outcome would make them feel proud of themselves. Third, the workshop helped the researcher as a participant to know how the plan was being proceeded.

This enabled the facilitator to obtain more data than just using inquiries to the others, to find more pain points in the activity, and to improve it more easily. When the role of the facilitator is replaced with some of the members from the community, the whole process to improve the workshop experience can be understood more clearly by them.

The value of the research may indicate that, even if some information is not critically essential for the workshop itself, it may make the community feel more interested in their cultures and history by knowing something new, and feel like sharing and communicating with others. This could also make the stakeholders' motivations to the workshop and to the communication with the facilitator higher. The activities may make the participants feel more impressive to the focused culture rather than just listening to the stories about it.

The research is expected to help people to plan and present different services and support local development in cultural tourism. The study site would have possibilities to develop further as cultural tourism destination among the stakeholders, including non-designers and non-artists. This research didn't involve new constructions, and it could make less stress on the local people and environment. The outline may enable the stakeholders to make another interpretation of their culture to visitors and participants through the workshops experiences.

Making steps to collect feedback from the customers in the service would be also useful for the improvement. Such feedback would serve as qualitative data like the drawing sheets. The tools used in each service may be various, therefore it would require knowledge from other disciplines. This could make one of the meanings to involve people widely in service design more than other practices. Service design also would make it easier to change or replacement of people in services, besides the way of interaction. The visualised outline may help the stakeholders to see what kind of skills are required to keep providing the current service and who can fill the gap when some changes occur. This will be effective when looking for the people with the certain skills by clarifying the needs. Simplifying the requirement potentially makes it easier to let people know the direction to improve their skills which they know already are in need.

If the theme of the art installation is a cultural object, such as *kapiokirstu*, and the platform and the drawing sheet are made in Finnish, the knowledge and methods used in this study will be transferable to other cases in Finland. It may include the basic format of the tools and the workshops using different cultural objects. In such cases, the facilitators need to observe the objects beforehand and summarize the findings as common design-related features on drawing sheets. It will help the participants to start their observation to targeted cultural objects by themselves. The questions may include, for example, the number of belts surrounding the body of *kapiokirstu* and the patterns found from the object. The drawing sheets are expected to let the participants engaged with the process, Initial immersion, in visual content analysis,

which was introduced in Chapter 3.5 and 3.6. The questions need to be written in the stakeholders' languages. The observation process may become a part of the workshops, where the facilitator and other stakeholders design the art installation together, like the process of creating the artwork. The format may not be able to be totally free from linguistic communication yet, however, it may show some potential to organise collaborative workshops with people having different cultural backgrounds. It may encourage them to solve the issues related to the workshop by themselves more.

## **6.2 Recommendations for further research**

There are the areas that this research didn't answer, such as how to make other types of art installations, how to make the activities give less impacts on the environment and how to make the economy work in the study site. The research which would benefit from further research could include various matters, yet there are three main categories to improve the workshop and facilitation: practical, communication-related and prospect of repeating the workshops.

First, research on a variety of art forms would inspire facilitators when planning new interventions, workshops and their outcomes. Knowledge on how artists create their artworks will also be useful knowledge for designing the art installations. The studies to prototype the sharing platform is also essential to test whether the user interface is user friendly and whether it may work as an alternative to their current platform.

Second, planning the workshops to build social sustainability with communities, including good relationships with and among the members, would be a key area to be explored. It would be focused on the ways to communicate and may explore infographics, education and intercultural communication. Communication-related study is also useful to make the drawing sheet clear enough to fill with less translation.

Third, it is important to know if the planned workshops can be held continuously. Collecting the cases of tourist activities and how the researchers measured the influences on the environment, from the preparation of the workshops and to cleaning the place, could help the researchers to know how much impact the whole workshop would have on the local environment in advance. As a part of local development, the workshop would be needed to fit into the context of sustaining local livelihoods and economic sustainability. Also, research about what motivates people to work on their tasks would be useful to encourage the community to continue organising the workshops more than just for their economic sustainability.

