



Visiting the Margins.  
INnovative CULTural ToUrisM in European peripheries

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## EXECUTIVE SUMMARY

This deliverable is related to Task 4.1 In-depth analysis of participatory models. This report defines the key terms of participatory approaches in culture and tourism, based on literature review, knowledge, and experience from previous empirical studies and implemented research projects. This report offers an overview of participatory models in culture and cultural tourism and outlines possible drivers for the success and barriers for the failure of participation in cultural tourism. Furthermore, this report highlights good practices and case studies on participatory approaches and models in culture and cultural tourism that can be useful for the implementation of INCULTUM pilot actions.

D4.1 is connected to several of WP4 objectives, namely to identify different types of participatory models by focusing on positions of the involved actors and the coordination mechanisms that are used predominantly in cultural tourism and reusable in INCULTUM pilot actions. D4.1 creates a solid foundation for the implementation of subsequent tasks (T4.2-T4.4) and related objectives, namely to identify and compare relevant drivers and barriers that account for the success or failure of participatory models; to assess the outcomes of participatory models that are based on co-creation of innovative tools in relation to the expected benefits for the involved stakeholders; to create and design a Policy Toolbox for Participatory Models in order to reflect drivers and barriers for different participatory models and evaluation framework for their assessment; and to create policy recommendations leading to synergies between participatory models and innovative tools arrangements.

## INTRODUCTION

Participatory approaches and models in tourism are widely accepted as a criterion for sustainable tourism, as it helps decision makers to maintain traditional lifestyles and respect community values. In addition, participatory models are useful in developing the image and brand of the tourism destination and increasing its competition by providing better customer services or generating innovation or innovative tools in tourism. Participatory models tend to move away from top-down one-way decision-making in order to balance the power between all parties to promote a win-win situation in tourism development (see, e.g., Ozcevik et al., 2010; Wang, Fesenmaier, 2007; Cater, 1994; Wild, 1994; Murphy 1985; Arnstein, 1969). The participatory approach and its models are helpful in implementing Agenda 2030 and Sustainable Development Goals, namely Goals 8, 11, 12, and 14 on inclusive and sustainable economic growth, sustainable cities and communities, sustainable consumption and production, and the sustainable use of oceans and marine resources.

In next section, we will focus on participatory approach in culture, represented by participatory governance, and furtherly on participatory models in culture. In Section 2 we will focus on participatory approach in tourism with emphasis on cultural

tourism. The third section is devoted to drivers and barriers to the successful implementation of participatory approaches and models in cultural tourism. The next fourth section comprises the selection of good practices and case studies on participatory approaches and models in cultural tourism, while the last section offers a short conclusion, results and impact.

## 1. PARTICIPATORY APPROACH AND GOVERNANCE IN CULTURE

Public Governance can be defined as implementation of management tools and measurements; equal sharing of consensual decision-making by representatives of the public, private, and non-profit sectors; strengthening citizen participation through innovative forms (Plüss, 2013). Public Governance has developed as an alternative management approach to the New Public Management, which takes into account more appropriately the specificities of public sector organizations (Kickert et al., 1997). The key role belongs to a public authority that creates conditions for the functioning of governance. It forms a network of governmental, nongovernmental, and other institutions, mechanisms, processes through which public goods are distributed to entities and by which parties can express their needs. It also includes mechanisms for building consensus between public and private interests; as well as those that allow the exercising of rights and obligations of all stakeholders in relevant field (Peters & Pierre, 2000). The main principles of governance defined by OECD (2004), World Bank (1991), European Commission (White Paper on Governance, 2001) and UNO (1996) are as follows: transparency, efficiency, effectiveness, participation of stakeholders and equality of their needs and interests, sustainability, and safety. Due to governance, the relationship among stakeholders and especially with citizens is no longer seen as a passive transaction. The main features of relationships are partnership and participation that have a direct link with the use of communication, negotiation, or other tools to develop the relationships to the loyal long-term partnership with stakeholders (Vitálišová et al., 2021).

Governance implies the participation of various stakeholder groups in processes that were previously carried out largely by government parties. The sharing of responsibilities is one of its essential characteristics. Nevertheless, the governance process can be conducted top-down or bottom-up:

- top-down: authority (traditional cultural heritage institution) releases power and empowers various social actors;
- bottom-up: communities start initiatives, responsibilities are shared, and decisions are taken by communities rather than by individuals.

The role of traditional (top-down) organisational structures has been increasingly questioned since such structures no longer satisfied the public interests. On the other hand, the bottom-up approach reflects the shift in the role and behavior of individuals from passive cultural consumers to cultural producers (Sani, 2015).

The governance approach to culture has been gradually implemented since the 1980s. The dominant progress in its implementation is related to Culture 3.0.

Culture 3.0 has been characterized by a wave of social and technical innovations driven by a structural transformation of the production side. The technologies behind the birth of the cultural industry (radio, television, cinema, photography, recorded music, and industrial printing) are all based on massive and cheap reproduction of content. They make access to cultural content easier and more affordable (Sacco, Ferilli, Blessi, 2018). The Culture 3.0 revolution is characterised by the explosion of the pool of producers (Potts et al., 2008). In other words, social actors and cultural customers can co-design, co-create (e. g., Ciolfi, Bannon, Fernström, 2008), co-produce cultural services (Voorberg et al., 2015), as well as consume them. This situation describes also the term of prosumerism (Duncum, 2011), merging cultural goods and genres, being both active and passive, and attempting to make some sense of it all (UNESCO, 2009). Producers and users are now interchanging roles in a spectrum of possibilities where access to content produced by others and circulation of own content to others, are naturally juxtaposed and generally occur through the same platforms (van Dick, 2009).

The cornerstone of the Culture 3.0 regime is active cultural participation. It goes beyond the passive absorption of cultural stimuli, motivating individuals to make use of their skills to contribute to the process. By doing so, individuals challenge themselves to expand their capacity of expression, to renegotiate their expectations and beliefs, and to reshape their own social identity" (Sacco, Ferilli, Blessi, 2018, p. 7). It can be understood as a knowledge-intensive form of the capability building process highlighted by Sen (2000).

Cultural participation includes cultural practices that can involve consumption as well as activities that are carried out within the community, reflecting quality of life, traditions, and beliefs. It includes attendance at formal and for-fee events, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions, or everyday activities. Cultural participation covers both active and passive behavior (UNESCO, 2009).

Cultural participation can be implemented in two directions, horizontal and democratic. In the horizontal way, participation in a given cultural activity or institution is promoted and measured, motivated by (commercial) interests in increasing audience numbers and/or by the idea of cultural participation as a general human right and need. The democratic approach is based on the prerequisites settled by political theory. Participatory processes involve interests and conflicts, and citizen participation requires visible citizen influence or even control with decisions, resources, and outcomes. Ownership, power, and agency are key elements in this democratic understanding of the concept, where one often distinguishes between partial vs. full participation, manipulation vs. citizen control, or fake vs. true participation (Eriksson, 2020).

Cultural participation is a complex and multifaceted concept, and cultural economics contributes to its understanding by modelling participation and studying the determinants of the demand for cultural activities (Ateca-Amestoy 2008; Ateca-

Amestoy, Prieto-Rodriguez 2013; Falk, Katz-Gerro 2016), as well as the relationship between the cultural sector (cultural participation and cultural heritage, specifically) and the various areas of local and regional development. Cultural participation is a categorical term for the redistribution of power of stakeholders that enables the have-not stakeholders, currently excluded from the political and economic processes in culture, to be deliberately included in the future.

