LAPIN AMK
Lapland University of Applied Sciences

GUIDE PERSPECTIVE TO PRODUCT DEVELOPMENT IN CULTURAL TOURISM

Case Provincial Museum of Lapland

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Kulttuurimatkailu on laaja osa matkailualaa. Kulttuuri, perinteet ja historia voivat olla tärkeitä paikalliselle väestölle, mutta myös matkailijoille. Museot ovat tärkeä osa kulttuurimatkailua. Museoiden päätuote on näyttelyt, jotka tarjoavat yksityiskohtaista tietoa tai esittelevät kansakunnan saavutuksia. Näyttelyiden kehittäminen on jatkuva prosessi, jonka päätavoitteena on vastata matkailualan kysyntään. Matkailijoiden tarpeet muuttuvat jatkuvasti, ja halu kokea autenttisia elämyksiä jatkaa kasvamistaan.

Opinnäytetyön tavoite oli kerätä Lapin maakuntamuseon oppailta tuotekehityksen näkökulmia liittyen museon Pohjoiset Keinot -näyttelyyn. Oppaiden näkökulmaa selvitettiin, koska oppaat ovat työssään suoraan tekemisissä matkailijoiden kanssa. Oppaiden ammattitaito auttaa arvioimaan tuotteen toimivuutta. Tässä opinnäytetyössä käytettiin laadullista tutkimusmenetelmää, joka sisälsi oppaille tehtyjä syvällisiä haastatteluja. Teoreettinen tietotausta sisältää tietoa kulttuurista, perinteistä, museoista, tuotekehityksestä sekä tutkimuksen taustatiedot.

Tärkeimpänä tuloksena nousi esiin oppaiden ehdotus lisätä enemmän saamelaisaiheita näyttelyyn. Lisäksi olisi tärkeää lisätä maantieteellistä taustainformaatiota, sillä se auttaisi matkailijoita ymmärtämään esineitä ja aiheita paremmin. Petsamo-osion asiaankuuluvuutta tulisi miettiä. Myös nykyaikaisen teknologian ja interaktiivisten elementtien lisääminen näyttelyyn olisi toivottua. Eläimistö ja luonto olivat arvostettuja aiheita oppaiden keskuudessa. Museon kävijämäärät ovat kasvussa, joten näyttely tulisi järjestellä systemaattisemmin palvelemaan kasvavia kävijämääriä.

Opinnäytetyön tulokset ovat käytännöllisiä Lapin maakuntamuseolle ja Pohjoiset Keinot -näyttelyn tuotekehitykselle. Teoreettisesta tietotaustasta voivat myös muut kulttuurilliset kohteet saada näkökulmia.

Avainsanat   kulttuurimatkailu, museot, tuotekehitys, näyttely, opas, Lappi

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Cultural tourism is a broad market of the tourism industry. Culture, heritage and history are important elements for both locals and tourists. Museums are an essential part of cultural tourism and act as one of the most common attractions while traveling. The main products of museums are exhibitions which showcase representations of specific topics or enhancements of a nation. Developing these products is a continuous process in order to match the demand of the tourism industry. Needs and wants of customers keep changing as desire for more authentic experiences keeps increasing amongst tourists.

The aim of this thesis was to gain suggestions of guides on how to develop the exhibition Northern Ways further. Guide perspective was utilized since guides work with tourists at close distance and can see the functionalities of a product from a professional point of view. This study was conducted utilizing qualitative research methods. Secondary data was gathered for the theoretical framework and it included topics of culture and heritage tourism, museums and product development. The primary data was collected through in-depth interviews with guides working at the Provincial Museum of Lapland.

The results gave good insight into the feelings and thoughts of guides regarding the exhibition. Main suggestions included adding more Sami elements to the exhibition, as well as reorganizing the area in a more functional manner. Geographical background information of the area should be added in order to help tourists understand it better. Furthermore, the relevance of Petsamo aspect in the exhibition should be considered. Additions of technological appliances and interactive elements could be implemented. Animal and nature elements of the exhibition were highly appreciated amongst the respondents. As demand is higher, space issues should be configured by the museum, in order to match the increasing of visitor numbers.

The results of the thesis are useful for the Provincial Museum of Lapland to utilize in the further development of the product; however, the theoretical framework can be useful for other cultural attractions working in tourism.

Key words   Cultural tourism, museums, product development, exhibition, guide, Lapland

CONTENTS

SYMBOLS AND ABBREVATIONS

ETC   European Travel Commission

UNESCO   United Nations Educational, Scientific and Cultural Organization

UNWTO   World Tourism Organization

1 INTRODUCTION

Cultural tourism is a wide market in the tourism industry with multiple niche markets within. It is seen as an important aspect when considering the field; connecting culture with tourism is an essential part of modern world (Perera 2018). Culture, history and heritage have always been part of humanity and nations (UNESCO 2003); therefore, it is also an important element to include when discussing needs and wants in tourism. This paper researches product development in cultural tourism, focusing on the case of Provincial Museum of Lapland. Furthermore, guide perspective is used in order to gain results about functionality of the product of the museum: the exhibition. Guides can play a big role regarding product functionality, especially in the tourism field. Guides are a part of the whole experience (Du Cors & McKercher 2015, 140) and see firsthand how products function, or if they could be developed further. Thus, the guide perspective has been chosen as a suitable method in order to implement this research.

This research utilized qualitative methods and the main research was conducted through in-depth interviews in order to reach the desired outcome. This thesis was built around theoretical framework about culture and heritage tourism. Museum tourism and its importance were also used as secondary data. Moreover, product development basics were added as well as product development in the tourism industry. The backgrounds of the thesis are explained, including the introduction of the commissioner and details about the exhibition. Moreover, the background section also explains reasons behind the relevance of the topic, the Museo Visio -project. The exhibition Northern Ways and its development worked as the focus of this research. Additionally, this thesis includes primary data collected by the author, which is included in the research section of the paper. Interest towards this topic came originally as a suggestion from the commissioner. After discussions and detailed plans with the commissioner, the topic was chosen to be Guide Perspective to Product Development in Cultural Tourism. The author has personal interest towards history and culture in tourism, and therefore selecting this thesis topic seemed natural.

2 BACKGROUND OF THESIS

2.1 Choice of Topic and Research Question

The main topic of this thesis, cultural and museum tourism, was originally the author's own idea to start with. The thesis was to be built around something related to this certain topic, since it is one of the interests of the author herself. Furthermore, the author had suggestions from supervisors on how to start developing this topic in a narrower direction. In this stage the idea of co-operating with the Provincial Museum of Lapland was brought up. Consequently, the author contacted the museum and asked for commissioning. During a meeting with the commissioner, the research question was narrowed down due to an idea from the commissioner to use guide perspective in developing the exhibition in the Provincial Museum of Lapland. Since this kind of research had not been conducted earlier, it seemed relevant to implementation. A research question should investigate a specific element of a wider topic. It is regarded as the question that the researcher tries to answer when conducting the main research for the topic of a paper (Royal Roads University 2018.) The research question for this thesis is ''How to develop the exhibition at Provincial Museum of Lapland through guide perspective?''

The commissioner had the need to implement this research since it was something that had not been researched at all before. The Provincial Museum of Lapland has conducted a research on the functionality of the product through customer perspective earlier. The research was implemented through customer questionnaires which gave some insight on the product and its relevance. However, since guides are the people who often visit the exhibition, it would seem natural to conduct a research through this perspective as well. The need for this sort of research had been contemplated earlier, but the resources had been limited within the museum to conduct a research such this. Therefore, the author had come at a right time to the right place (Kyläniemi 2018) Thus, the topic seemed relevant as it was desired by the commissioner and it also fit to the education in tourism due to its relation to museum and cultural tourism business.

2.2 Commissioner – The Provincial Museum of Lapland

The commissioner of this thesis is the Provincial Museum of Lapland. The museum works for the whole area of Lapland region apart from Torniolaakso and Kemi surroundings. The area includes twelve municipalities: Enontekiö, Inari, Kemijärvi, Kittilä, Pelkosenniemi, Posio, Ranua, Rovaniemi, Salla, Savukoski, Sodankylä and Utsjoki. Provincial Museum of Lapland was opened in 1975 and was moved to the Arktikum building in 1992 (Toimintakertomus 2017.) Arktikum building works as one of the most popular sights to visit in Rovaniemi. Besides Provincial Museum of Lapland, The Arktikum building is home to Arctic science center and Arctic center library (Rovaniemi 2019.)

The basic function of the Museum is to collect both tangible and intangible cultural heritage from the area of operation. These elements include historical and natural objects and stories. The museum also stores these collectables, conducts research and showcases them to the public (Toimintakertomus 2017.) Most of the collection consists of objects from Rovaniemi, Sami and Gypsy cultures. The picture collection consists of about 300 000 pictures. The museum displays their collection in multiple ways and this way advances education, research and communication (Rovaniemi 2019.) Provincial Museum of Lapland also offers guidance regarding nature and archeological cultural heritage in Lapland as they are a professional and public authority (Toimintakertomus 2017.)

Provincial Museum of Lapland is the expert on Lappish culture, pre-history, history, building tradition and nature. It also works as a content creator in for example tourism and education. The museum arranges multiple diverse exchange exhibitions and other events such lectures and workshops throughout the year (Rovaniemi 2019.)

The choice of commissioner originally came as an idea from a lecturer at Lapland University of Applied Sciences. Since the thesis was to be built around cultural tourism, a commissioner that would fit this subject would naturally be a museum or cultural center of some sort. After the request to Provincial Museum of Lapland to work as the commissioner, the co-operation started to flow rather easily. As in

the beginning, there was no clear topic for the thesis, the museum gave suggestions to follow in the research. This also helped conducting the final topic of the thesis as both the commissioner and the researcher were happy with the conclusion. The commissioner has actively supported the author throughout the process and the author has received suggestions and help from the commissioner whenever needed. This has helped the process to flow more easily and led to a desired outcome from both parties.

2.3   Exhibition – Northern Ways

The exhibition ''Northern Ways'' in the Provincial Museum of Lapland was opened for the public in 2003 and the theme of the exhibition revolves around Rovaniemi, far northland and northern Lapland (Sami area) spiritual and material culture. It also involves a theme exhibition of Petsamo which was opened in 2017 for the public (Rovaniemi 2018.) The exhibition showcases the primal survival story of a northern human and nature. Themes go from ancient times to modern era and details of cultural development between these times are investigated. Northern Ways includes wide variety of miniatures, dioramas, photographical collages, audiovisual elements as well as maps and monitors which tell the story of the Lappish. Furthermore, the exhibition has hundreds of cultural objects, as well as elements from the Lappish nature and animals (Lehdistötiedote 2018.)

The objects in the exhibition include some very basic lifestyle elements from the 1950s photographic tent in the Rovaniemi market square, to a 1970s Lappish bar in Savukoski. In audio it is possible to listen to four different future dreams of Lappish teenagers from the 1990s and afterwards hear their life how it is a decade later. Another element that represents the everyday life is miniatures of the market buildings from 1939 and 1944 – the visual ''Stories of the Houses'' database build around this theme gives the miniatures a whole new level when these buildings' history opens to the visitors in words and pictures. As nature in Lapland is very important to locals, it has become a focal point for everyone in the area (Lehdistötiedote 2018.)

Consequently, in the exhibition it is possible to get to know Lappish nature more for example diverse arctic plants, wild deer or reindeer herding. Visually it is possible to get to know some local animals as well; a bear, a moose, a beaver and a wolverine. Recordings of Lapland's animals can be heard at a point dedicated to the better known, but also unknown animals of Lapland. Another big theme showcased in the exhibition is Petsamo – an area that was part of Finland from 1920 to 1944. The importance of this area however has been alive since the stone age, and throughout diverse historical turns, culture and trading connections were being conducted in Petsamo by Sami people, travelers and businessmen. As the Provincial Museum of Lapland is the central museum of the region, in the exhibition visitors can familiarize themselves with Sami culture through history, language, music, costumes, handicraft and especially reindeer herding. Moreover, the exhibition presents miniatures from villages of the area from 1293 (Lehdistötiedote 2018.) It is safe to say that the exhibition Northern Ways at Provincial museum of Lapland represents the Lappish history and culture in wide perspectives from very far history to a more modern Lapland.

The Northern Ways exhibition bases on an exhibition called ''The Survivors'' from 1992. It was partly renewed and opened with a new name and content in 2003 with the name ''Northern Ways''. The appearance of both exhibitions has been developed by exhibition architect Yrjö Wilherheimo and his office. The exhibitions were implemented with the help and ideas from museum personnel and outsourced experts. The exhibition has been maintained and renewed since 2003 by creating new content and improving technical solutions. So far, the exhibition has been a functional entirety regarding content of the exhibition, however wearing of objects, and content as well as technology aging is continuous. Consequently, development of the exhibition which is the main product of the Provincial Museum of Lapland, is continuing and new themes to be presented for the visitors are wished to be innovated (Lehdistötiedote 2018.)