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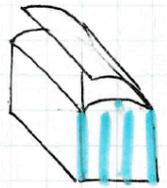
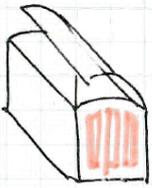
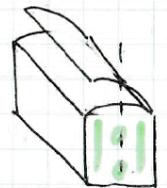
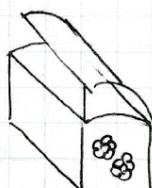
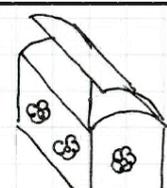
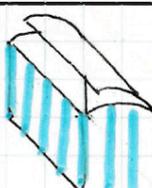
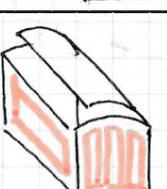
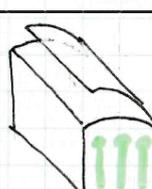
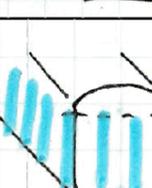
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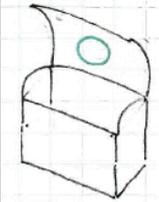
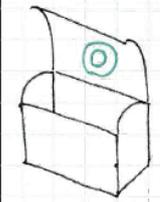
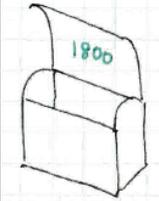
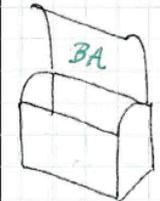
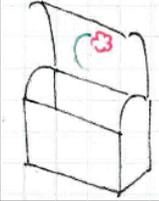
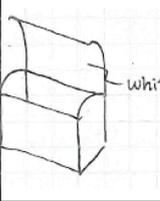
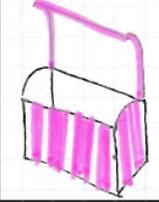
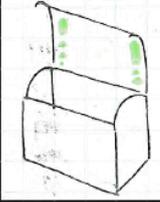
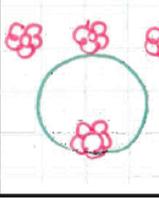
# Appendix A

## Pattern study on the lateral side of the objects

No.	Picture	Description	No.	Picture	Description
A		Four belts or lines, setting the nearly same width of space in between	B		Framing each space between lines
C		Symmetrical patterns	D		1. Motifs of flowers 2. Red flowers in blue background 3. Red flowers
E		Similar patterns as its front	F		Belts or lines in the nearly same colour as the front
G		Framing with the nearly same colours as the front	H		Similar patterns of the picture seen in each space
I		1. Attached handles 2. Handles in the same colour as the belts	J		Belts in the nearly same length as the front

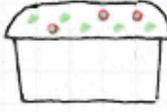
## Appendix B

Pattern study on inside cover of trousseau

No.	Picture	Description	No.	Picture	Description
A		1. Circles in the center 2. Circles painted with plants and leaves 3. Circles painted with green and red motifs	B		Circles inside a circle
C		1. 4-digit number 2. Number in red	D		1. Letters written 2. Letters in red
E		Using mainly red and green paintings	F		Lighter or white background
G		Framed with the nearly same colour as its front and side	H		Decorated vertically on the edge
I		No decoration outside of circles	J		1. Circle designed like flower crowns 2. Circle like flower crowns with red flower at the bottom
K		Red flowers decorations above circles	L		The 4-digit number, year, under letters

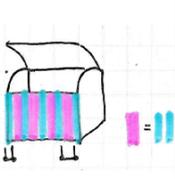
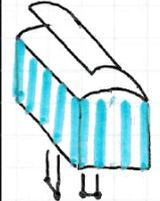
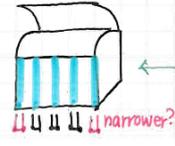
## Appendix C

Pattern study on the top of the covers of the objects

No.	Picture	Description	No.	Picture	Description
A		Having belts, as if connecting the front in the nearly same colour	B		Patterns painted
C		Painted with the nearly same background colour as the front	D		Narrower belts than on its front, except the one in the center
E		Nearly three times of the width of the space as its belts			

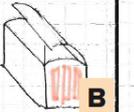
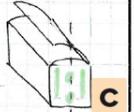
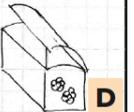
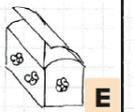
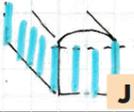
## Appendix D

Table 7 Pattern study on the details of the objects

No.	Picture	Description	No.	Picture	Description
A		<p>1. The spaces between the belts have as double width as the belts</p> <p>2. Belts look just narrower than the spaces</p>	B		<p>Having the nearly same width of the space between the belts on the front as the ones on the lateral side</p>
C		<p>1. Each belt on the front has the nearly same width</p> <p>2. Belts at the corner in the front look narrower than the others</p>	D		<p>1. The part for the keyhole looks as <math>\frac{1}{4}</math> long as the shorter length of the cover</p> <p>2. The part for the keyhole looks like a circle</p>