Cultural participation is linked to several areas of social and economic impact. Promotion of cultural participation can be a powerful driver of social inclusion and help mitigate factors leading to social and economic marginalisation. The role of culture in the prevention and treatment of diseases throughout life has been confirmed during the COVID-19 related lockdown. Due to the limited possibilities for delivering cultural products, their producers indicated their mental problems and social isolation caused by the Covid-19 pandemic and related restrictions, such as lockdowns, social distance, etc. (Vitálišová et al., 2021). The negative impact on human behaviour caused by isolation and restriction in vocational activities was also confirmed by medical researches (e.g. Jančinová, Babničová, Chromá 2020). These findings provide a new opportunity to capitalize on them for health and social care systems. High levels of cultural participation could be conducive to a favourable social environment for cultural and creative entrepreneurship, thus improving the impact of cultural and creative production on job creation. The tools and methods of cultural participation can help to address societal challenges in cities or regions (e.g., climate change) from new angles, favouring resilience, skill creation, and prosocial behavioural changes. Their range is wide and applied to various aspects of cultural policy and culture. However, each participatory process is unique and uses a specific combination of tools and methods in terms of the settled aim. High levels of cultural participation also create stronger support for public and private investment and cultural policies in public opinion, thus contributing to the financial and social sustainability of cultural and creative sectors (OECD, 2021).

Biondi et al. (2020) based on the analysis of the selected cases in culture define common three stages of participation in the culture and creative industries as follows:

- a) the starting phase (generation of ideas);
- b) the opening-up phase (design/preparation/production of the cultural project); and
- c) the implementation of the project (expected uses according to the goals of participation).

Three elements of participatory governance play a crucial role: balancing top-down coordination and bottom-up participation, legitimising the initiative (internally and externally), and enabling and organising communication. This approach was developed based on the empirical studies in Vienna, Matera, and Rome and on their common features. On the other hand, the challenge is to find the right mix between governance and participation, and the model does not work with the political

agendas or influence of powerful political elites. Only this definition of participatory process was research specifically in the cultural sector. The next three approaches are more general.

By theory, a few levels of participation were defined. On one of the first authors, Arnstein (1969) defined the eight-rung ladder of participation with eight levels. This ladder understands the development of participation as authorities foster citizen engagement, release power, and share responsibilities (Figure 1). It helps to describe, navigate, and monitor the pathways and levels of participatory practice.

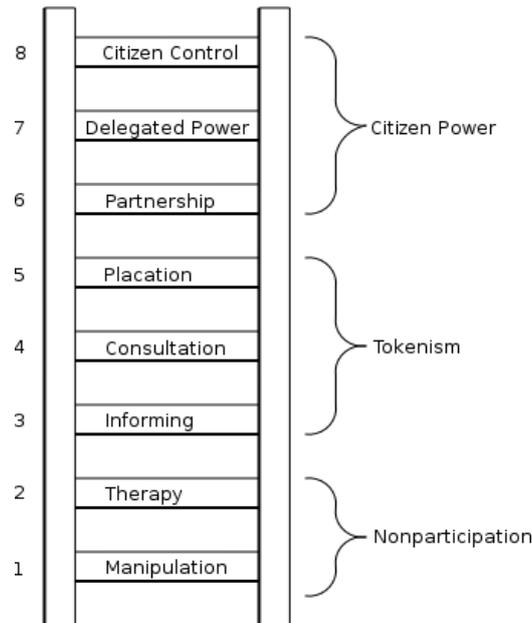


Figure 1 Ladder of participation (Arnstein, 1969)

It is a general approach that can be applied to various areas of public policy, but it is not specifically described in the context of some sectoral policies.

Another approach, often cited in the papers, is presented by Wright et al. (2010). It contains 9 levels of participation process. The first five levels define a preliminary stage of participation, usually in the form of consultations or surveys). From the sixth to the eighth levels, practice partners or community partners are given the power to make decisions; to make real, and they are authorized to implement minor project components of the participatory process. Level nine surpasses participation, as individuals take full responsibility and possess total decision power (Duarte, Brendel, Degbelo, Kray, 2018).

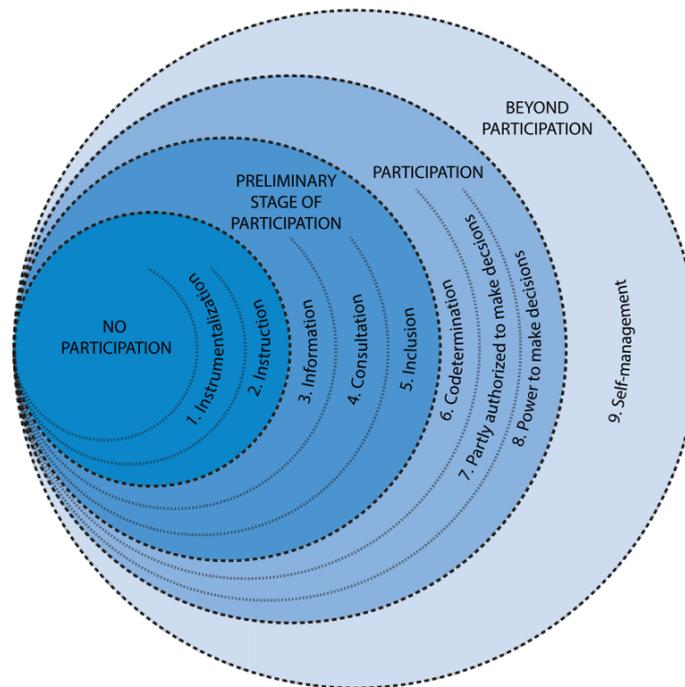


Figure 2 Stage model of participation based on Wright et al. (2010)

In addition, this model, as the previous one, provides a guide to develop participation. It was researched on examples of health care and prevention. So we assume that its application in the cultural sector can have its own specifics.

The International Association for Public Participation (2018) presents its own approach to the public participation in a form of IAP2 Spectrum of Public Participation (Figure 3). This approach follows the promises to the public that the public participation process should keep. It does not define specifically tools or methods, just define the rate of impact on the decision-making process.

| INCREASING IMPACT ON THE DECISION |  |  |   |   |  |
|-----------------------------------|--|--|---|---|--|
|                                   | <b>INFORM</b>  | <b>CONSULT</b>   | <b>INVOLVE</b>  | <b>COLLABORATE</b>  | <b>EMPOWER</b>   |
| <b>PUBLIC PARTICIPATION GOAL</b>  | To provide the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and/or solutions. | To obtain public feedback on analysis, alternatives and/or decisions.  | To work directly with the public throughout the process to ensure that public concerns and aspirations are consistently understood and considered.  | To partner with the public in each aspect of the decision including the development of alternatives and the identification of the preferred solution.                     | To place final decision making in the hands of the public. |
| <b>PROMISE TO THE PUBLIC</b>      | We will keep you informed.   | We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision. | We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision. | We will look to you for advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible. | We will implement what you decide.                         |

Figure 3 IAP2 Spectrum of Public Participation (2018)

For the case of museums, Nina Simon (2010) distinguishes four phases of public participation. Her approach is based on the knowledge of the Centre for Advancement of Informal Science Education and the concept of citizen science. The order of phases represents a development from top-down to bottom-up and the cultural institution can be seen as a science lab.

- **contributory projects** where the audience has a small contribution in an institutionally controlled process;
- **collaborative projects**: where the audience becomes a partner in an institutionally controlled process;
- **co-creative projects**, where the audience and the institution jointly define the project goals, generate the programme, and control a whole process;
- **hosted projects** where the audience is in full control within the context of the institution. Institutions share space and tools with community groups with a wide range of interests. These projects allow participants to use institutions to satisfy their own needs with minimal institutional involvement.