The general value of the exhibition has been acknowledged to be attractive for Arktikum alongside the Arctic center science exhibition. Within 20 years about 1.7 million visitors have entered the house and over half of these are international travelers (Lehdistötiedote 2018). The exhibition works as a crucial cultural

attraction for Rovaniemi museum tourism and therefore its importance and need of development should not be overlooked. Thus, the main research of this thesis will be developing the main product of Provincial Museum of Lapland – the exhibition ''Northern Ways''. This research will be conducted through guide perspective which gives new approaches to the functionality of the exhibition. This helps the outcome and can possibly give ideas for further developing of the exhibition for the persons working on this matter. As Corsane states in his book; ''Exhibitions are privileged arenas for presenting images of self and others'' (Corsane 2005, 163), and this should be taken into consideration when contemplating the importance of exhibitions and their relevance for culture and tourism.

2.4   Museo Visio -Project

Part of the relevance in choosing this topic was a project which is on-going at the moment in the museum field. Museo Visio, or ''Museum Vision'' directly translated into English, supports renewing exhibitions in museums by distributing funding from Finland's cultural fund (Finnish Museums Association 2019). This funding has also been applied for Provincial Museum of Lapland, and the first step to gain planning funds in order to develop exhibition has been achieved. The next step is to apply for the actual renewing fund, according to the plans that were delivered in planning fund application (Leskelä 2019).

The idea behind this project is to gain more visitors and improve customer experience in museums. Applying for the funding is a two-step process and hundreds of thousands of euros are distributed for museums all over Finland. Funding from Finland's cultural fund can be applied by all museums which are working or maintained professionally. Primary destinations who can apply for the fund are medium-size attractions which have enough human resources to undergo this renewing process but may not have the financial resources to implement it. Main point of the renewing process is to increase visitor experience through for example technological or participate renewals or invest in targeting customers more. Funds cannot be used for maintaining museum operations, changing exhibitions funding, staff expenses or fixing museum premises. First

funds were applied in spring 2018 and funds received from this application period were used to plan renewal for exhibitions, customer experience and markets. The second funds will be applied in August 2019 and these funds will be used to execute renewal plans between 2020 to 2022 (Figure 1) (Finnish Cultural Fund 2019.)

Funding for Museo Visio

Spring 2018		Autumn 2019
5000 – 20 000 €	→	100 000 – 300 000 €
Planning funds		*Execution funds*
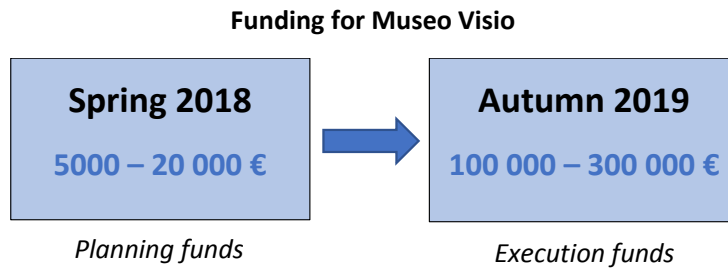
Figure 1. Funding for Museo Visio -project (Finnish Cultural Fund 2019)

Due to this project and funding, this thesis topic and research can be seen relevant in order to develop the exhibition properly. The research done through guide perspective about the exhibition helps the development process of the core product of the museum. This can be an important matter to Museo Visio -project. Furthermore, the research conducted will give valuable point of views in order to forward the renewal process.

3 CULTURAL TOURISM AS FRAMEWORK

3.1 Culture and Heritage

Definition of heritage in literal matter is something that is simply inherited. The word itself describes a legacy or an inheritance. This suggests elements that are of some value and have been passed from earlier generations to the next ones (Corsane 2005, 244,) Cultural heritage also includes tangible assets which can be defined by physical elements that have some sort of cultural value. These assets are for example buildings, cultural landscapes, heritage cities and historic towns, as well as cultural objects, collections, and museums (Du Cros & McKercher 2015, 66.) There can be non-physical cultural heritage which includes assets like languages, ways of life, myths and beliefs as well as knowledge and knowhow. The other type of cultural heritage is physical which includes assets such monuments, archaeological sites, urban areas, landscapes and movable heritage collections (Perera 2018.) The term heritage is a rather new term to be used in tourism worldwide. In the 1970s the term was taken into a wider use and throughout 1980s it was used for commercial purposes. However, only in the past twenty-five years has it gained its place as a relevant part of cultural tourism. When considering heritage in the tourism industry, it does not only describe natural history, buildings or landscapes but also a promotion of these in addition to cultural tradition that can be viewed as tourism products. These types of things have been passed on from one generation to the other, either literally or metaphorically and this way create a promotion value for tourism (Corsane 2005, 244.)

Heritage tourism itself is tourism that includes traveling in order to experience places and activities from the past that are authentically represented. Cultural heritage tourism includes in addition places and activities from the present era as well (Cultural Heritage Tourism 2018). Cultural tourism can be defined as traveling concerning an experience with cultural environments and other ways of creative and intercultural exchange processes (UNESCO 2003). It is a form of international traveling that includes experiencing locality, heritage, landscapes, traditions and lifestyle of local inhabitants. Cultural tourism is a wide market with

multiple niche markets within. Examples of cultural tourism are culinary activities, festivals and events, historical monuments and landmarks, museums and exhibitions, national parks and religious venues (Ministry of Foreign Affairs 2018.) According to the UNWTO, cultural tourism represents movements of people who are motivated by cultural actions such performing arts, study tours, visits to sites and monuments, festivals as well as visiting other cultural events. Nearly all definitions found from cultural tourism explain motivational and experiential elements but are rather circular in nature (Du Cros & McKercher 2015, 5).

It is safe to say that there is a vital connection between tourism and culture in modern world (Perera 2018). Cultural tourism has a lot of aspects which makes it important for the field of tourism. Positive economic and social impacts, reinforcing and establishing identity for a nation, building image and preserving cultural and historical heritage are just to name a few. With cultural tourism it is easy to facilitate harmony and understanding amongst people which at the end leads to supporting culture and helping to renew tourism (UNESCO 2003.)

As Corsane discusses in his book according to ICOMOS; cultural tourism should be something that brings benefit to communities and provides motivation for inhabitants to maintain heritage and culture sustainably. Co-operation between diverse stakeholders such locals (including indigenous peoples), tourism operators, policy makers and tourists is a key element in achieving a sustainable tourism industry. This also helps protecting heritage as well as culture resources for future generations (ICOMOS 1999, 2, as cited in Corsane 2005, 133).

Cultural tourism pushes a nation to establish and reinforce its identity. An essential part of cultural tourism is to preserve and enhance local spirit and national pride. These features help build country's image and showcase it to rest of the world. Consequently, cultural tourism can help in the development of creating a positive image of a country internationally (UNESCO 2003.) In best case scenarios, culture and heritage tourism satisfies the cultural goals of the local community and therefore provides local people with a sense of belonging to their homeland (Rosenfeld 2008). As one of the benefits of cultural tourism can be that it expands a season of a destination, it can be crucial for development of

the tourism industry. Cultural tourism is in line with modern trends and therefore is more likely to see increase within the tourism field than any other form of tourism (UNESCO 2003).

The word cultural is an adjective that modifies the noun tourism. This is sometimes forgotten by people and leads to losing the fact that cultural tourism is after all only a form of tourism. Even though the main elements of this type of tourism revolve around cultural assets in a destination, the core is still built around same principles that drive any other form of tourism. In order to understand cultural tourism, it is crucial to acknowledge what basic tourism is and how it works. Moreover, it is important to realize drivers of tourism decisions. Tourism is first and foremost a commercial activity and this principle can be sometimes overlooked in academical and intellectual perspectives. Even though tourism is in fact an interesting intellectual phenomenon in theory, however in practice it is a big business driven mostly in the hope of profitability (Du Cros & McKercher 2015, 105.)

Different businesses and companies enter the tourism field for the reason they would enter any other field; in order to gain profit by providing products and services for billions of people. In tourism only, the offerings go to the mass amount of people who travel internationally and domestically every year. Destinations approach tourism because of its economic benefits as well as social benefits it offers. States and provinces approach tourism due to the generating of new money for juristic matters. Nations worldwide approach tourism because it brings a great amount of value for foreign exchange. While people travel to satisfy diverse needs such rest and relaxation, escaping the normal life, upgrading status or gaining knowledge, destinations pursue tourism only for the economic benefits it provides (Du Cros & McKercher 2015, 105.)

As any discussion on any type of tourism, cultural tourism also has its questionable aspects which can be viewed as negative impacts or issues. The question of what cultural tourism is and who cultural tourists are, has been a challenging question to answer definitively, since there are nearly as many variations of defining cultural tourism as there are tourists. The challenge to

create a conceptual core and foundation to defining cultural tourism regarding of what it is and who are the consumers can lead to misuse of the term and therefore confuse who the main stakeholders are for instance. Thus, this leads to people defining cultural tourism to match their narrow interests (Du Cros & McKercher 2015, 4.) As there are also restrictions to cultural matters and sometimes it could show as harmless, it is crucial to remember that misuses of culture can create dangerous abuse to cultural authenticity and damage the uniqueness of certain cultural issues (Roseberry 1992, 849, as cited in Corsane 2005, 168).

One of the main issues regarding cultural tourism is that most of the cultural tourism attractions are categorized as secondary or even tertiary attractions. Secondary attractions can be locally important and worth a visit while in the destinations but are rarely the reason why tourists arrive to the destination itself. Moreover, tourists do not necessarily influence themselves to the decision to visit such attractions, however it is complemented within the tourism experience and therefore visited. Tertiary attractions are typically the lowest sort of attractions to visit during traveling and therefore for example include low involvement purchase decisions and are very convenience-based (Du Cros & McKercher 2015, 159 – 160.) Furthermore, cultural tourism be a mass market overall, however the core of cultural tourism done purposely is still a rather niche market. Most tourists who attend cultural tourism activities during their visit to a destination, see these activities as a lower activity that only enhances the total visitor experience in their travels (Du Cros & McKercher 2015, 132.)

Some questions have been raised about the sustainability of heritage sites and if cultural tourism regards these issues at all. In fact, finding balance between protection and usage of heritage is one of the key elements of cultural tourism. For example, if a heritage site is overused, it can be ruined in a short period of time which leads to lack of income in the future. In this way, a natural need of sustainable thinking is needed in cultural tourism (UNESCO 2003).

The demand of heritage tourism does not depend only on tourists. Travel agents, tour operators, transportation companies, destination management companies and other service provides take their part in the demand. Demand can be

described as a force that controls diverse products and their production. This also applies to heritage and cultural tourism. As long as there is anyone; an organization or a company that requires cultural products to offer to tourists and consumers, they are also considered as heritage tourism utilizers which is a part of the wide spectrum of demand in this industry (Dallen 2011, 31.)

Additionally, especially in Lapland, climate and weather acts as a crucial cause for demand. Seasonal tourism affects also to cultural attractions. During low season, even from only an economical perspective it can be realized that the destination is affected negatively due to low demand; fewer jobs are available, regional income is not as high and tax incomes reduce radically. Culture and heritage attractions may try to prevent these consequences even slightly by for example decreasing the price of entrance fees in order to appeal to locals and tourists (Dallen 2011, 41.)

According to the UNWTO's estimates, 40% of international tourists can be segmented as cultural tourists. These are people who visit cultural or heritage attractions, museums or attend a performance during their trip to a destination (Du Cros & McKercher 2015, 116). The motives to travel to heritage sites on the other hand are rather variable. According to studies showcased in Dallen's book, it had been noted that main motives for traveling to cultural destinations are social and educational reasons. For visitors at heritage sites such museums, socializing with other people for example family or friends is one of the important aspects in visitation. During visits, relationships between loved ones can be developed and the time spent at a heritage site is time well-spent. Moreover, as stated, the second main motivation included in visits to for example museums is educational aspects. Visitors should feel that they are learning something new about history and culture and this way gain knowledge and skills about a specific topic (theme of the museum). It is also common for people to encourage their children to learn more through a visit in a heritage site. Overall visitors agree that when feeling like gaining knowledge and learning something new, experiences are memorable and create more satisfaction. Besides social and educational reasons some of the other motives for visiting heritage sites was cited to be normal sightseeing, exercise, gaining experiences, business related reasons or plain relaxation.

Some travelers can also visit museums or heritage sites for nostalgic reasons; societal nostalgia or personal nostalgia. (Dallen 2011, 35.)

There are diverse segments when it comes to heritage tourism as well. The two main types of heritage tourists are the serious heritage tourists whom travel to destinations in order to specifically visit cultural sites and does this commonly. Heritage and culture can be their hobby and create extra value for each travel destination. The other type of heritage tourists are the casual visitors who are usually the stumble-on kind of travelers. They happen to visit a museum or archeological site during their holiday but are not exactly cultural enthusiasts. In this case, the culture and heritage sites are commonly secondary attractions and the time spent at the site can only be a day or even just an hour or two (Dallen 2011, 22.)

A secondary cultural tourist might like to add components of culture in to their holiday, however, are traveling for another primary reason. These types of tourists take part in cultural activities only because it fits their plans or are influenced from the outside such tour operator or travel companion (Ministry of Foreign Affairs 2018.) A motivated cultural tourist usually has a higher educational background, higher income, averagely higher interested in culture as well as social and environmental issues (Ministry of Foreign Affairs 2018). Researches have stated that these type of culture and heritage travelers spend significantly longer times in heritage sites compared to other tourists (Perera 2018).