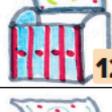
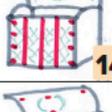
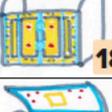
## Appendix E

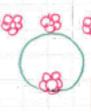
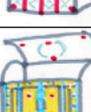
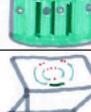
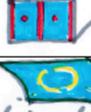
The analysis from objects' lateral side and its feature

Check-list/ Object	 A	 B	 C	 D	 E	 F
 2	✓	✗	✓	✓	✓	✓
 11	?	✗	?	✓	✓	✓
 12	✓	✗	✓	✓	✓	✓
 17	✓	✓	✓	✓	✗	✓
 19	✓	✓	?	?	?	✓
Feature	✓		✓	✓		✓
Check-list/ Object	 G	 H	 I	 J		
 2	✗	✗	✓	✗		
 11	✗	?	✓	✓		
 12	✗	✗	✓	✓		
 17	✓	✗	✓	✗		
 19	✓	?	✓	✗		
Feature			✓	✓		

# Appendix F

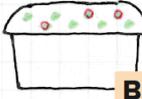
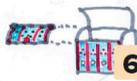
The analysis from inside of objects' cover and its feature

Check-list/ Object	 A	 B	 C	 D	 E	 F
 2	✓	?	✓	✓	✓	✓
 4	✓	✗	✓	✓	✓	✓
 5	✓	✗	✓	✓	?	✓
 11	✓	✓	✓	✓	✗	✓
 12	✓	✗	✓	✓	✓	✓
 14	✓	✗	?	?	?	✓
 18	✓	✓	✓	✓	✓	✓
 19	✓	✗	✗	✗	✗	✓
 22	✗	✗	✓	✓	?	✗
 23	✓	✓	✓	✓	✓	✓
 29	✓	✓	✓	✓	✗	✗
Feature	✓		✓	✓		✓

Check-list/ Object	 G	 H	 I	 J	 K	<i>BA</i> <i>1800</i> L
 2	✓	✗	✗	✓	✓	✗
 4	✓	✓	✗	✓	✓	✗
 5	?	✗	✓	✗	✗	✓
 11	?	✓	✗	✓	✓	✓
 12	✓	✓	✗	✓	✓	✓
 14	✓	✓	✗	✗	✓	?
 18	✗	✓	✗	✓	✓	✓
 19	✓	✗	✓	✗	✗	✗
 22	✓	✗	✗	✗	✗	✗
 23	?	✗	✓	✓	✓	✓
 29	?	✗	✓	✗	✗	✓
Feature	✓			✓	✓	✓

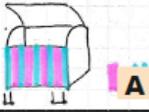
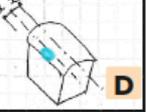
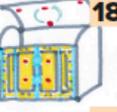
# Appendix G

The analysis from objects' cover outside and its feature

Check-list/ Object	 A	 B	 C	 D	 E
 6	✓	✓	✓	✓	✓
 17	✓	?	✓	✓	✓
Feature	✓		✓	✓	✓

# Appendix H

The analysis from objects' detail and its feature

Check-list/ Object	 A	 B	 C	 D
 2	✗	✓	✓	✓
 4	✓	...	✓	...
 5	...	...	...	...
 6	✓	...	✓	✓
 11	✓	✓	✗	...
 12	✓	✓	✓	...
 14	✓	...	✓	...
 17	✓	✓	✗	?
 18	✓	...	✓	...
 19	✓	✓	✓	...
 22	✓	✗	✓	...
 23	✗	...	✗	...
 29	...	...	...	...
Feature	✓	✓	✓	

# Appendix I

## Rule for Appendix E-H

- ✓ Description 1 is applicable
- ✓ Description 1 is partly applicable or uncertain
- ✗ Description 1 is not applicable
- ? Description 1 is invisible
- ... Excluded, because of trade-off questions
- ✓ Description 2 is applicable
- ✓ Description 2 is applicable  
AND Description 3 partly applicable or uncertain
- ✓ Description 1 is applicable  
AND Description 2 is partly applicable or uncertain
- ✓ Description 3 is applicable