## 1.1 Participatory models in culture

This chapter defines five existing participatory toolkits that were identified by the Reach – Culture project (see more here: <https://www.reach-culture.eu>).

### Co-creation navigator

It is an open roadmap accessible to everyone helping to shape each unique co-creation process. The navigator is in a form of website (<https://ccn.waag.org/>) that provides the guidelines through the different stages of co-creation, from preparation to execution. The tool was developed by Waag's co-creation lab developed with partners in four EU projects, Mobility Urban Values, Cities-4-People, BigPicnic and DO IT. It is a co-creation toolkit for the 'living heritage' within a dynamic and changeable European cultural context (<https://resources.riches-project.eu/research/living-heritage/>, cit. 12.1.2022).

The Navigator is set up as a journey through the co-creative landscape. It uses the metaphor of a subway map to guide you on your journey through the different stations of a co-creative process. The co-creation navigator helps to process facilitators wishing to co-create with a diverse group of citizens, users, and/or stakeholders. First timers will learn about co-creation (methods and mind-sets), and people more experienced in co-creation can explore over 70 tools, methods, and best-practices that can support facilitation, categorized according to the co-creative working structure (<https://ccn.waag.org/about>; cit. 7.1.2022; Big Picnic, 2019).



Figure 4 Co-creation navigator (<https://ccn.waag.org/navigator/>, cit. 7.1.2022)

The co-creation navigator is based on the predefined set of tools and already mapped best cases. Although it is based on experience; the limitation is that the navigator has to be permanently updated and developed. On the other hand, it is a very useful guide for starting the participatory process and defining the stages of the participatory process.

### European space hackathons

The European Space Hackathons, hacking culture, a guide for hackathons in the culture, is a result of the Europeana Space project oriented on exploring different scenarios for the reuse of digital cultural heritage, to inspire new approaches towards legal reuse of digital content in the light of unlocking the business potential that lies behind it (Bachi ed., 2017).

Generally, the hackathon is a team-based sprint event focused on hardware or software that brings together programmers, graphic designers, interface designers, project managers, or domain experts; can be open ended idea generation or for a specific provided theme (Longmeier, 2021).

Hackathons are participatory events based on a multi-perspective approach that helps to explore a multitude of new and unexpected creative ideas. They open up new ways of thinking and working. The guide reflects the experience of six real hackathons. Hackathons were realized as design events and allowed ample opportunity for participation in engaging with digital cultural content focused on concept development, knowledge sharing, and business modelling. The toolkit discusses questions to reflect on before hosting one, issues around Intellectual Property Rights, how to practically design an event, and further reading.

Pilot hackathons were devoted to various fields of culture. The Hacking Culture Bootcamp was focused on experience with digitalized historical footage. Creatives, entrepreneurs, designers, directors and developers had the opportunity to experiment with Smart Audio/Video formats and come up with inspiring applications

that create new TV experiences for the public or private domain, using Europeana content (<https://www.europeana-space.eu/hackathons/europeana-tv-hackathon/>, cit. 7.1.2022).

The dance pilot hackathon in Prague focused on the reuse of cultural heritage materials in live performance, cross-media storytelling, motion tracking and transformation of data, brain/computer interfaces in performance (<https://www.europeanaspace.eu/hackathons/dance-hackathon/>, cit. 7.1.2022).

Hack the Book is a festival for creatives, entrepreneurs, designers, developers' publishers, content curators, and creators who had the opportunity to rethink the book. The festival included workshops, talks, and a 2-day hackathon that focused on creating a physical (physical + digital) book from scratch using the infrastructure offered by Europeana Space by remixing and building upon Europeana content (<https://www.europeana-space.eu/hackathons/open-hybrid-publishing-hackathon/>, cit. 7.1.2022).

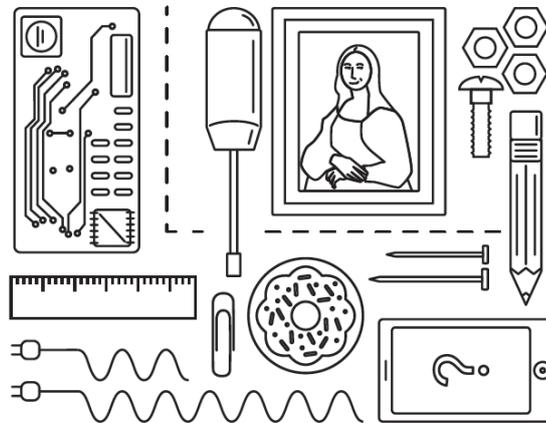
Hack Your Photo Heritage was a 3-day event aimed at developers, cultural heritage professionals, designers, creative entrepreneurs, photographers, and photo-amateurs. Participants learnt how to tap the power of huge resources such as Europeana and Europeana Space, Flickr Commons, and Wikimedia to build innovative apps reusing photographic heritage, mixing images from the past with smartphone selfies, connecting old and new generations by making apps bridging centuries, developing web environments for teachers, educators, and museum curators to bring true public access to photographic cultural heritage, converting photo imagery to 3D prints and new materials (<https://www.europeana-space.eu/hackathons/photography/>, cit. 7.1.2022).

The Future Museum Challenge was focused on building new products and developing creative ideas that will bring museums into the 21st century. The aspects included the museum experience, the enhancement of content, the audience, and improving the educational experience. Participants were invited to focus on creating products that are not only innovative but also can produce sustainable business models (<https://www.europeana-space.eu/hackathons/museums/>, cit. 7.1.2022).

The ART//GAMES//HACKATHON was an intensive weekend workshop, which allowed artists, coders and technologists to team up, collaborate and develop prototypes of game art projects (<https://www.europeana-space.eu/hackathons/games/>, cit. 7.1.2022).

# HACKING CULTURE

A how to guide for hackathons in the cultural sector



Ivonne Jansen-Dings

Dick van Dijk

Robin van Westen

Figure 5: Guide for hackathons in the cultural sector  
(Bachi ed., 2017)

This tool is specifically devoted to hackathons and its application in culture, by other words, it is devoted only to one tool of participative cultural development. But the examples presented show that it is possible to implement it in various cultural fields.

## Participatory methods toolkit: a practitioner's manual

The Participatory Methods Toolkit: A Practitioner's Manual was written by Nicci Slocum and published in 2003 (the second edition in 2006). The publication provides practical information for the start-up and management of participatory projects. It presents and discusses ten participatory techniques, methods (e. g., focus groups, citizen jury, consensus conferences, and Delphi expert panels), or applications, including participatory evaluation, monitoring, and evaluation (PAME). Each method is defined and indications of when to use it. There is a detailed discussion of how to implement each method, including budget considerations. These methods and techniques can be adapted or combined to suit specific projects. The manual is for use by practitioners who want to familiarise themselves with a variety of participatory methods and can also be used as an introductory resource for less experienced development workers (<https://asksource.info/resources/participatory-methods-toolkit-a-practitioners-manual>, cit. 7.1.2022).

The toolkit presents the general guidelines and tips for participatory methods, as well as explains the specific methods on the real examples. It is a roadmap on how to realize the participatory process, but the specifics of culture have to be included.