Cultural tourists generally tend to overlook sustainability more than for example nature-based tourists. However, cultural tourists do appreciate offering sustainable tourism products and the wants and needs of cultural tourism consumers regarding sustainable aspects in their holiday keeps increasing. Eco-friendly activities are especially important to European tourists and some might choose a tourism provider based on this matter solely (Ministry of Foreign Affairs 2018.) Furthermore, cultural tourists tend to stay longer in a destination and spend more money per traveler compared to other kinds of tourists.

Consequently, cultural tourism is an important tool in economic development (Rosenfeld 2008).

Every destination and city have a heritage, however not all heritage is something that will interest traveling tourists no matter how important it is to local people. Nevertheless, resources from the past create a core for global tourism even today and this leads to hundreds of millions of travelers seeking out places of historical importance every year (Dallen 2011, 15). As much as heritage is a resource for tourism, it is also a product. It is created from the past and combined with ideas and ideologies that somewhat constitute the modern society as we know it (Corsane 2005, 26). Some tourists only stumble upon heritage sites while traveling for other reasons and decide to pay a visit while in the destination anyway. No matter of the motives of tourists, it can be said that heritage tourism is a big part of the tourism industry and the demand for heritage and culture increases yearly. This is because the world keeps changing and people might feel complexity in daily routines and willingness to return where it all began; back to one's own roots when days were simpler. Even though this happens in a sometimes-superficial tourism context, it still is a full experience for the visitor (Dallen 2011, 15.)

Millions of tourists every year are in the search for cultural experience to enhance diverse cultures and historical significance of destinations. Many travelers go on a journey to specifically visit culture and heritage sites, while other tourists happen to stumble upon these hidden gems during their travels. It is estimated that approximately 85% of the general population can be potentially seen as current or future heritage travelers (Dallen 2011, 41.)

To conclude, heritage tourism is a significant factor in the tourism industry and is a vital part in growth of economy in this sector (Perera 2018). Demand for cultural and heritage tourism is increasing rapidly due to people realizing the importance of history in the current world and the value of giving some of it to others. As stated in the book of Cultural Heritage and Tourism; ''There should be no doubt about the importance of culture and heritage as a tourism resource. It has been and will be a foundation that has been alive for many centuries, and still to this

day millions of visits are conducted to heritage and culture sites every year. Cultural tourism will continue to grow; as long as there are cultural resources to satisfy the needs of tourists and everything is maintained sustainably" (Dallen 2011, 41, 473.)

3.2   Museums in Tourism

Originally museums were the description of places where people could study in or read books and gain knowledge – what is in modern days referred as libraries. Nowadays however, museums are places with a wide collection of objects that are showcased to a large audience, rather than only study environments. The modern view of a museum came to see the daylight in 1683 when a museum in Oxford, UK opened for the first time (Edelheim & Lee 2017, 38.) Since the modernization of museums as it is known now, defining of museums can be done in a rather traditional terms and in ways that describe basic museum functions. Main purpose of museums is to be concrete and especially tangible locations, full of material evidence from the past. Throughout history this has been the focus point of museums and the focal ideology has not changed to this day (Corsane 2005, 38.) According to International Council of Museums, stated in a publication by Perera, museum is a non-profit permanent institution servicing society and its development. It is open to the public and conservers and it researches and showcases exhibits about material evidence of people, culture and their past, for the reasons of study, education and enjoyment (ICOM 2010, as cited in Perera 2018).

Museums can be literally defined as institutions where wide collections are preserved in and protected due to their historical, artistic or scientific importance. These collections are open for the public audience and can be either permanent or temporary. Considering worldwide, there are literally tens of thousands of museums everywhere. In addition to famous museums that can have visitors from far away, there are countless of small and local museums that can for example only concentrate on a very specific topic; location's history or perhaps an influential individual. These topics are the most common regarding smaller museums in local level. Generally, though, local history museums are very small-

scale buildings that showcase history of a specific location. Establishing local museums increased between 1970s to 1990s and in modern days nearly every town, village or rural district has its own heritage museum (Dallen 2011, 319 – 320, 322)

Worldwide, state-funded museums arrange multiple projects throughout their operations that help develop national interest and further educational and academical matters. These projects are rarely openly acknowledged since museums should work for the nations interest rather than gain popularity by staying open about all operations and processes. This leads to museums representing a nation to the nation itself, but also to other people who visit the nation, such tourists (Corsane 2005, 186.)

The general motive of museums is to educate visitors about the history and cultural heritage of a city, region or country. It can be about a specific chosen subject or special interest and it is preserving these objects and elements for the future generations. Museums are seen to showcase something valuable and relevant from the past to the present public. The role of a museum should be protecting cultural heritage and attracting tourists (Perera 2018.) A museum in its basic nature is made to provide interest, education and enjoyment to visitors. The quality of the visit is dependent on multiple variables from age to education of the visitor, to the type of museum or exhibition presentation and services offered for visitors (Capstick 1985).

Furthermore, museums can be sites of power with ceremonial perspectives. Showcasing national monuments, achievements of a nation or making statements through tangible elements, museums are a part of a city's or a country's landscape presented to the outside. Museums main purpose is to document and introduce the giant steps taken by a nation throughout history. After all, museums are not only a showcase of an architectural design, even though generally the buildings can be rather pleasing, but they work like temples or other monuments; it allows people to switch into a state of learning and understanding (Corsane 2005, 176.)

Museum is one of the most common type of heritage and culture attraction – a building that holds multiple diverse artifacts within. Nearly every city in modern time, no matter the size, has a local heritage museum that showcases the rise of the community and presents major milestones in a community's development. Bigger cities also tend to have national museums that focus more on nationality and patriotic aspects of the history. These elements are appealing not only to domestic tourists in educational perspectives, but also foreign visitors feel like their educational needs and normal human curiosity can be fulfilled in such museums. As said, national museums are a norm in the more developed parts of the world, and some of the important elements that are exhibited usually include science, patriotism and indigenous culture (Dallen 2011, 50 – 51.)

When discussing museum tourism, it is important to acknowledge the key matters what museums bring to culture and the relevance of this issue. In a certain light, role of museums can be viewed more of a decorous place to visit rather than a self-challenging environment of learning. However, when adding schools and media to museums and libraries, it creates a valuable cultural reproduction link (Corsane 2005, 176) that creates a cluster of learning between the nation's educational forwarders, leading to value creation to social infrastructure.

From large museums which can be globally known and visited even from a far distance, to smaller establishments in small villages; it is safe to state that museums are in fact some of the most popular tourist attractions in the world regarding visitation percentage. Even though not all museums are visited by millions of tourists yearly, thousands of museums all together compile a mass number of visitors in the tourism industry (Dallen 2011, 331.) Museum audiences have a strong connection to tourism, since tourists create a large part of the audience and for some museums most of the total number of visitors (Benediktsson 2004). Moreover, museums are important also in other viewpoints such enhancing social capital and adding solidary to a community. At least from the 17th century, museums have been changing to act more in the socio-economic environment and led to a cultural transformation. To this day, museum directors and stakeholders included must deal with modern changes and realities related in the world of museums (Dallen 2011, 331.)

4 PRODUCT DEVELOPMENT AS FRAMEWORK

4.1 Understanding Product Development

Product development is defined in the business dictionary as the creation of products with new or variable elements that offer new or additional benefits to the consumer. Product development can include modification of an already existing product or formulating an entirely new product that satisfies the needs and wants of a target customer or market niche (Business Dictionary 2019.) As stated in a book by Du Cros and McKercher; ''Product development begins by understanding what the market wants and then inventing products and services that satisfy those wants'' (Du Cros & McKercher 2015, 156).

Products are anything that can be offered to the market field for attention, consumption and use, consequently satisfying the needs of consumers. It can be physical and tangible objects, services, places or ideas (Kotler 1984, as cited in Smith 1994). Many companies have the capability of developing interesting products, however only those companies that are developing new products effectively to meet consumer needs and companies who use resources effectively will succeed in the long run (Schilling & Hill 1998).

The issue of offering the right products or services with strong marketing and relevant cost rates will help a firm to be competitive in the business. In order to stay and follow this line, it is crucial to keep products fresh which refers to renewing products to keep in line with trends and technology (Marketing Donut 2019.) Continuous product development is a requirement for the changing needs and demands of consumers and ensuring a long-term profitability of any field. Ideally, all products are produced with cost efficiency, they meet the market demands and are built around the smart usage of resources (Smith 1994.)

4.2 Product Development in Tourism

A tourism product is created by connecting several sectors and services and concretizing it to the customer by creating it as one product. Tourism products are usually intangible elements including a lot of services rather than a tangible

product that the customer can physically touch (Hallikainen 2017). However, the conceptualizing should start from the ideas of a core element, led by tangible and augmented elements. The intangible nature of a tourist product can create challenges for companies to produce unique experiences for customers and make the service they offer one of a kind. (Masip 2006). Another definition of a tourism product suggested by Tourism and Travel Techniques Unit 1 is; ''A tourism product is a sum of physical and psychological satisfaction it provides to tourists. The tourism product focuses on meeting the needs of a tourist and is a composite product'' (Tourism and Travel Techniques 2018). When considering the components of a tourism product, the attraction component is the main idea behind this thesis topic. Attractions in tourism can be for example cultural sights, monuments, beach resorts, national parks, exhibitions or historical sites. (Tourism and Travel Techniques 2018).

The width of tourism products and what they have to offer is the number one attraction for tourists in a destination. However, the development of tourism products is a large, complex and continuous process that should not be thought over in isolation. The process of developing tourism products includes assets of a specific destinations which are modified to meet the needs of national and international customers. At one extreme, tourism product development can be embracement of all assets which a tourist comes into contact whilst in a destination. These elements include everything from infrastructure, places of accommodation, attractions, activities to facilities. The other viewpoint is where tourism product development is only embracing those assets that are specifically provided for the tourists, such attractions and activities (UNWTO & ETC 2011, 1 – 2, 4.)

Conceptualizing a tourism product can be a complex issue since it involves elements of hospitality, service, consumer involvement and utilization of experiences that need to be actualized in some context. Products can be either built and fixed or natural, as well as ongoing all the time or just temporary. The core idea of a product has been defined as an element that can be offered to markets for attention and use or consumption in order to satisfy a need or want of customer. The main idea is nevertheless the consumption that satisfies the

needs and wants. Moreover, consumers do not tend to buy the product for the product itself but buy them for the benefits they include or problems that these products can solve. Thus, products can be explained simply as solution-providers for possible problems (Du Cros & McKercher 2015, 154.)

The need to clearly state the nature of a tourism product and how it is produced is crucial when developing new products in this field. The lack of attention to product development in tourism is not uncommon. This can lead to decreases in imaginative and successful products to reach the markets (Smith 1994.) Thus, it is important to realize and follow a detailed process when developing tourism products. In order to develop a successful product in cultural tourism, the need to acknowledge the core wants and needs for the target market and how to satisfy these needs is crucial. Therefore, success is dependent on the ability of the product developers to understand the needs of the consumer and ability to develop the product to match these needs. After a successful product development, it is essential to know where to forward this product that it reaches the appropriate audience. Any analysis or discussion of the product is therefore needed to be done from the perspective of the consumer (Du Cros & McKercher 2015, 154.)

According to the tourism handbook created by UNWTO and ETC, tourism product be an assembly of multiple experiences for the tourist. It is not just the accommodation stayed in, the museums, restaurants, shops or theaters visited. It is not only the journey to and from the destination but more of combination of all these elements and more. When considering tourism product development, it is crucial to see how these ideas fit together and add to the existing assets. In this book, it is suggested that a tourism product combines of three main factors; experiential, emotional and physical. (Figure 2)
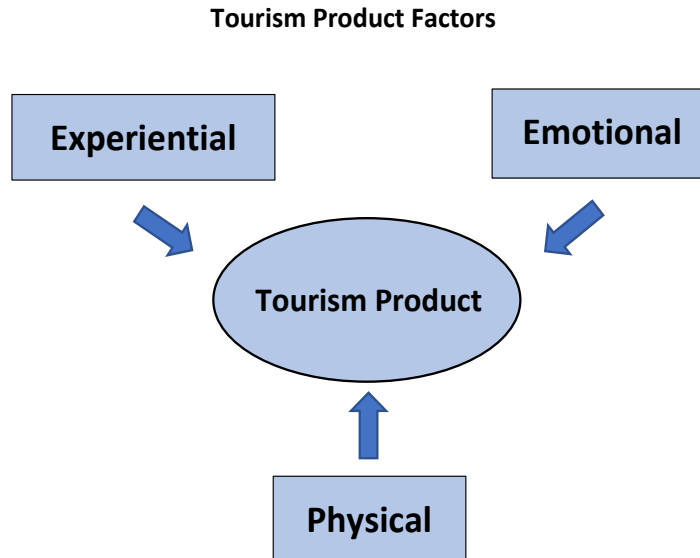
Tourism Product Factors

Figure 2. Elements of Tourism Product (UNWTO & ETC 2011, 3)

Experiential factors describe elements that are festivals, communities, events, dining, entertainment, activities, safety and services. Emotional factors are resources of humans, culture and history as well as hospitality of a destination. In addition, physical factors include things such infrastructure of the destination of choosing, natural resources, accommodation services and restaurants in the area (UNWTO & ETC 2011, 3.) These key factors create a successful tourism product and should be considered when developing tourism products for markets.

Developing a tourism product can be a complicated production process which can lead to the product being complex in structure. Therefore, production of a tourism product or service starts with the physical element which is tangible and controllable by the planning process. Afterwards, in successive steps, the elements of service, hospitality, freedom of choice and personal involvement by the consumer can be added to the product (Smith 1994.) In best case scenario, product development starts with identifying the core product. Followed by this realization is the creation of tangible products and led by adding features of augmented products that in the end add more value to the product and the consumer (Figure 3) (Du Cros & McKerchner 2015, 156).

Tourism Product Levels
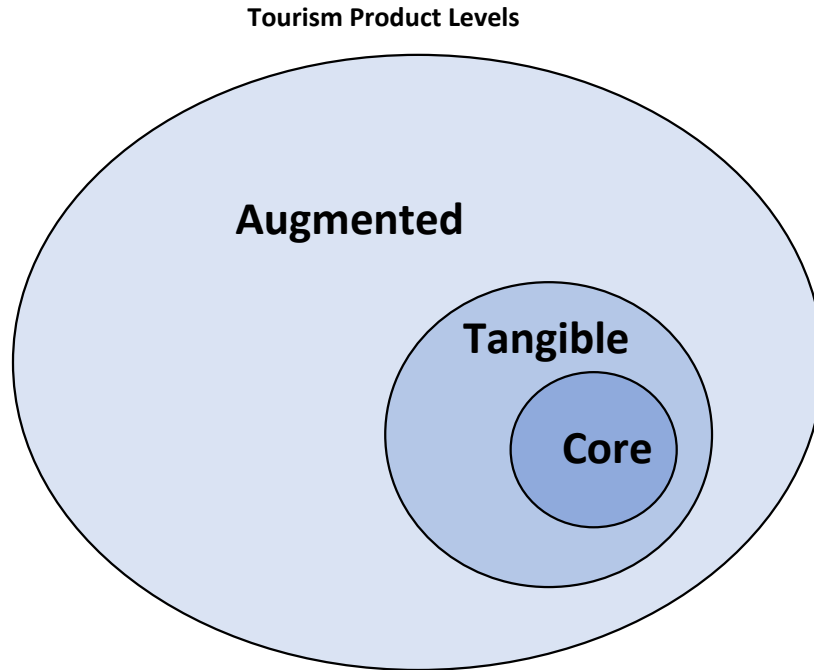
Augmented

Tangible

Core

Figure 3. Levels of Tourism Products (Du Cros & McKerchner 2015, 155)

A tourism product can be seen conceptually by dividing it to three levels; the core, the tangible and the augmented level. The core level is the most crucial element in this concept as it explains the main benefit of the product. Questions such ''what needs is the product satisfying?'' and ''what benefits does it offer?'' should be questions answered when pondering the core element. This is the very first step to follow in developing products; who is the consumer and what needs and wants does the product fulfill. The second level is the tangible elements. This represents the physical attributes of the core product that helps satisfying the needs of consumers. In literal sense, it is the physical element in the purchasing process, for example; the festival that is attended or the museum being visited. The tangible element is by no means the core experience, but more of a supporting factor in customer's experience of the main product. This concept can be sometimes hard to realize by customers, since tangible elements can often take over in customer experience. Nevertheless, the deepest meaning of the product lies in the core level which is supported by tangible elements. The third level is the augmented product. This provides additional elements to the product apart from the core and tangible levels, which add value, and, in the end, help satisfy the customer needs. Augmented product can be anything from offering

umbrellas on a rainy day, giving a souvenir at the end of a tour or giving a money back guarantee to the product (Du Cors & McKercher 2015, 154 – 156.)

4.3   Developing Museum Products – Provincial Museum of Lapland

Even though some communities fail to recognize the attraction behind their own heritage and history since they live inside it, museums, performances, buildings and everything related to history and culture act as a backbone in tourism development and provides opportunities for many types of tourism products (UNWTO & ETC 2011, 129). As not all cultural tourists are the same, it is important to realize that not all cultural tourism products are the same either. Other products attract great interest even from long distances while others are more limited in interest and many products do not even have any appeal to tourists at all. (Du Cros & McKercher 2015, 158.) However, the uniqueness of tourism products is that they generally consist of an experience. This suggests that managers in the industry must pay specific attention to defining, conceptualizing and measuring experience innovation in the development process of tourism products (Walder, Weiermair & Perez 2005, 88).

Even though the museum and heritage field has grown in tourism, a lot of things remain unchanged. The level of interest by tourists towards heritage and culture and how it affects to successful product development persists (Du Cros & McKercher 2015, 3). In order to gain successful heritage product development, it is crucial to acknowledge social bias and what this means to heritage attractions. One implication of this is to constrain bias towards a market with formal educational qualifications. Relationships should not be exaggerated since it depends highly on the tourist profile of a destination and on the range of attractions in the area. However, tourists with educational qualifications that own a different side to presentation can in some forms be more desirable than those without such backgrounds, as has been discussed in this paper earlier, but should still not be concentrated on solely (Corsane 2005, 252.) To create an efficacious tourism product and develop products that can be commercially possible, the product must be developed and handled in a manner that allows it to be accessible for all consumers easily. Limited time resources, tight tour schedules

and the need to handle great number of visitors in a short time period means that the product must be modified in a way that guarantees an experience for all consumers, regardless of limitations (Du Cros & McKercher 2015, 107.)

In a perfect scenario product development starts with knowledge of markets and leads through series of steps to repeat-visitors added for the product. In a successful development this is a desirable outcome and adds customer value for the product (Figure 4).

Product Development

Knowledge of markets	→	Innovation/Product development	→	Promotion

Word-of-mouth promotion	←	Satisfied customers

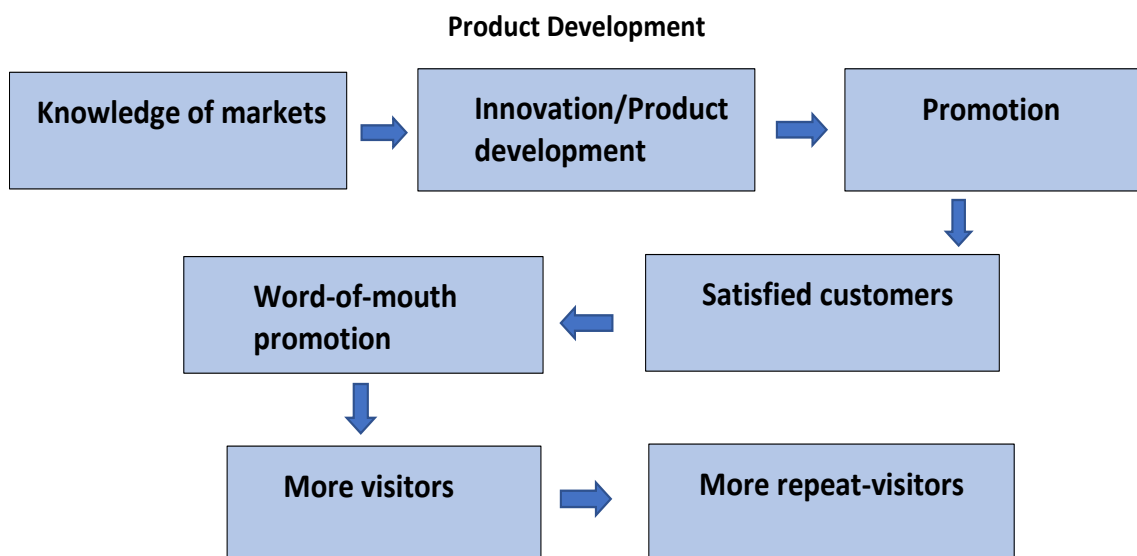| More visitors	→	More repeat-visitors

Figure 4. Product Development Process (UNWTO & ETC 2011, 65)

Suggested in the Handbook on Tourism Product Development by World Tourism Organization (UNWTO) and European Travel Commission (ETC), this figure showcases an overall, fluent product development process. It includes seven steps and starts with the acknowledgment of the markets. This is the first step before starting the product development itself. When the product is developed a promotion is needed – marketing strategies are a key factor in reaching the desired outcome. After the product satisfies the needs and wants of customers, word-of-mouth promotion leads to more visitors for a destination and increases users of the product or service. Consequently, when visitors gain memorable experiences and are satisfied with the product, it leads to repeating visits and adds customer value as well as increase the value of the product.

Stated in the book by Walder, Weiermair and Perez, according to Goeldner et.al.; ''Attractions are the most important element in the tourism system. There is no doubt that attractions are the main motivators for traveling'' (Goeldner et.al. 2000, as cited in Walder, Weiermair & Perez 2005, 95). Provincial Museum of Lapland is an attraction above all and works as one of the most visited attractions in Rovaniemi in the Arktikum house. Furthermore, cultural tourism attractions are most importantly tourism products and products are available in order to satisfy needs and wants of customers. As so, products must be made relevant to the people who will be consuming the product – the attraction. Thus, products must be introduced in a way that relates to the knowledge of tourists and meets their references (Du Cros & McKerchner 2015, 211.)

Consequently, all the matters discussed in this topic should be taken into consideration when developing the product for Provincial Museum of Lapland. Realizing the importance of cultural tourism and what it could be even in this region needs to be contemplated. The motivations of travelers can be thought through when developing the product further. Moreover, target market is crucial to be acknowledged as well as relevance of the product to the customer groups. These issues will be researched, and results of the interviews will give viewpoints on these matters as well. This will help in developing the main product of Provincial Museum of Lapland, the Northern Ways exhibition. A few separate topics will be discussed below, regarding product development in Provincial Museum of Lapland. These topics were suggested by the commissioner in early conversations.

4.3.1   Storytelling and Authenticity

Modern consumers search for experiences that are engaging, personable, memorable and most importantly authentic (UNWTO & ETC 2011, 12). When a consumer purchases a service, he or she is buying a set of intangible activities on her behalf. However, when a consumer buys an experience, he or she is paying to spend time enjoying many memorable events offered by a specific company which engage her in a personal perspective (Walder, Weiermair & Perez 2005, 96 – 97.) All tourists usually expect authenticity in their experience

in some extent. However, authenticity does not mean the same thing for everyone – everyone has their own idea of what authentic experiences means. Some attractions can struggle with authenticity in their products and services because recreating history cannot be exact. Objects that are used for example in exhibitions may not be original which leads to discussion can heritage tourism be fully authentic. Some even argue that tourists do not care whether the experience is authentic or not, as long as it is staged in an authentic manner and tourists can experience the past strongly (Heritage Tourism 2018, 71 – 72.)

A long scholarly debate about tourists and the search for authentic destinations and experiences has been ongoing since the 1960s. There are many outgoing opinions regarding authenticity with suggestions from some observers that authenticity is an essential part of objects, artifacts or locations being visited, while others feel that authenticity might matter very little when visiting destinations and gaining experiences – what is more important is that if the tourist has had an enjoyable experience away from daily routine. Moreover, these suggests include that in most cases it is only the sense of otherness that people desire, no matter if it is authentic or not. The important question of authenticity takes part in many destinations as well. Multiple attractions take advantage of authenticity as a competitive advantage or unique selling point, regardless if the authenticity is true or not. As the elements of green tourism or sustainable tourism, authenticity in marketing efforts sells (Dallen 2011, 103.)

The matter of authenticity is something that rises again and again in cultural and heritage tourism (Rosenfeld 2008). Cultural and historical uprightness is a variable that often takes part in authenticity of heritage attractions and experiences. Accuracy and truthfulness in telling stories is preserving the environment and acts a crucial role in this matter. For example, it would be expected that indigenous people are the only ones who can represent the indigenous culture accurately and remain integrity in this sense. Moreover, native handicrafts should always come from the native area and reflect the elements of culture which is important to the natives themselves as well. Museum displays and historic sites must represent local culture and identity as well as present historical accuracy as much as possible (Dallen 2011, 109 – 110.)

Storytelling and capturing the audience in a fluent manner is needed from a guide in order to leave visitors with a sense of enjoyment and deep understanding. It is crucial to appreciate who the stories are being told to and for whom the asset is made to come alive as well as who will engage to it (Du Cros & DeKercher 2015, 211). Even local people might miss out on parts of their history due to not knowing all the stories and myths behind the story books. There is an amazingly many stories to be told and the importance to deal with these stories and myths and share them to the crowd is beyond great (Corsane 2005, 277 – 278.) Moreover, it is also necessary to develop and restore attractions and sites regularly to remain value of the product that support the storytelling. Stories that are told need to have accurate backgrounds and be authentic. In addition, the staff working in the attraction need to be trained to their positions in order to showcase professionalism in the service and product (Rosenfeld 2008.)