### Participatory approaches: a facilitator guide

The guide to participatory approaches was developed by Voluntary Services Overseas (VSO). The book provides a set of guidelines for people who will be involved in participatory processes and projects with a specific design focus on VSO (Voluntary Services Overseas) volunteers. It looks at appropriate levels of participation; pitfalls of participatory approaches (PA); best practice in facilitation; and tools for participation. The guide is organised into three parts: (I) Principles, (II) Methods, and (III) Toolkit. Part I gives a background to PA with a comparative analysis of PA in relation to top-down approaches, and within the range of PAs; looks at the role of PA in VSO; discusses how to facilitate participatory processes with multiple stakeholders; presents a framework for PA on different levels of participation; and examines key facilitation skills needed to support participatory activities. Part II collates a range of participatory methods that have been used successfully in the field by VSO volunteers. Methods are classified according to this suitability for use at different stages of a project process. Examples of methods that can be used for specific purposes, such as participatory organizational evaluation and gender / diversity analysis, are also given. Part III gives tips on how to choose the most appropriate tool and how to organize participatory workshops and small group activities. It also systematically records a range of tools used by development workers around the world with reference to which tool is appropriate in what situation. A profile of each tool includes guidelines on its purpose, potential applications, and variations, as well as possible pitfalls. Illustrative case studies taken from real experiences of development workers in the field are also included (<https://www.participatorymethods.org/resource/participatory-approaches-facilitators-guide>, cit. 7.1.2022).

PMT is more structured ('follow approach from A-Z'), while the VSO guide offers a smorgasbord of inspiration to choose and combined for a specific event. It also seems that VSO offers slightly more creative tools, including several forms of theatre (Forum, Image, and Puppet theatre, respectively). Both, however, offer very useful resources on participatory methods.

### Participatory methods website

This website <https://www.participatorymethods.org/> is managed by the Institute of Development Studies at the University of Sussex, more specifically by the Cluster for Participation, Inclusion, and Social Change. Provides resources to generate ideas and action for inclusive development and social change and explains what participatory methods are, where and how they are used, and their problems and potentials. It is focused on participatory approaches to program design, monitoring, and evaluation; to learning, research, and communication in organizations, networks, and communities; and to citizen engagement in political processes (<https://www.participatorymethods.org/>, cit. 7.1.2022).

The website includes six sub-websites - 'Plan, Monitor and Evaluate"; "Learn and Empower', 'Research and Analyse", "Communicate", "Facilitate" and "Methods & Ideas". Each of these tabs explains the meaning and benefit of these elements and characteristics.

The core of the website is a useful framework of participatory process – definition of each stage, explanation of their purpose. It does not define specific tools of participation but provide some good examples from practice.

Moreover, the Institute of Development Studies at the University of Sussex in 2021 published a unique publication, *The Handbook of Participatory Research and Inquiry* (eds. Burns, D., Howards, J., Ospina, S. M., Volumes I and II). The book traces the roots of radical advancement of methods and gives space to exploring critical issues which need to be understood in order to do good participatory work, such as facilitation, reflective practice power analysis, positionality, and ethics. Most of the book is devoted to the methods themselves. Each chapter gives a detailed account of the method, critical design features, and detailed how-to steps contextualised in at least one detailed case study. The authors present cutting-edge contemporary approaches to participatory research and inquiry. It has been designed for the community of researchers, professionals, and activists engaged in interventions and action for social transformation and for readers interested in understanding the state of the art in this domain. The Handbook offers an overview of different influences on participatory research, explores in detail how to address critical issues and design effective participatory research processes, and provides detailed accounts of how to use a wide range of participatory research methods. Chapters cover pioneering new participatory research techniques including methods that can be operationalised at scale, approaches to engaging the poorest and most marginalised, and ways of harnessing technologies to increase the scope of participation, amongst others (<https://uk.sagepub.com/en-gb/eur/the-sage-handbook-of-participatory-research-and-inquiry/book260608>, cit. 13.1.2022).

## 2. PARTICIPATORY APPROACH IN CULTURAL TOURISM

Community participation in the development of sustainable tourism is widely discussed and well accepted in the tourism literature (Cole, 2006). The seminal work that highlighted the role of community in tourism was published by Murphy (1985). The purpose of his work was 'to examine tourism development issues and planning options in industrial nations' (Murphy, 1985, p. 118). Murphy focused on the host community, by identifying their goals and desires he assessed the capacity of local community to absorb tourism. Using an ecosystem approach or ecological community model and the notion of social carrying capacity, he stressed that the planning system must extend down to the micro level, to the community. A consensus of opinion now exists to suggest that community participation is essential in the development of tourism (Cole, 2006; Botes, van Rensburg, 2000; Porritt, 1998), and that the local community has a right to participate in spatial and tourism

planning (Simmons, 1994). Community participation is considered necessary to obtain community support for development plans and acceptance of tourism development projects and to ensure that benefits relate to the local community needs (Cole, 2006). Tosun and Timothy (2003) further argue that the local community is more likely to know what will work and what will not work in local conditions; and that community participation can add to the democratisation process and has the potential to increase awareness and interest in local and regional issues. Furthermore, they suggest that democracy incorporates the rights of the individual, which often encourage various forms of equity and empowerment. A participatory approach in tourism is an approach that tries to move away from top-down one-way decision making. The goal of this approach is to balance the power between all parties to promote a win-win situation in tourism development (Ozcevik et al. 2010, Arnstein 1969). Therefore, participation is defined as 'a process of involving all stakeholders (local government officials, local citizens, architects, developers, business people and planners) in such a way that decision-making is shared' (Haywood, 1988, p. 106). In sharing decision-making, responsibilities, and benefits among stakeholders, the ultimate goal is to move the power of development from the government and 'outside experts' to citizens and local communities. The participatory approach is useful in all stages of destination planning, as it helps decision makers to maintain traditional lifestyles and respect community values (Murphy, 1985; Wild, 1994, Cater, 1994, Calzanda, 2019).

A collaborative approach in the tourism sector refers to an interactive process of sharing experience and ideas, as well as forming a pool of finance and human resources among stakeholders in order to solve a problem or fulfil a specific aim (Vernon et al. 2005). Wang and Fesenmaier (2007) argue that the collaborative approach in tourism is important in developing the image and brand, implementing holistic tourism products, and increasing destination competition by providing better customer services or generating innovation or innovative tools in tourism. In conclusion, we perceive the relationship between tourists, host communities, businesses, attractions, and the environment as complex, interactive, and symbiotic.

In the context of tourism development, the participatory-collaborative approach is an essential prerequisite for achieving sustainability and the Sustainable Development Goals (SDGs). In sustainable tourism development, four distinct stakeholder groups can be identified: the present tourist, the present host community, the future tourist and the future host community (Byrd, 2007). The key to success and implementation in a community is the support of these stakeholders (e.g., example citizens, entrepreneurs, and community leaders) (Gunn, 1994). Robson and Robson (1996) asserted that 'the participation of stakeholders in tourism has the potential to provide a framework within which sustainable tourism development can be achieved' by striking a balance between those who have traditional power (those who possess money, knowledge, and control, such as governments, investors, and outside experts) and those who have to live with the outcome of the development

project (the host community) (Vijayanand 2013). Once the power relationship is balanced and each stakeholder can express their opinions in decision-making, tourism development will be more fully developed, fair, and ultimately sustainable. Another rationale for the participatory-collaborative approach is that participation and collaboration contribute to a capacity-building process for all stakeholders in several dimensions. The positive outcomes of the participatory-collaborative approach are: decision-making based on public opinion, improved decision legitimacy and quality, enhancing tourism products portfolio, generating new ideas and innovations, increased trust among stakeholders, conflict reduction, cost reduction and efficiency, and shared responsibility (Byrd 2007, Palmer and Bejou 1995), contributing ultimately, in our case, to European social and economic development.