According to the Ministry of Foreign Affairs, cultural tourists have high-standards for authenticity and it has become a major factor which is not expected to change any time soon. Cultural tourists tend to like elements of culture which are supported by local inhabitants. However, there is still demand for both authentic and more packaged less-authentic cultural experiences. Authentic experience in this context refers to an individual or group of tourists who visit or arrange cultural activities mostly themselves. This can include excursion to locations that are not visited by tourists that often or individuals who visit popular attractions by themselves. Packaged cultural experiences are on the other hand implemented by tour operators and in this case the cultural experience is only a part of the whole travel package (Ministry of Foreign Affairs 2018.)

Regardless of whether the experience is a packaged tour or individual trip, it is still important to acknowledge the matter of authentic experiences and how tourists seek for these more and more in the modern world. Storytelling and authenticity create huge amount of value for products also in the museum business and therefore should be considered when developing the product at Provincial Museum of Lapland. Northern storytelling be a unique selling point in services and products in the area which creates a great element for marketing and development strategies.

4.3.2   Modern Technology

Development of technology within the modern world has led to new opportunities for tourism companies and destinations, resulting them to adapt to the technological changes. Technology as a definition itself is a combination of theoretical and empirical knowledge that is used in production of goods and services. It can be incorporated into production equipment or utilized as experience in manuals and handbooks (Walder, Weiermair & Perez 2005, 40.)

During the past 25 years, a more hands-on and experiential media has gained its place in museum tourism due to the increase of technology. Earlier interpretive planners saw these sorts of approaches in museums and sites unnecessary, now tangible elements in experiences is seen as an effective way of information providing and letting this information to really sink in to the heads of visitors. Specifically, science museums have tended to utilize this participative and technological approach by innovating touch skeletons, meteorites and nature elements such animal, insect and rocks. Some museums have even created a virtual thunderstorm that a customer can take part of and feel the full experience. Nowadays, cultural museums are also taking part on promoting a hands-on experience more and approached innovations such touching historical pieces or using farm equipment from the past (Dallen 2011, 241.) This way visitors can enjoy the full experience with a multisensory approach.

Digital technology is utilized in museums worldwide in order to help daily activities and provide information about exhibitions, museum products, events, opening hours, tickets and prices. Technology application also means the usage of social media and some museums take advantage of diverse social media channels in order to interact with audiences. Some of these channels may be for example blogs, Twitter, Facebook or Youtube (Perera 2018.) In addition, basic audio-visual techniques can be a considerable option in order to forward information and experience in museum attractions. Such options can include audio-tours, video installations and iPad tours or presentations of objects in cultural and heritage attraction (Du Cros & McKercher 2015, 234). As discussed by Gibson in Du Cros & McKerchner's book; ''Once perfected technologies rarely die out

entirely; rather they shrink to fit niches in global information structure. Nevertheless, it is worth considering if simpler techniques could work better and in regards of content, budget and potential markets, simple ways should be taken into consideration when answering this question" (Gibson 2012, Du Cros & McKercher 2015, 234).

One of the most popular forms of technological involvement in museum tourism is indeed self-guided audio tours that can usually be purchased from the information desk or are sometimes included in the entrance-fee of the site. These audio tours are an important media especially for foreign visitors with different language backgrounds. Objects at the sites are numbered and the numbers in the audio recording match with the numbers on objects. With this audio mechanism, objects and stories of certain sites can be described in detail. One of the most important elements of audio tours is that they let the customer to go through an exhibition at their own pace and re-listen to information as many times as needed (Dallen 2011, 242.)

Furthermore, as technology continues to develop, it provides more innovative ways of storytelling as well. Computer-based stations are a big trend in modern world. Interactive computer displays in museums or heritage areas can reveal the past to the customer in a variable way. Images or videos can display what archaeological sites may have looked like in the past and the customer gets to decide what to look for from the computer station. Visitors can control the type of information received which leads to gaining relevance during their visit and offering multisensory experiences. Even though electronic media can and is already replacing for example personal guides in some museums, it is essential for managers to prevent media and technology from overshadowing the artifacts for which customers came to see in the museum in the first place (Dallen 2011, 242.) Thus, new participative activities are also being created to channel tourists' productivity and these do not necessarily always include digital elements (Du Cros & McKercher 2015, 235).

As in any other form of tourism, technology is a crucial consideration also in cultural tourism. Technology has the possibility to promote visitation, market or

de-market specific areas, allow planners to develop sites and even measure impacts of visitors (Dallen 2011, 479). Digitalizing the culture and heritage in Europe is also taking place as electronic inventories of Europe's museums, libraries and archives are being made in order to make them all accessible to the public easily for reasons of education, leisure and work. This sort of digitalization helps all these assets to be preserved for all the future generations to come (Dallen 2011, 181). As a result of technological developments, intangible assets and especially human capital has taken on a more crucial role since these are elements that process the knowledge creation and human resources is the basis of technological knowledge (Walder, Weiermair & Perez 2005, 41.)

During the recent decade the interest in technological advances and innovations has been increasing leading to growth of economies and industries, including the tourism industry (Walder, Weiermair & Perez 2005, 42). In the future, electronic technology advances and applications are only expected to grow and create influence for travel and tourism products design and distribution as well (UNWTO & ETC 2011, 10). Technology works as a really important factor to product development in all industries. The increase of electronic media and technological devices in modern day also leads to adding these elements to tourism as well. Visitors feel comfortable with technological applications, and participative elements in services and products can add value to the full experience of a customer. Participative elements in products help the distribution of knowledge and leaves the customer with a sense of belonging as well as feeling of gaining something from the experience.

5   RESEARCH METHODS

5.1   Qualitative Research

The phrase qualitative methodology indicates in a broad sense to a research which produces descriptive date. This data is people's own written or spoken words and/or observation behavior (Taylor, Bogdan & DeVault 2015, 7). Qualitative research is a method of research which revolves around the concept of a holistic approach to analysis. It includes critical theories towards the study and utilizes for example participatory methods. Qualitative method does not include hypothesis and is more society involved. Numeric or mathematical research and analysis does not belong to qualitative research methods. Qualitative research approach studies the people's experiences and can include a particular issue or case. Empirical material is collected through for instance interviews or observations. The material that is collected often strives from the actual field and is gathered through natural settings where participations happen. This research method also carries out authenticity through-out and the researcher is involved more personally (Karnieli-Miller, Strier & Pessach 2009.)

When collecting resources for a qualitative study, two diverse data can be implemented. The empirical material sources consist of two data models; primary data and secondary data. Primary data is material that the researcher collects personally through for example surveys, interviews or observations which all are typical qualitative research methods. Secondary date consists of material that someone else has produced and the researched utilizes this data in their analysis. (Tekoniemi-Selkälä, 2018.) Both data sources are used in qualitative research. However, there are some clear differences also when analyzing either of these data. Primary data is a form of information collection that the researcher is involved personally in. Primary data is specific data which is collected real time. It meets researchers needs and though the collection of primary data is a longer process and costlier, the accuracy of primary data meets the research more efficient. Secondary data is a past form of data that can include for example different publications, books, journals or websites. Its cost effectiveness level is economically lower, and collection of secondary data is seen easier and faster.

Even though accuracy of secondary data may vary, the need of it is still high when doing a study on any field. (Surbhi, 2016.)

Interviews are a crucial aspect of qualitative data collection. In qualitative research, the researcher utilizes interviews as primary data collection and interviews are implemented in a more conversation-like method. Interviews can be unstructured which implements that the interviews are flexible and in-depth. In an unstructured interview the participant defines the structure over the researcher. The researcher has only thought of certain themes or issues to be discussed and the conversation happens on those issues' basis. Another type of interview that can be applied is a semi-structured interview. In this case, the researcher may use a list that focuses the interview on certain direction, and the matters discussed may vary on responses. (Tekoniemi-Selkälä, 2018.) During this thesis process, interviews are taken into use to conduct the main research process. Deep interviews with the guides are implemented in order to reach the desired outcome.

5.2 In-depth Interview

In-depth interview is a method part of qualitative research that targets a small number of individuals in order to gain deep understanding on their thoughts of a certain idea or situation (Boyce & Neale 2006). Also known as unstructured interview, this research method helps researchers to understand a holistic point of view of an issue (Berry 1999). In-depth interviews very often offer participants opinions and facts based on personal experiences and therefore it gives out deep understanding on the topic researched (McNamara 1999).

In-depth interviews are open-ended, less structured interviews that are conducted personally with the respondent. Because of the conversation-like open-ended structure, it is common for these interviews to have more of a personal touch through for example follow-up questions. This leads to the fact that in-depth interviews in qualitative research are way more time consuming and resource intensive. As in-depth interviews are more informal and conversational, the interviewer must be prepared to be open and adaptable in the situation –

basically the interviewees answers decide the flow of the interview. Nevertheless, all the same questions are asked from all the participants (Valenzuela & Shrivastava 2018.)

As this thesis is conducted through qualitive methods, the main research will be done through an in-depth interview with guides who work at the Provincial Museum of Lapland. The participants will be asked a series of open-ended questions regarding the functionality of the exhibition at the museum. The participants have been chosen to be from different nationalities and each participant works with different groups for guiding.

In order to be prepared for the interviews, it was crucial to firstly, be familiar with the topic. Structuring the interview was also done in advance in order to make the interview as clear as possible. Moreover, it was important to acknowledge that the questions are gentle towards the interviewee – hence not to ask provocative or unconventional questions. During the interview it might be that the interviewee goes off topic at times, therefore it is necessary for the researcher to steer the conversation to the right path in case this happens. This part also includes interpreting if needed. Critical thinking is also useful to conduct in an interview such this – to test the reliability of interviewees words. Finally, the most crucial element is to remember the interview. Taking notes and recording helps to analyze the results afterwards (Valenzuela & Shrivastava 2018.)

The flow of the interview depends highly of the interviewer. A prosperous interviewer listens rather than talks. This also includes clear questioning and use of body language (B2B International 2018.) In qualitative interviews such this, topics of the questions may include the following; behaviors – what has the interviewee done or is doing, opinions/values – what the interviewee thinks about the subject, feelings – what the interviewee feels rather than thinks, knowledge – what does he or she know about the subject, senses – what have they seen, heard, tasted, touched or smelled and demographics – standard background of the interviewee (Valenzuela & Shrivastava 2018).

Main advantage of in-depth interview is that it provides more detailed information than is available through other research techniques for example surveys. It also offers a more relaxed atmosphere in data collection and participants feel comfortable having a conversation-like interview rather than a structured questionnaire. Nevertheless, as with any research method there is always disadvantages that come along. As mentioned earlier, in-depth interviewing is time consuming which is the reason that only a small group of people is selected to interview. Not only the actual interview is more time consuming than most shorter questionnaires for example, transcribing, possible translating and analyzing the results takes multiple times more time than the interview itself. In this post-process it is crucial to be as detailed as possible in order to achieve the analysis needed for the research. During the interview, it is essential that the interviewee feels as comfortable as possible. This affects to gaining the best results and answers throughout the interview. Ensuring effectiveness in interviewing techniques such as leading questions, appearing interested in what the respondent is saying and using good body language helps to achieve comfortable and successful results in the interview. Overall, in-depth interviews provide useful and detailed information for the research (Boyce & Neale 2006.)

6 RESULTS AND ANALYSIS

6.1 Desired Outcome

These interviews are conducted with a common interest from the commissioner and the researcher to achieve answers to questions which can help develop the exhibition ''Northern Ways''. The main objective is to examine what functions and elements in the exhibition work, and which do not work. This objective is reached through guide perspective to the topic. The Provincial Museum of Lapland is in need to conduct this research in order to help them develop the exhibition further, also for the Museo Visio project implementation. The interview includes three main topics, which are; the background of the guide, the cultural approach to the topic and the exhibition development.

The desired outcome is to receive wide and deep answers to the questions conducted in the interviews. Due to the in-depth nature of the interviews, the answers are hoped to be very open-ended which brings out the ideas and thoughts of guides in a wide range. After analyzing these answers, the commissioner will end up with a good perspective in how to develop the exhibition further. Furthermore, the results will show how different guides work with different groups and which parts of the exhibition work for diverse target groups. This can lead to a slightly confusing result regarding differences in tourist groups, however in a desired outcome the results will be analyzed in a matter that will end in a clear conclusion of the topic.

6.2 Guide Perspective

An on-site guide represents the first person with knowledge who has the power to modify a message sent to the customers. According to the book written by Du Cors & McKercher, studies have shown that differences exist in guides information transmission to visitors effectively. Nevertheless, it can be stated that the visitor with a guide is always reliant on the guide for knowledge transfer and storytelling elements. The ability to conduct these assets effectively depends on the guide's own knowledge, the effectiveness of possible training programs and

the line of work. In best case scenarios, the guide's storytelling and knowledge forwarded to the customer is excellent (Du Cors & McKercher 2015, 140.)