Cole (2006) highlights the paradox central to cultural tourism development in peripheral areas. It is based on the assumption that developing means to modernise but if a remote cultural tourist destination modernises, it is no longer 'primitive' and it loses its appeal. The challenge of balancing socioeconomic integration with cultural distinction (Li, Butler, 1997) is a challenge fraught with conflict. As cultural assets are refined as consumables for tourists, culture becomes commodified. As the destination modernizes, a process, many suspect, of becoming more like the western tourist society, it becomes less different and distinct. The destination appears less authentic, and so the value of the tourism product is reduced (Dearden, Harron, 1992; Go, 1997; Swain, 1989). Therefore, the participation of local communities and participatory approaches in cultural tourism are essential part of the development of tourism in peripheries.

The specific concept of tourism development based on participation is a community-based tourism (CBT) that generates benefits for residents in the developing world by allowing tourists to visit these communities and learn about their local environment, their culture, habits and natural or cultural heritage. It is a form of enterprise-based strategy for biodiversity conservation and integrated conservation and development projects (Kiss, 2004; Luccetti Font, 2013), which subsequently contributes to a sustainable reduction in rural poverty on sustainable basis. Stakeholders, both on the side of demand and supply, must understand and follow sustainable tourism principles, because it helps to save authentic tourism destinations for future generations (Albornoz-Mendoza, Mainar-Causapé 2019). CBT aims to address community disadvantages and is related to strategic sustainability issues with respect to empowerment, social justice, and self-reliance (Giampiccoli, Sayman, 2018). It is the endogenous approach to development that can be seen as a challenge to traditional top-down government-led development policy, as it shifts control of the tourism industry from governmental officers to the community itself. The community becomes the main actor and decision-maker in planning, developing, and managing resources to serve the purposes of the tourism industry (Simpson, 2008).

It is an alternative way to ensure that the host community will receive benefits from tourism development rather than only paying for costs and avoiding nuisances. The World Tourism Organization (WTO) recognizes an increasing consumer demand for educational and participatory travel experiences. Community-based tourism not only offers this, but at the same time provides a tool that strengthens the ability of rural communities to manage tourism resources while having the potential to generate income, diversify the local economy, preserve local culture and habits, conserve the unique environment, generate innovations, and provide education opportunities (WTO and UNEP, 2005).

Crucial factor in CBT is a quality co-management of the tourist destination including three basic pillars – participatory planning, deliberative democracy and transformative planning (Plummer, Fennell 2009; Fuldauer et al. 2019, Carson, Hartz-Karp 2005, Alipour, Arefipour 2020). Tourism strategic planning is a “collaborative and interactive approach that requires participation and interaction between the various levels of an organisation or unit of governance and between the responsible organisation and the stakeholders in the planning process” (Hall 2008, p. 118). It should be inclusive to gain credibility and produce a holistic outcome. It requires deliberation among institutions and resource users, consideration of differing viewpoints and values and a search for consensus and common ground and the capacity to influence policy and decision making (Vitálišová, Borseková, Blam, 2021). Therefore, the quality of human capital (inter alia Murphy 1985; Pedersen 1991; Wild 1994; Cater 1994; Ross, Wall 1999) represented by the destination managers, citizens, local entrepreneurs and NGOs and their co-governance of the territory are a key precondition to be successful. Consequently, the implementation of developing activities is a result of consensus with efficient utilization of local resources, especially those with unique value (e. g., natural heritage), which this approach directly links with the community-based natural resources management (CBNRM). It aims to reconcile the conservation objectives of natural resources with local development efforts. (Fabricius, 2004; Western, Wright, 1994; Brondizio, Tourneau, 2016; Delgado-Serrano et al., 2017).

The reasons for community participation and collaboration in tourism development are widely accepted as a criterion of sustainable tourism. As a service industry, tourism is highly dependent on the goodwill and cooperation of the host communities. Service is the key to the hospitality atmosphere (Murphy, 1985), and community participation and collaboration can result in increased social carrying capacity (D’Amore, 1983). Virtually, all tourism surveys show that the friendliness of the local people ranks high on the list of positive features about a destination (Sweeny, Wanhill, 1996). Support and pride in tourism development are especially important in cultural tourism, where the community is part of the product.

Sustainable tourism development is a long-integrated process with wider economic, social and environmental policy considerations within an overall sustainable development framework that maximizes economic, environmental, social

and cultural environment benefits (WTO 1998; Hall 2008; Kahle-Piasecki 2013). Several authors (*inter alia*, Bosak 2016; Simpson 2008; Edgell 2006) argue that it is a community-based activity that relies on long-term planning and a balanced action between traditional financial goals and environmental-social goals. Sustainable tourism develops the relationship between tourists, host communities, businesses, attractions, and the environment, and protects and enhances tourism for future generations (OECD 2018; Swarbrooke 1999). It is also concerned about how to reduce the negative effects of tourism activities on the environment (e.g. mass tourism), society and the economy so that ecological sustainability, economic feasibility, and social equality can be achieved (Pan et al. 2018).

The researchers stress the importance of participation in the planning process. During last years, the concept of collaborative thinking was developed (Jamal, Getz, 1995; Yuksel,, Bramwell, Yuksel 1999). This idea is based on the normative approach to stakeholder theory. It implies that consideration should be given to each stakeholder group without one being given priority over others (Sautter, Leisen, 1999). Jamal and Getz (1995) define it as 'community-based tourism planning of an interorganizational, community tourism domain to resolve planning problems of the domain and /or to manage issues related to the planning and development of the domain'. The major force of tourism planning is cultural heritage tourism. It requires multidisciplinary participation and involves many specialists and actors to deal with the tension of preservation culture on the one hand and, on the other hand, to use it as a means of creating income (Ponna, Prasiasa, 2011).

## 2.1. Participatory models in cultural tourism

Based on the literature review of all the authors mentioned, we can confirm that most of the authors dealing with cultural tourism associate it strongly with community participation in tourism development. Cole (2005) added that the community is a part of the product in cultural tourism, especially its support and pride. That is why, except for all models that were identified in the first chapter in cultural participation, we also try to identify **models of participation** based on a cultural tourism development approach. Most of them are very individual, reflect specific conditions of each tourism destination, and are explained in the examples of case studies. More general approaches we can identify in the work of Tosun (1999, 2006), McGettigan, Burns, and Candon (2004, 2005).

First, in 1999 Tosun (in Kurniawan et al., 2021) defined 3 types of participation: spontaneous participation, induced participation and coercive participation. Spontaneous participation is bottom-up participation based on active participation in decision-making. Induced participation is top-down, passive, and formal participation in implementation and sharing benefits, choice between proposed alternatives, and feedback. Coercive participation is top-down passive, mostly

indirect formal participation but not necessarily sharing benefits choice between proposed limited alternative or no choice, paternalism, non-participation, high degree of tokenism, and manipulation.

Later, Tosun (2006) presented the model for the conditions of developing countries. He identifies 3 main stages of tourism development: (1) the emergence of pressures from internal and external factors on central governments of developing countries to accept, support, and facilitate implementation of a participatory development approach, (2) the emergence of political will at the central level, and (3) enacting legal measurements, restructuring administrative system at operational level, and the actual community participation process. The graphical presentation of this model is illustrated in Figure 6.