Most heritage sites tend to use a live person as an information source when approaching consumers. One of the main channels of media is a tour guide who usually work for an agency or organization that operates in the heritage place visited. However, there are also guides who can be individually contracted by tour operators. In any case, guides are the most important source of information for customers and can really bring out the best of the experience or in worse case scenario, make the visit for the customers unsatisfactory. Aspects that are dependent if the visit is successful or not include elements such guide's personality, depth of knowledge and previous experience on the job. Guided tours in museums are an essential tool to distribute information to groups of visitors. Especially when discussing on large groups of tourists, the guide approach is seen as more effective than letting visitors wander through the display and exhibition areas where they might be unable to see all information placards or visual presentations due to mass amount of crowd and time limits (Dallen 2011, 238 – 239.)

According to Du Cors and McKercher, most tourist want their heritage and cultural experiences controlled and presented in a way that makes the consumption of the product and service easy for them. This is because most domestic tourists and a large number of international tourists might visit the attraction only once in a lifetime and therefore wish to make the most out of the experience. By controlling the experience through guided tours, it is ensured that visitors with limited time can experience the attraction (for example exhibition) in a smart way and not waste time in more time-consuming parts of the attraction which can be non-essential to the core experience (Du Cors & McKercher 2015, 113.)

Tour guides are critical for an overall quality tour experience (Charter North 2016). They are also the people who see the customers visiting the exhibition from a very close distance. Guides can tell whenever the customer is interested or what interests them – what works in the exhibition from their point of view?

Furthermore, is there something in the exhibition that supports the work of the guide as well?

6.3   Interviews

The interviews were conducted in an in-depth method. The method was chosen because this is the author's only research tactic in this topic, and an in-depth interview can bring a lot of material to analyze. In this sort of interview, the guides could freely tell about their feelings and thoughts with open-ended questions. Three of the interviews were conducted face to face in the Provincial Museum of Lapland, which is very common for this interview tactics. Two were conducted through a phone interview due to an illness of the author. These interviews were also successful. The length of the interviews was from 23 minutes to 47 minutes, an average being about half an hour. After transcribing the interviews, there was approximately 31 pages of full text. This can refer to the fact that there was indeed a wide range of material to analyze and go through. Therefore, it can be argued that this is in fact enough of research in order to implement this thesis and come to a full conclusion of the topic. The results are based on this material only.

The questions were developed together with the commissioner as the commissioner gave out ideas of what is needed from this research. The main focus had to be in the functionality of the product. Which elements work and which do not work? As discussed earlier, the guide perspective was to be used in this research and therefore the commissioner also wished to know how the exhibition works for guides as well. However, the focus point was in the exhibition, objects and the functionality of the product. After the author had developed the questions, they were accepted with the commissioner and the interviews could be conducted.

There were three main topics in the interview to be discussed; background of the guide which included demographics such name, nationality and age, but also the amount of work experiences the guide had, which language groups do they guide and how often. The second topic was the cultural approach to this research. This topic had questions about cultural tourism in Rovaniemi and how do museums

play a role in the tourism industry of the area. The third topic was the widest topic since it was about developing the exhibition. The questions varied from supportive factors of the exhibition to storytelling elements and the interview was finalized with a very open-ended question on how to develop the exhibition further.

The total number of questions in the interview was 15 and this seemed to be a reasonable quantity (Appendix). None of the interviewees showed any frustration about the length of the interview and as the author had planned beforehand that the interview would last approximately 30 minutes, this was met.

6.4   Results

In order to avoid readers concentration on respondent names, the interview results will be given anonymously. This also protects respondent privacy and helps to avoid confusion in results. Respondents will be referred anonymously from R1 (Respondent 1) to R5 (Respondent 5)

6.4.1   Guide Backgrounds

There were all together 5 guides used for this research. The guides who were interviewed had been working as guides from 9 months up to more than 30 years. Most of them had been in the industry for decades and had a proper working experience as a guide. This matter is relevant due to that working experience of a guide tells the amount of professionalism the guide has, and how they work in the industry. Longer work experience helps gaining knowledge and developing certain skills of the field. Furthermore, working experience demonstrates the appreciation for the industry and shows motivation for this line of work (Middlesex University 2019.) This helps in giving convincing answers to the questions of the interview and therefore makes the research more relevant in this matter. Diverse work experience in the industry helped in giving diverse answers. Guides who had longer experience working at the exhibition could have different suggestion ideas compared to a fresher point of view.

Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5
R1	R2	R3	R4	R5
German	Catalonian	Finnish	Dutch	Finnish
Age 53	Age 58	Age 62	Age 32	Age 61
20 years as a guide	30 years as a guide	30 years as a guide	4 years as a guide	9 months as a guide

Table 1. Background of Guides

None of the guides had their origins in Rovaniemi, Finland. Nevertheless, all the guides had been living in Rovaniemi and knew the area as well as Lapland very well. Three of the guides had permanent residence in Rovaniemi, whilst two were living in the area only for the winter season. The fact that the interviewees had a deep knowledge of the area, Lappish culture and Lapland overall suggests that they have understanding on the product itself. This is a helpful factor when pondering development ideas for the product and what is essential for it and what is not.

The average group size that was guided was approximately 20 people. Some guides stated to have guided groups as small as 1 or 2 persons, to as large as 70 people. Overall, the average was anyhow 20 to 25 per group. All the guides had English as one of their guiding languages which refers to guiding Asian groups such China, Singapore, Hong Kong, Malesia and Taiwan. This was also the most mentioned nationality amongst the guides (Figure 5). It could be seen also from the answers that demand for Asian tourists has been especially increasing (Kärkkäinen 2015) and for example number of Chinese tourists in Lapland is steadily growing every year (Yle 2018).

The second biggest language group guided by the interviewees was German. Within the European Union, German tourists play a particularly essential role in cultural tourism. Studies conducted within EU suggest that German cultural tourists tend to fit in the norm of cultural tourist segment. They are usually between the ages of 45 to 64, have an above average income, are mostly couples with higher educations and have traveled broadly. Moreover, these tourists are

more conscious about quality and travel outside of normal high seasons (Rosenfeld 2008.) Other language groups mentioned were French, Dutch and Finnish (Figure 5).
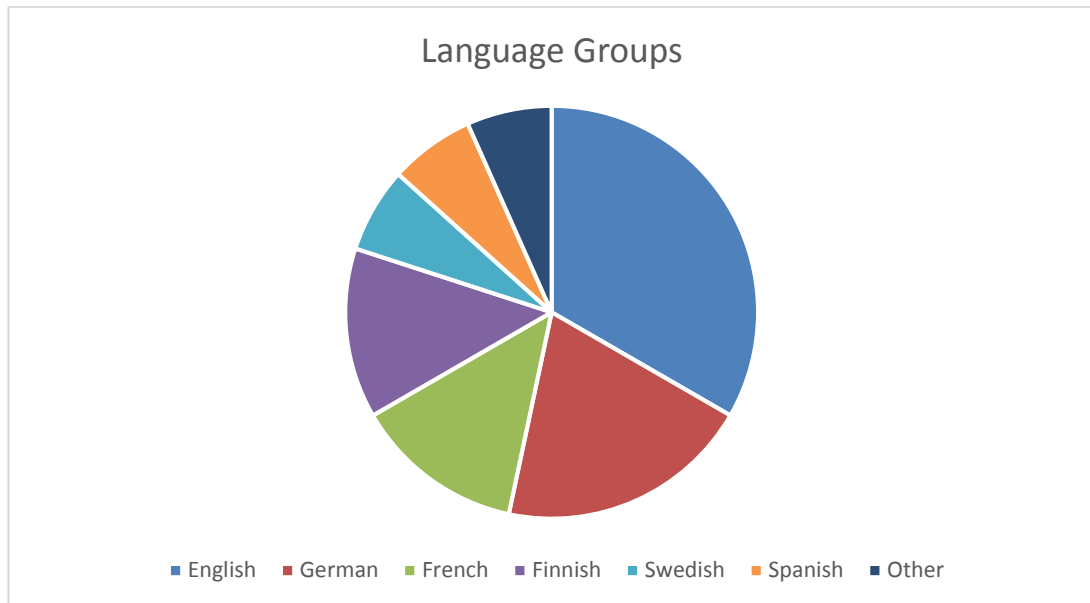

Figure 5. Language Groups Guided by the Respondents.

The differences between these language groups can be seen in the results as the product functionality is analyzed.

The respondents visit the museum for work during high season multiple times a week, and some of them stated to have guided also in the summer time. On the low-season however, the groups are smaller and there is a decrease in the amount of work. Overall, the work usually concentrates on the winter season as all tourism in Lapland and therefore the money needs to be made during those few months.

When discussing with the respondents about visiting Arktikum for free-time, the results showed that majority of respondents visit the place during free-time as well. The most common reasons were to either take family or friends there to visit, or to learn and update knowledge about the exhibition itself. Four out of five respondents said to be very keen on museums and told that they visit Arktikum for free-time as well quite often actually. This fact would relate to the guides own

enthusiasm to the exhibition which helps the research to present more accurate results, since the guides are interested in the topic personally.

6.4.2   Cultural Approach

Viewing cultural tourism in Rovaniemi was one of the discussion topics of the interview. In order to gain relevant results, it was important to utilize theoretical framework used for the thesis. This matter discussed topics such guide's point of view of the culture in the area, as well as the importance of it for tourism. Cultural tourism in Rovaniemi is on a decent level according to results. Most of the guides felt that it could take a bigger stand, as there are multiple cultural activities in Rovaniemi as well. Livelihood, history and cultural elements should be added to tourism industry wider. ''There are so much more than husky dogs, reindeer, snowmobiling. Things like exhibitions, museums and science also belong to the culture of Lapland, and it is very interesting.'' (R4). Versatile cultural attractions could be marketed by the companies instead of everyone doing the same thing. Nevertheless, stereotypical images such Santa Claus, northern lights and snow are the main attractions of the area. This result was stated by multiple guides. Moreover, analysis shows that Sami culture was seen as an important matter for tourism. ''Sami culture is part of the Finnish identity and strongly related to Finnish Lapland as an area.'' (R3)

Results also stated that during summer, cultural elements could be highlighted more. Whilst tourist visit the area during summer, they still see the same things such reindeer and Santa Claus, just without the snow. This could be a great opportunity to increase cultural tourism and its importance in Rovaniemi. ''Cultural tourism is generally important, because when visiting a country, culture showcases human values are the same regardless of religion or political systems.'' (R5) Moreover, cultural tourism can bring economical value for the city, since after all, it is a form of tourism that can help increase economy. Overall, the results show that Rovaniemi is a culture fulfilled city, but the best parts should be showcased and marketed more.

Cultural approach element also researched the guides' feelings about tourists and their interest towards culture and history of the area. It was shown in the results that there are differences between nationalities regarding this topic. Most of the tourists are somewhat interested in the culture and history of Lapland. Overall, tourists do have some motivation towards the topic since they have chosen to travel here. However, results showcased that commonly Europeans are more interested in the cultural and historical aspects of the area. Especially Germans can be highly motivated to learn, due to for example connections in history between German and Finnish nations. It was also suggested that tour leaders and marketing tactics play a big role in tourists' interest towards the topics. "Sometimes the groups are highly motivated and sometimes less. It can be highly dependent." (R4)

Analysis indicates that different aspects of culture interest different nationalities. As an example, tourists from Hong Kong were used. These types of tourists can commonly be only interested in northern lights, however, through guide services they can get a wider perspective on cultural and historical matters of the area. It can also be stated that tours led for Asians must be packaged differently than for Finnish natives or Europeans. This is because each nationality group has different interests. Nevertheless, results point out that cultural elements are overall an intriguing topic for most of the tourists visiting Lapland.

Cultural approach element of the research also asked guide's opinions on roles of the museums in Rovaniemi. Results show that most of the guides feel mutually; museums are unfortunately a supporting factor for tourism. Tourists are generally interested in visiting the museums, however the visitations are often only secondary attractions compared to for example Santa Claus or northern lights which are the main attractions of the area. It is stated that if the tourists would have to visit the museum themselves, it is unlikely that it would happen. However, results also showcase a point that indicates Arktikum as one of the main attractions for tourists. "Arktikum has succeeded in selling itself as a must for tourists." (R3) This suggests that Arktikum is in matter of fact an attraction that almost everyone must visit whilst in the destination. However, it is stated that other museums are not so important for tourists, which is a pity. Therefore, there

is certainly room for improvement in this area; developing cultural tourism as a more visible element of Lapland.

Analysis notes that marketing can play a big role in cultural tourism of the area. In Lapland, it can be challenging to make it in the markets if the product or service offered differs from stereotypical products and services. Main reasons to travel to Lapland are Santa Claus, cold climate and northern lights as stated earlier as well. ''Why is normal life not interesting? Why is it not possible to talk about normal life in Lapland, about livelihood, without dressing up as an elf?'' (R4) These elements may not be appreciated by the tourists, since the mainstream touristic offerings revolve around earlier mentioned aspects. Therefore, developing cultural tourism is a challenge, since tourism has been somewhat specified to fit a certain mold in Lapland.

Picture 1. TripAdvisor Suggestions for Rovaniemi (TripAdvisor 2019)

For instance, in TripAdvisor it can also be seen that the most popular things to experience and see in Rovaniemi revolve highly around Santa Claus. No museums could fit on the front page in the most popular things to see and experience by tourists. Results show that there is a long way until cultural tourism can be one of the main motivators for tourists to travel to Rovaniemi.