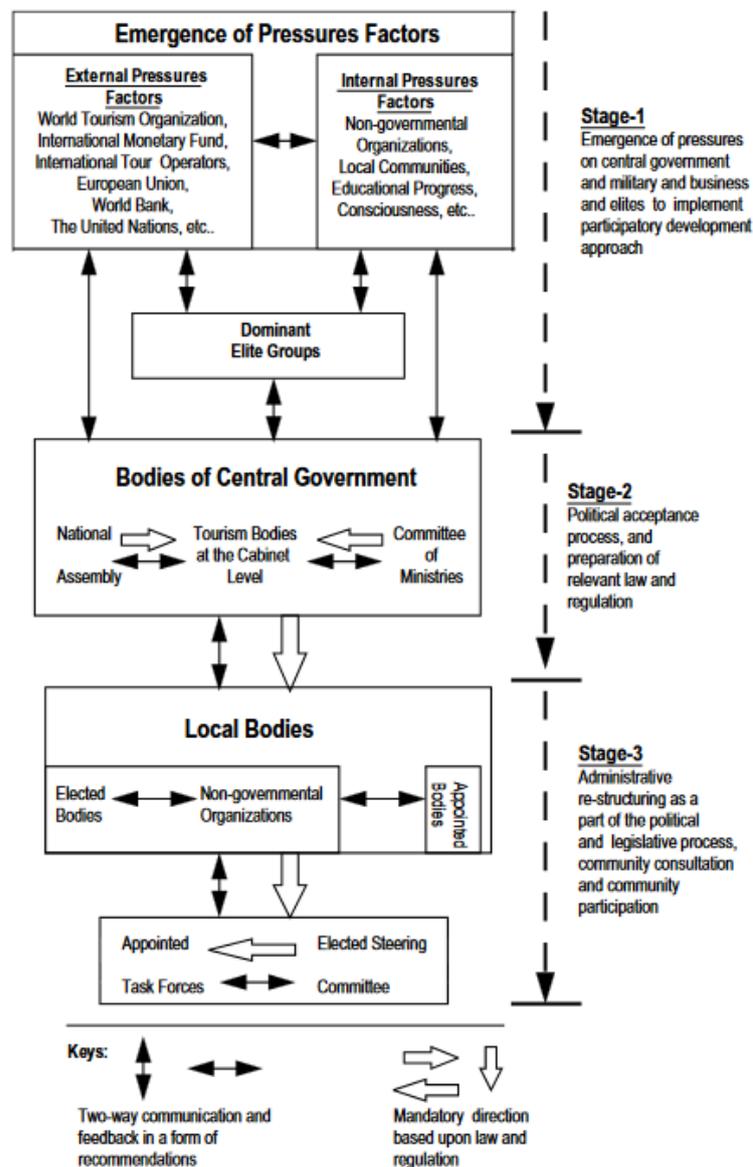


Figure 6. Stages in emergence of community participation in tourism  
Source: Tosun (2006)

Tosun’s approach defines the possibilities of implementation of participatory processes in cultural tourism, as well as factors that have an impact on this process. It does not define the specific tools and methods which should be used, just creates the general framework for the implementation.

Another model of participation in cultural tourism is presented by McGettigan, Burns, and Candon (2005). They defined it based on the voluntary input of the community. The model is presented in Figure 7.

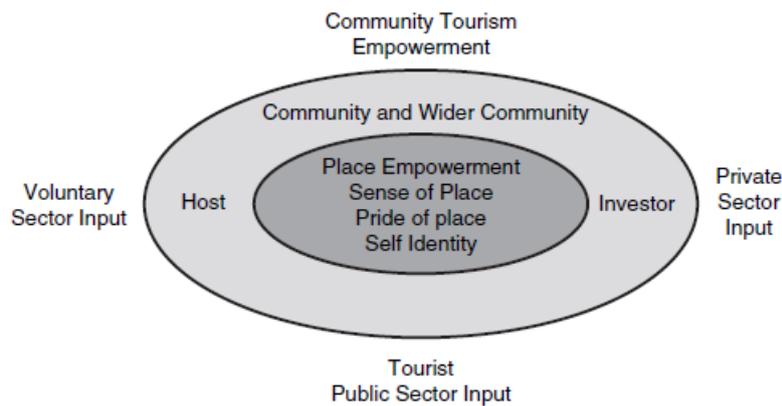


Figure 7 Community tourism empowerment

Source: McGettigan, Burns (2004)

The concept was developed on the example of Kiltimagh with the aim of attracting emigrants (who left the city because of high unemployment as potential visitors). It taps into the community’s sense of place and the ‘pride of place’ and regenerates the voluntary community effort, empowering the community to carry out an integrated tourism development strategy for emigrant tourism. By involving them in the process of developing community tourism empowerment, the community will realize the social and economic benefits for the host and the tourist.

The third framework or model of participation in the development of cultural tourism is presented by Eladway et al. (2020). They combine the approaches of Anstein (1969), Tosun (2006) and Pretty (1995) and tested it on an example of Fuwah city. It develops previous knowledge by the principles of integrated participative approaches, definitions of stakeholders, and types of recommended participation. However, because of the application at the local level, the national and regional frameworks that usually significantly influence the local system are lacking.