6.4.3   Exhibition Development

Exhibition development was the main research topic to be implemented. It included the highest number of questions and results were relevant considering the topic of the thesis.

First results indicated that the exhibition is supportive towards guide's work in general. However, the area can be seen slightly confusing and the organizing of the place is not desirable for guide's work. Logic and story can be hard to point out; objects are somewhat scattered around the area and the guide needs to make decisions on which elements to talk about. "The main story can seem confusing." (R4) Analysis points out the time limitations that groups face when visiting the museum. Several guides noted that very often one hour of time, which is a regular time for a group visitation, is in no means enough. However, R3 stated that it is important for the guide to have knowledge of the items in order to make the experience full for the customer. The museum objects are overall supportive, for example miniatures play a big role in supporting guide work, however the guide works as the bridge between the object and the customer, and therefore should have much more knowledge than what can be seen in the museum.

The research also discussed objects and elements in the exhibition that help tourists understand the exhibition or guide better. Results indicate that for example information plates and written things are more for individual tourists and do not belong that much to group visits. Rather, large objects are useful in guide work. Moreover, results show that diverse pictures, representations and gadgets help tourists understand certain things better. As an example, midnight sun and polar night is easier to understand when seeing a real-life photo of the situation. Objects and pieces of war also help tourists understand better. Furthermore, analysis points out that animals are very supportive in working with children, since it brings interactivity to the experience. This helps children understand animals and nature in a deeper level. "Pictures help a lot with understanding." (R1)

As the results showcased, large objects and open areas are useful in guide's work with big groups. As tourism is increasing, more people are visiting attractions. It is estimated that tourism in Lapland keeps steadily growing. It has become an attractive destination and as supply creates demand, it is important to ponder options (Lapland Above Ordinary 2019). The organizing of the area should be contemplated to match the demand. With a large group it can be challenging to find space in the exhibition. Several guides noted that the space

issue should be thought over. ''Nevertheless, the exhibition at Provincial Museum of Lapland still has more space than the Arctic Center side, which is a positive thing.'' (R4)

Storytelling is one of the main focal points of a guide's work. This research also included the storytelling aspect and questioned the respondents about objects in the exhibition that support or do not support storytelling. The results gave relevant answers and were one of the most important aspect of the research regarding content of the results. The coat made of wolf hair was brought up in the interviews couple of times, since it is a very interesting topic to talk about. It connects well to history of the area which helps storytelling. This kind of items are also tangible enough to tell stories about. Most of the respondents emphasized the importance of animals in storytelling. As an example, respondents used the moose and the reindeer as important animals for Lapland. Tourists could get confused sometimes about the differences between these two animals, however the representations help the guides to explain and tell stories about. Animal sounds are useful when working with children and families. By letting children push buttons to make sounds and then telling stories, it creates an interactive experience. These elements help create value to the total experience.

Picture 2. Animal Representations in the Exhibition (Arktikum Kuvapankki 2019a)

Moreover, the pictures of northern lights, as well as the pictures of the midnight sun and polar night were pointed out in the results often. These pictures help in storytelling, as well as understanding the phenomena. ''The midnight sun and polar night are very lovely and easy to connect to. It is a wonderful way for tourists to understand what winter season with darkness, and summer season with light is. Northern lights are also a great topic to tell stories about'' (R1) Furthermore, results indicated that Sami topics are also an easy storytelling element of the exhibition. However, it is important not to mix facts with stories when discussing about Sami people and their culture. ''The Sami spot is where tourists tend to take a lot of pictures of, therefore it makes a great storytelling spot.'' (R4) Other important storytelling elements that were brought up in the results were war objects and the representation of the burning of Rovaniemi.

As there are important objects to tell stories about, the results showed that there are also objects which may not be so story fulfilled. There are life stories in the exhibition which tell the stories of Finnish individuals throughout time. However, respondents felt like this is more for Finnish people and foreigners may not be so interested in this element. Furthermore, it takes a lot of time to listen to the stories and it is challenging for a guide to talk about them for the entire group. There were also indications that the objects from middle-ages can be too specific to talk about. Objects from the iron age are so small and very detailed, that it can be acknowledged but not pointed out. If an object is too specific, it is hard to tell stories about. Overall, the respondents agree that whenever telling stories about the objects in the exhibition, it is good to know some background information first. Therefore, it would be useful to add geographical background before discussing about the objects with tourists. ''Tourists can connect easier, if they are aware of the geographical background of the Arctic. It is after all one of the most important features of Arktikum, the northern aspect.'' (R1)
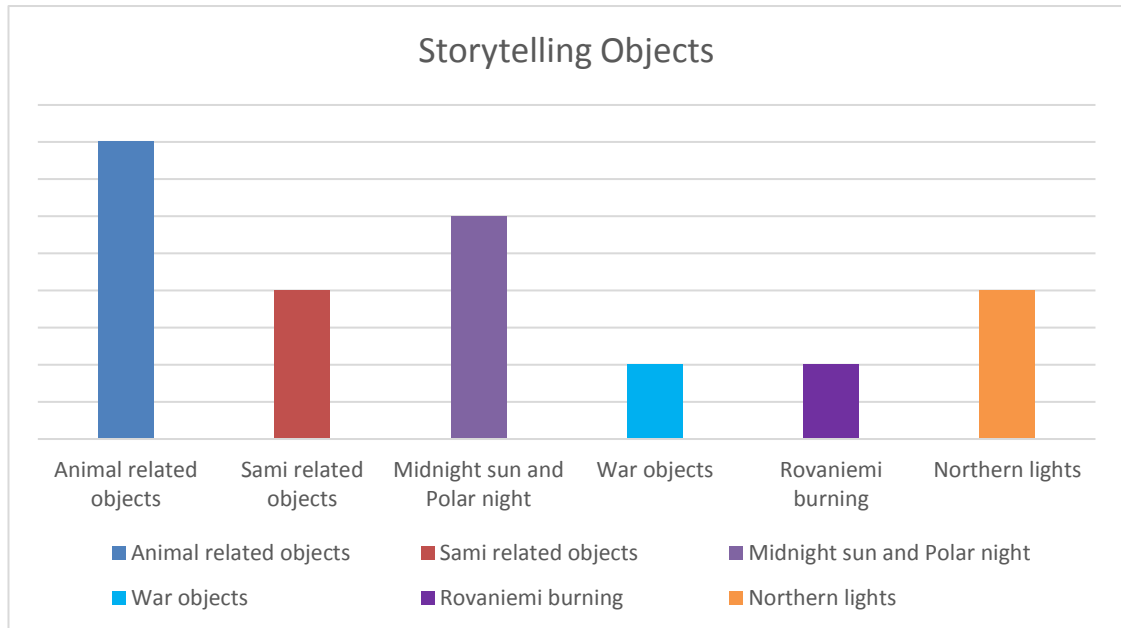
Figure 6. Important Storytelling Objects in the Exhibition

Guide's see first-hand how tourists reach to the elements in the exhibition. Some of the objects may seem very interesting to visitors and some may not be that popular amongst tourists. This research also included a guide point of view in this certain issue. Results show that once again animals and nature are the most interesting elements of the exhibition for tourists. Animal voices, pictures of the northern lights, polar night and midnight sun raise a lot of interest. ''The places where tourists come from, skyscraper next to skyscraper, no nature at all, these elements can be very interesting.'' (R1) Results highlighted the importance of animals such wolverine, bear, moose and reindeer. It was also brought up that usually Europeans and Americans tend to behave more interactively during the tours which helps recognizing the most interesting objects for them. However, Asians can be a bit politer and it can be hard to tell which elements interest these groups the most. Furthermore, the Sami couple was also mentioned in the results more than once. Indigenous peoples and their culture appeal to visitors a lot. This also connects to Lapland as an area very strongly. Suggestions about adding geographical facts was given in this part of the research as well.

Results also pointed out some elements that may not be so appealing to tourists. Once again, the medieval representations were highlighted. It can be a too specific topic and not so interesting for visitors. Additionally, results showcased

that war topics can be a delicate and hard subject to talk about as a guide. It is good to take into consideration each group personally, before discussing this matter. For example, with German tourists, the war element is very important, but it is also important not to make anyone feel bad. There is a lot of stories to tell, but it is not easy. ''Tourists can feel hesitant to ask questions and it can be hard'' (R1, R2)

Results showcased that majority of the respondents discussed about the relevance of Petsamo exhibition. It was pointed out that the Petsamo element can be more appealing to Finnish visitors, but for foreigners it is not interesting at all. ''It is a too detailed part of Finland and does not make any sense to some groups.'' Results also indicated that it is a pity that the Sami exhibition was changed to the Petsamo exhibition. The Sami elements were more integrated with the rest of the exhibition, for example in cultural heritage view point. It was showcased that respondents felt Petsamo as a negative change to the exhibition. Analysis shows that Petsamo does have a lot of potential, for Finnish visitors, but even for guide's the relevance is hard to grasp on. Furthermore, results pointed out that some groups are not taken into the Petsamo exhibition at all. Due to the lack of interest it brings to mainstream tourists, Petsamo can be often skipped from the tour. Thus, this part of the exhibition and its relevance should be considered in a deeper level when developing the product in the future.

Finland on the coast of the Arctic Ocean

6.12.2017-

Pechenga (Petsamo in finnish) was a part of Finland from 1920 to 1944. In that short but intense period of time, many financial and cultural changes took place in that area. The history of Petsamo is an intriguing and significant part of the history of independent Finland.

The era between the two World Wars was an era of heated construction, intense entrepreneurship, success and failure. Petsamo had high birthrates, and it was an exceptionally attractive migration area across the whole Finland. The population was attracted by new employers in the tourism and mining industry, as well as organised open ocean fishing.

Prompt shifting of social conditions was typical for Pechenga. There were a few large industrial companies in Pechenga, such as markets, fishing factories, brick factory, nickel mine of Kolosjoki and the harbor of Liinahamari. Furthermore the rising standard of living brought special boutiques and cafés to the area. All this happened alongside to heavy habitation, building construction and clearing of farms. Petsamo didn't want to be left behind by the rest of Finland.

Picture 3. Introduction to Petsamo (Arktikum 2019b)

The research also studied whether there were certain objects in the exhibition that confuse tourists. This topic came to discussion also earlier in the interviews.

Once again, results pointed out the importance of geographical information that should be provided in the exhibition. Background facts about the area could help tourists connect more to the items. Furthermore, the war element is pointed out in the results. Tourists might not feel confused, but it is important to know how to read the clients and not make them feel guilty or embarrassed. This aspect needs to be taken into special consideration with mixed groups that can have tourists from Germany and Russia. Additionally, tourists from far away countries might not be so interested in the war history or may not understand. ''However, this is of course dependent. Nevertheless, people must be allowed to talk about their history.'' (R3)

Results also indicate that the exhibition is safe in a way that it is easy to discuss about, and the topics are rather safe, apart from some war elements. However, the amount of information and it is contributed can be confusing. ''Sometimes I see people walk in, walk around and walk out again, because they are confused about the number of objects. Maybe there are too many.'' (R4) The bigger picture of the exhibition can be somewhat confusing. However, interactive screens in the area help understand the exhibition better. Results show that with these interactive elements, tourists can get further information which is very useful in grasping the idea of the exhibition. The intelligence behind such elements is great, but the usage could be higher amongst visitors.

Number of respondents mentioned that stuffed dead animals can create confusion amongst tourists. Questions are raised about how the animals have been killed and have they been killed only for the museum. ''Dead animals may not be so appealing to modern museums anymore, even though these are popular spots for tourists. A lot can be done by modern technology such videos, pictures and sounds. This aspect should be considered more by Arktikum.'' (R5)

Cultural tourism and motivation to travel were discussed in this thesis earlier. This research also studied how do the respondents see motivation of tourists arriving to the museum. What is the main attraction behind the museum? Results showed that multiple respondents agreed the reason for tourists to arrive to the museum is because the trips are packaged. Tour operators choose the activities and these

activities include a visit to Arktikum. Furthermore, importance of marketing Arktikum and the museum to tour operators was acknowledged. Tour operators take tourists on short tours around the local area. These operators are usually private businesses or franchises of tour companies. Tour operators provide transport, access to attractions, comments about the tour locations and sometimes may include food services and souvenirs (Du Cors & McKercher 2015, 146.) Results pointed out also in earlier stage that Arktikum or the Provincial Museum of Lapland are not the main reasons to travel to Rovaniemi. Thus, tour operators need to be used as co-operative partners in order to keep visitor numbers steady.

Many tourists may even come to Arktikum only for 10 minutes, take pictures, see the video of northern lights in the Arctic center and then leave. Tourists can sometimes visit the museum rather vaguely. However, Arktikum has reached a credible status as one of the main attractions in the area and many tourists appreciate the visit. Skepticism arises in the results as well. Respondents have doubts whether tourists would visit the museum if their programs would be fuller. In case an attraction is seen as a more of a discretionary attraction – a second or third choice to visit; the likelihood of visiting decreases even though the tourist intended to visit before arriving to the destination. Accordingly, the lower the activity is in the priority list of tourists, the more likely it is to be substituted with nearly anything else, for example a visit to the museum may change to a chance to go shopping or have a drink in the city. Consequently, some other activity is participated since the museum was not high on the priority list (Du Cros & McKercher 2015, 110.)

Nevertheless, results agree that Arktikum and the museum are important attractions for the area. The exotic feeling of the arctic and cold areas is an attraction element for people from warmer countries. ''The term arctic is an attraction, and the cold attracts.'' (R1)

The most relevant research results were gained from the last question of the interview. Respondents were given the chance to give suggestions and ideas for developing the exhibition further. The results indicated that majority of the

respondents wish to add Sami elements to the exhibition more. Adding elements of Sami culture of how it is now and how has it been developed could interest tourists. History of Sami culture, changing nature of the culture and the reasons behind it could help tourists connect more to the Sami element. As before there was a whole area about Sami people, it is a pity that the culture is not represented that much in the exhibition anymore. ''Especially Finnish Sami culture as well as the history and changes in the culture could be appealing. What is the history of it, and how it is now?'' (R2) Results point out that more detailed elements of the Sami could be added, for example about the language or the parliament. Overall, Sami elements could be highlighted more in the exhibition.

Picture 4. Sami Wedding Dresses in the Exhibition (Arktikum 2019a)

Results also indicated that adding geographical background information of the area would be important in the respondents' point of view. This information would help tourists understand all the objects better since the first thing to acknowledge is where the visitors are located. Furthermore, the culture and history of the area could be understood wider if the tourists had some geographical background. ''Adding a map to the exhibition would be a good idea.'' (R1) ''It cannot be expected that people know about these geographical elements beforehand, and for example regional differences between countries, so it would be crucial to add

something about these aspects, to make the product more supportive for foreigners.'' (R4)

Furthermore, results suggested that the area could be re-organized in a better way. Usage of floor space is one of main development needs, according to the research. The growth of tourism in Lapland is acknowledged, and as the numbers are increasing, it is essential to develop the product to match the demand. Respondents also note that there must be enough resources to renew the exhibition properly. As the exhibition is re-organized, the museum should consider giving up on the geographical sharing of the exhibition. ''It would be better to share it according to themes.'' (R5) This could decrease the confusion of the exhibition amongst tourists and make the experience clearer and more relevant. Additionally, usage of technology, pictures, videos and interactive elements could be increased.

Moreover, results pointed out other suggestions such adding Christmas elements to the exhibition. Christmas is an important factor for the tourism area. Museums could showcase the history behind Christmas and how it has become part of the Rovaniemi identity. ''It may not be necessary to talk about Christmas in museums, but why not also Christmas?'' (R3) Furthermore, results indicate that more interactive elements could be added for children. Currently, the museum offers activity papers to fill out while doing a tour in the museum. However, more interactivity could be added to help children understand more about the history of the area. ''Rovaniemi has the UNICEF child friendly diploma, so adding things for children is important. For example, there is a girl named Priitu, who has never really existed, but she is a girl who lived in Rovaniemi in 1909. There are books written about her, and these books help children understand the history and culture of the area better. I have been dreaming of including this aspect to the exhibition. Specifically, for children to learn more.'' (R3)

As results showcased earlier as well, one of the main concerns amongst guides was the relevance of Petsamo exhibition. This matter should be considered whether there is a demand for it, or could it be replaced. Relevance of medieval

items were also contemplated by the respondents. These aspects of the exhibition are hard to tell stories about and were regarded as too detailed.
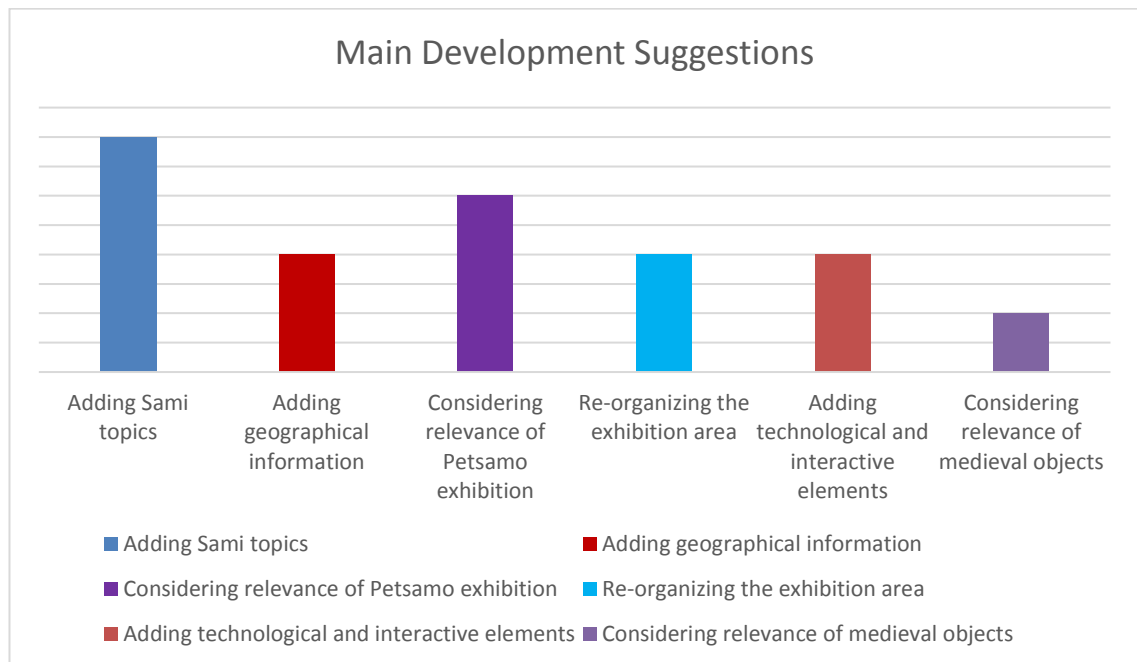

Figure 7. Main Suggestion Ideas for Developing the Exhibition.

Reliability of this research may vary due to the nature of interviews and respondents. The respondents did not receive any questions beforehand and therefore might have not realized to say everything or could have said something rather off-topic. Personal opinions or backgrounds of guides could have affected the results; however, these matters were considered when conducting the interview. Furthermore, the number of respondents may also affect to the reliability of the results. Nevertheless, whilst only five guides were interviewed, the interviews happened in an in-depth nature which helps reliability of the answers. The respondents had a chance to say everything what was on their mind and this resulted in broad answers. This also suggests that answers can be considered reliable, since the respondents had a chance to correct their ideas or suggestions, throughout the interview. The respondents were also given the chance to contact the researcher afterwards, in case of any corrections or attachments to their interview. No contact was made afterwards during the research process. This showcases that respondents' answers can be viewed reliable in this aspect.

Validity of the research and results is rather successful. Firstly, the respondents were chosen through the commissioner. The commissioner's representative contacted a group of guides and asked who would like to attend this interview and help with the research. Secondly, all the guides selected seemed to be highly motivated and enthusiastic to attend this process. Furthermore, five guides were chosen in order of their replies to the commissioner. After the commissioner had firstly contacted the guides, their contact information was forwarded to the author in order to set up a time and place to conduct these interviews. All the interviews were implemented in the same manner. These interviews matched the qualitative method used for this research and therefore support the validity. The results were also desirable in the aspect of the main research question. The results answered the research question which suggest the fact that this research is valid and can be utilized in further development.

7   CONCLUSION

Cultural tourism includes variety of aspects from historical elements to events and museums. Cultural and heritage tourism also relates to important social and economic impacts. For example, embracing identity of a nation, preserving cultural and heritage artifacts and showcasing a positive image of country to foreigners. According to UNESCO, cultural tourism is more likely to increase than any other form of tourism. Even though cultural tourism attractions are often only secondary or even tertiary attractions for tourists, still over 40% of tourists can be seen as cultural tourists (UNESCO 2003.) People tend to visit cultural attractions whilst in the destination even when it would not be part of their travel plans.

Museums are a common attraction regarding cultural attractions, however it is important to ponder what are tourists interested in? Even though some elements may be appealing to locals, it may not be as appealing to foreigners visiting a destination. Nevertheless, museums are important establishments which preserve and showcase history and heritage of a location (Corsane 2005, 186.) Museums are important also from educational perspective. The Provincial museum of Lapland collects, preserves and showcases objects of the Northern area. The collection is mostly based on elements of Rovaniemi area, as well as indigenous culture and minorities, such Sami and gypsies. Lappish culture, history, building tradition and nature are strongly involved within the museum's exhibitions. The Northern Ways exhibition showcases spiritual and material culture of northern Lapland, including Petsamo, telling a story about the primal survival of a northern human. The exhibition includes miniatures, dioramas, pictures and audiovisuals with hundreds of objects. Main elements of the exhibition involve animals and nature as well (Lehdistötiedote 2018.) Development of this exhibition is continuing as Museo Visio -project supports the renewal of the exhibition. It is funded by Finland's cultural fund and the outcome is hoped to improve customer experience as well as increase visitor number (Finnish Cultural Fund 2019.)

Product development in this case modifies an already existing product to a better direction. It will satisfy the changing needs of customers and fulfil demand of

future. Constant development is needed in attractions in order to keep on track with the changes of the industry. Customers demand for more authentic experiences more and more. The attraction element as a product is crucial when considering tourism product development, also in this case. By identifying the core product and then adding elements of tangible assets and augmented services, the product can be developed to meet the requirements. Limitations such time which was mentioned in the research results should be considered more. This limitation should not affect on the level of experience that a customer can acquire when visiting the museum.

First steps of this thesis process started with developing the research question. It was essential to develop the question in a way that it would interest the author personally, but also be interesting to the commissioner, and related to the degree program of study. The width of the question was also needed to be contemplated, so that the topic was neither too broad or too narrow. Qualitative method was found useful for this thesis, since it includes utilizing a holistic approach to the research. Therefore, the research was conducted in experience and feeling based method. It was also conducted through a case matter which is very customary for qualitative methods. In-depth interviews gave good results. Even though these interviews are very resource intensive and time-consuming, in a research where this is the only method used for primary data collection, it can be implemented. Interviews gave a lot of information and were conducted in a personal manner. Reliability of the results can be variable. The research and results are valid and can be utilized in further development.

This research was done in order to gain suggestions for product development in the Provincial museum of Lapland. The research was relevant to conduct since it had not been implemented earlier due to lack of resources. Moreover, because of the museum's own wants and needs, as well as the Museo Visio -project, this research was implemented in relevance. The results show that even though tourists do not visit cultural attractions of Rovaniemi as their primary attractions, once they arrive to for example Arktikum, their interest increases. By adding more Sami elements and geographical background facts of the area, tourists can feel more connected and interested towards the exhibition. Furthermore, reorganizing

and adding more space could be considered, since the number of tourists keeps growing. Relevance of Petsamo exhibition is needed to be contemplated. By adding more interactive features and utilizing modern technology, the exhibition can reach better customer experience. Respondents also agreed that nature and animals are the most important factors of the museum and should not be overlooked. However, rearrangement is needed in this aspect as well.

Overall, after stumbles in the beginning with choosing the topic, the thesis process flowed fluently. In the end, the results were pleasing for the author and gave good insight on the matter discussed. The topic was very interesting for the author which helped gathering theoretical framework and develop the research questions, as well as implement the research. The author hopes the results will help the commissioner to develop the product further and realize the positive and negative elements of the exhibition. Furthermore, supervisors and the commissioner were helpful and supporting throughout the process. Interview respondents were co-operative and pleasant. To conclude, the research gave good results and the thesis process was rewarding in the end.

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APPENDIX

Appendix 1.   Guide Interview Questions

GUIDE INTERVIEW

Background

1. Age? Nationality?
2. How long have you worked as a guide? How about for Provincial Museum of Lapland?
3. Which groups do you guide? What is the average group size?
4. How often do you visit the Provincial Museum of Lapland? For work? Free time?

Cultural approach

5. How important do you see cultural tourism for Rovaniemi?
6. Do you feel like the tourists you guide are interested in the history and culture of Lapland?
7. Do you feel like museums are a supporting factor for tourism in Rovaniemi? (After Santa Claus, Northern lights etc.)

Exhibition

8. How does the exhibition support your work as a guide?
9. Is there anything in the exhibition area that help tourists understand you and the exhibition better? Physical things?
10. Which objects support the storytelling aspects? Which do not?
11. Is there any specific object in the exhibition that tourists are very interested in? Is there an object they are not interested?
12. Do you tend to show some things more in the exhibition? What interests you? What do you know the most about?
13. Is there anything that makes tourists confused in the exhibition or do not understand?
14. What is the main attraction behind the exhibition? Why do you think tourists arrive to the museum?
15. Do you feel like the exhibition could be developed further? (How to make it better for tourists) Any feedback?

-Explain the purpose of the interview

-Address terms of confidentiality

-Indicate how long the interview takes

-Indicate the format of the interview (open-ended conversation)

-Provide contact information of the interviewer

Appendix 1. Guide Interview Questions