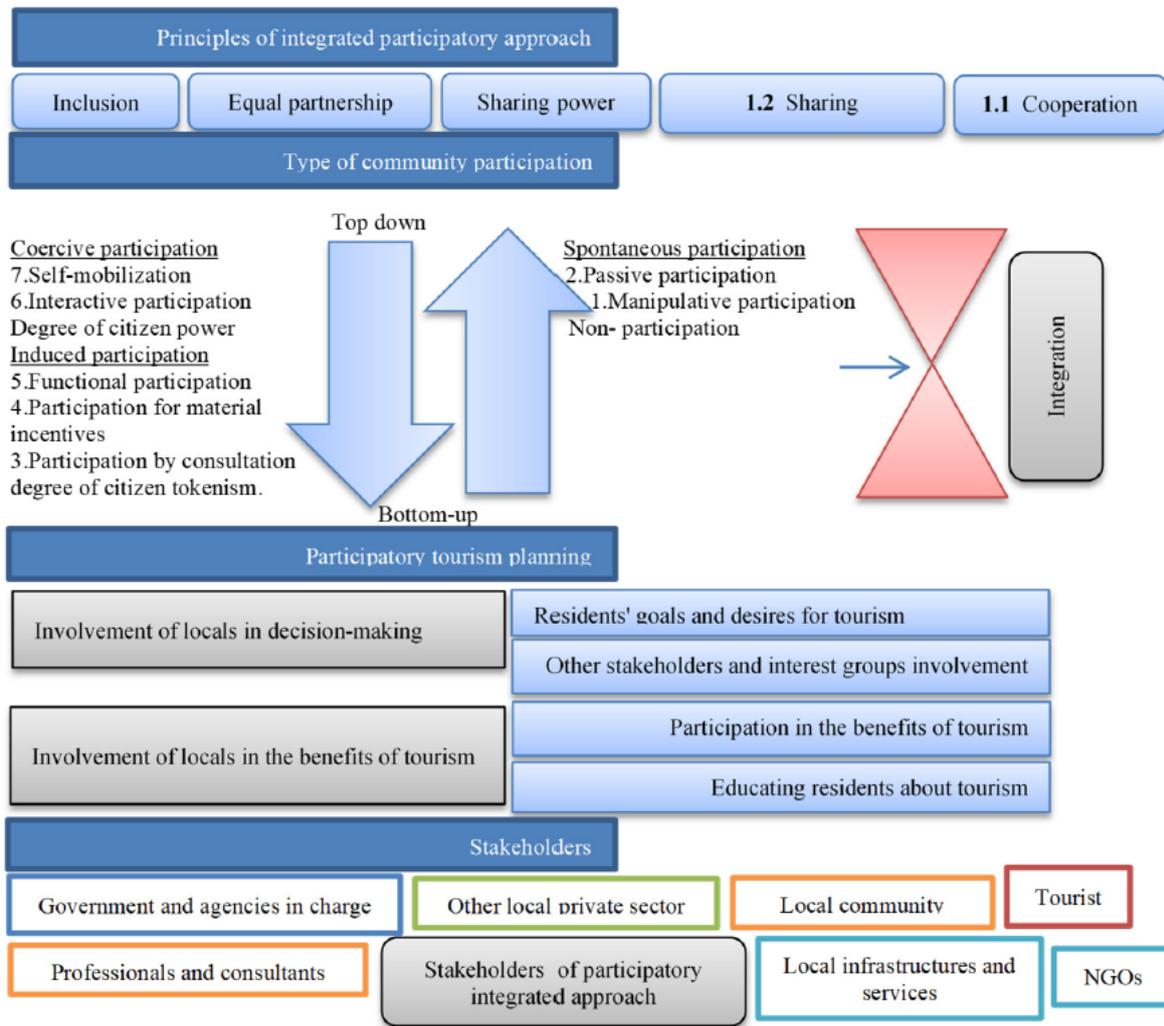


Figure 8 The framework for participatory approach  
 Source: Eladway et al. (2020)

The third framework or model of participation in the development of cultural tourism is presented by Eladway et al. (2020). They combine the approaches of Anstein (1969), Tosun (2006) and Pretty (1995) and tested it on an example of Fuwah city.

The specific e-model of participation for sustainable tourism development was developed by Chiabai, Paskaleva, and Lombardi (2011) with the support of modern information technologies. The methodology used is anchored to the recursive cycle of action research 'learning by doing' approach characterized by a spiral of steps; each composed of a loop of planning, action, and revision (Figure 9) and was tested on an example of Genoa.

The case study is 'an integrated two-step approach that combines ICT tools with specific focus group techniques. The first phase consists of designing a user-friendly georeferenced Web system ([www.issac-genovaculture.eu](http://www.issac-genovaculture.eu)) as a tool to facilitate participation processes, using e-blogs and e-forum instruments with privacy security. The second phase aims to effectively activate the participatory process using the website realized in the first phase and involving stakeholders. This latter phase is

achieved using the ‘blended focus groups’ methodology, which integrates face-to-face activities with online discussion. The two phases described above are monitored and fine-tuned using satisfaction and SERVQUAL analysis’ (Chiabai, Paskaleva, and Lombardi, 2011, p. 7). This approach is more oriented towards the integration of participation in service quality, not on the whole cultural processes or various cultural products.

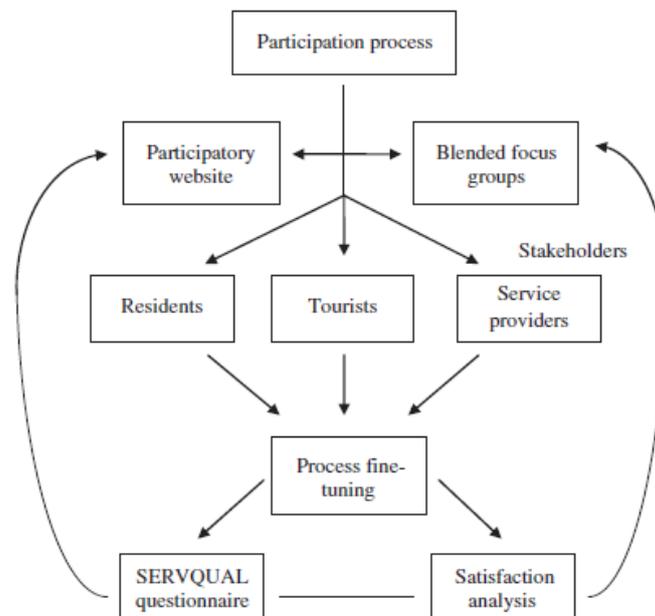


Figure 9 Action–research recursive cycle

Source: Chiabai, Paskaleva and Lombardi (2013)

### 3. DRIVERS FOR SUCCESS AND BARRIERS FOR FAILURE OF PARTICIPATION IN CULTURAL TOURISM

Based on McGettingan and Burns (2004), some additional preconditions (potential drivers) of the development process can be defined based on satisfied community needs as a ‘place to live’ and later as a ‘place to visit’ for the larger community of tourists. The relationship between the place to live and the place to visit is the empowerment of the place for the development of tourism based on the values of the community, which are the starting point for formulating and developing a form of tourism for this place. The networking between the host (friends, relatives, and other locals) and the tourist has social and economic benefits. The empowerment of this place will encourage the participation of the community to further the empowerment of community tourism. These preconditions are illustrated as follows:

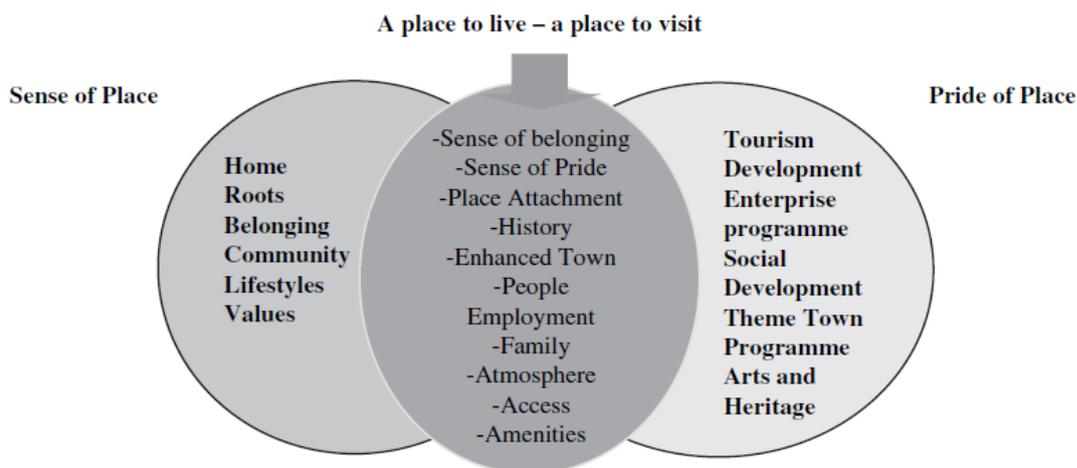


Figure 10 Place empowerment  
Source: McGettigan, Burns (2004)

Eladway et al. (2020) defined the key principles that should be kept for the successful participatory implemented cultural development. They are summarized in figure 11.

|                        |   |
|------------------------|---|
| Inclusion              | Of all people, or representatives of all groups who will be affected by the results of a decision or a process.   |
| Equal partnership      | Recognizing that every person has a skill, ability and initiative and has an equal right to participate in the process, regardless of their status.   |
| Transparency           | All participants must help to create a climate conducive to open communication and building dialogue.   |
| Sharing power          | Authority and power must be balanced evenly between all stakeholders to avoid the domination of one party.  |
| Sharing responsibility | All stakeholders have equal responsibility for decisions that are made, and each should have clear responsibilities within each process.  |
| Empowerment            | Participants with special skills should be encouraged to take responsibility for tasks within their specialty, but should also encourage others to also be involved to promote mutual learning and empowerment. |
| Cooperation            | Sharing everybody’s strength reduces everybody’s weaknesses.  |

Figure 11 Principles of participatory approach in the cultural tourism development  
Source: Eladway et al. (2020)

Following the literature, it is possible to also identify various definitions of barrier to successful implementation of participation in cultural tourism. Javorská (2018) identifies barriers on the side of stakeholders and divides them into a few groups:

- information and knowledge barriers - insufficient, unclear, or missing information (Cole, 1999; Sofield, 2003),
- practical obstacles - remote and difficult access to location and inappropriate timing of opening hours of cultural institutions,
- financial barriers - tickets for cultural events are expensive compared to the average salary and pension,
- social barriers - cultural offer does not affect certain parts of the population, especially socially disadvantaged groups;

- cultural barriers: the potential audience lacks the knowledge and/or competencies needed to fully perceive the offer of modern culture (Javorská, 2018).

Sheyvens (2003) defines them more generally as lack of ownership, capital, skills, knowledge, and resources. Goodson (2003) added a lack of interest on the part of residents. Another problem has been identified by Sofield (2003), which is associated with the lack of understanding about tourism, tourism planning, and management. Kadir Din (1996) considers ignorance as the greatest barrier to participation, but that ignorance is not restricted to residents, but 'also affects the planning machinery and bureaucracy vested with implementation.' Another finding (Chiabai, Paskaleva and Lombardi, 2013) declares that there is a specific problem to involve cultural heritage communities in the cultural tourism debate and sustainable urban conservation through e-participation processes. The local governments more often utilize the Internet only to provide information to citizens rather than using it as a two-directional medium and non-participative tool. However, these findings are relatively old, and because of the rapid progress in the development of IT, we can assume that their utilization in cultural tourism development is still more and more welcomed, which is confirmed also by already implemented projects within HORIZON 2020 (e. g. Reach Culture). In the INCULTUM project, we will focus on identification of drivers and barriers for the successful implementation of the participatory models. For this purpose, we will organize the policy workshop with relevant opinion leaders and involved stakeholders to discuss and agree with partners and invited experts the messages that should be communicated to the policy makers to support the adoption of INCULTUM pilot solutions and strategies. In addition, the main findings regarding the main drivers and barriers are discussed and validated along with possible policy recommendations or measures to be considered. The results will be processed in the D4.2 Report of the policy workshop which will contain the main findings regarding the main drivers and barriers that account for the success or failure of participatory models. The report will also conclude relevant policy recommendations or measures to be considered by preparing an evaluation framework for participatory models.

#### **4. GOOD PRACTICES AND CASE STUDIES ON PARTICIPATORY APPROACHES AND MODELS IN CULTURAL TOURISM**

This section briefly describes good practices and case studies on participatory models and approaches in the development of cultural tourism, including examples from peripheral areas of the world. This good practice and case study on participatory models includes examples on participatory models in INCULTUM Pilot Actions or can serve as an inspiration for INCULTUM Pilot actions and eventually may be further reused by their implementation.

A very useful resource for this purpose is the REACH Good Practices database. The REACH repository of good practices comprises more than 100 records of European

and extra European participatory activities in the field of cultural heritage, with an emphasis on small-scale, localised examples, but also including larger collaborative projects and global or distributed online initiatives. Located in more than twenty different countries, the activities showcased here cover a wide variety of topics and themes, from urban, rural and institutional heritage to indigenous and minority heritage; from preservation, and management to use and reuse of cultural heritage. This easy-to-use collection of good practices offers professionals, practitioners, researchers, and citizens useful information about activities which could be transferred, adapted, or replicated in new contexts. We have selected only a few good practices; the full list can be found here: <https://www.open-heritage.eu/heritage-data/good-practices/>.

#### **4.1 Participatory approaches in rural heritage: case studies from Spain and Italy**

Participatory approaches in cultural and environmentally protected areas were used as a means of resolving conflicts between preservation, (re)use, and economic activities (such as tourism) during the Rural Heritage Pilot organized as part of H2020 project REACH. The Rural Heritage pilot explored participative mediation processes involving a variety of local stakeholders, such as farmers and communities, on the one hand, and administrative and institutional bodies on the other. The central activities are related to water and soil management and the use of other natural resources in order to preserve and safeguard the rural cultural heritage. Co-governance and territorial safekeeping have been promoted to protect tangible and intangible agrarian heritage and rural landscapes. Participatory approaches explored in Spain included ongoing work with a variety of irrigator communities in the Sierra Nevada, community archaeology programs in Mojácar la Vieja, and transversal participatory activities through UGR's MEMOLab. In addition, the pilot has also explored two case studies from Italy: the marcita meadow and highway project in Ticino Park, and post-earthquake recovery actions in Norcia and surrounding Apennines. In both Spain and Italy, the pilot has considered themes of communal resources, resilience and empowerment, awareness of agricultural culture, and transmission and benefitting from the past in the context of global and environmental change.

The pilot has been working with communities where traditional practices and knowledge are being abandoned. Communities are often threatened by change and uncertainty about the future, so the pilot has worked with them in a participatory way to support improved organisation. Work has also been done with city stakeholders and policy makers, making proposals to preserve and improve rural heritage. The pilot has recognised the need to organise policy making for economic and social benefits, maintaining productive activity whilst preserving landscapes, as well as cultural, social and environmental values. In both contexts, intervention and mediation become the focus in overcoming social conflicts and lead to social

empowerment, sustainable economic development, and cultural and social recognition. The implementation of co-governance initiatives has had a direct impact on reinforcing the resilience of this heritage, increasing its capacity to face current challenges, which are directly connected to global and climate change (source and for more information, see: Civantos et al., 2020).

## **4.2 Participatory approaches in institutional heritage: case studies from Germany**

The institutional heritage pilot was organized as part of the REACH project for broader understanding of participatory activities in cultural heritage institutions. The implementation of initiatives and their framework conditions were analysed, as well as the importance and impact of collaborative and participatory interaction between institutions, participants, and environments. Special attention was paid to the complex relationships between the institution, the audience, society, and the constantly changing expectations of museums.

Three museums were involved: the Industrie- und Filmmuseum Wolfen (Industry and Film Museum Wolfen) in Bitterfeld-Wolfen, the Haus der Geschichte (House of History) in Wittenberg, and the Museum for Islamische Kunst (Museum of Islamic Art) of the Staatliche Museen zu Berlin (SMB-PK). Two of these are smaller institutions, mainly oriented locally, and one is larger, which primarily addresses an international audience.

These three examples demonstrate a wide range of participatory initiatives across different museum areas, such as exploration of the contents of collections, contributions from contemporary witnesses, co-creation of learning materials and exhibitions, organisation of interactive / dialogic guided tours, and other forms of exchange, as well as government volunteer programmes.

Historical-cultural collections are of great value to communities and societies. They can be used as bridges between the past, present and future, as well as to local environments and distant regions, and people and their ideas, experiences, memories, narratives. In this way, cultural heritage can support reflection and dialogue about challenging topics and develop new responses and intellectual, emotional, and social impulses.

Through interaction and collaboration with audiences, museums become a committed partner in cultural work, offering a place of meaningful encounters, as well as entertainment. The public can become a respected and appreciated part of the discovery, creation, and presentation of content, regardless of its social, cultural, and economic background.

Museums show a desire to overcome barriers, connecting a very different environment. As a reliable and responsive partner and reference point for communities and societies, they encourage cross-sector interaction. Participatory activities far exceed the traditional core practices of museums. However, many excellent initiatives are implemented only within a fixed time-limited project

framework programme, which strongly determines / limits the scope for action and hinders sustainable development. Three important elements have been identified as important for the development of museums as meeting points of multiple relevance and to promote a stronger appreciation of cultural heritage.

1. Involvement of the museum's constituent community in (decision making) processes, including the communities of origin, audiences, the neighborhood, staff and politicians.
2. Diversification, extension, transparency and network at different levels – concerning partners and addressees; topics, approaches, methods, and media, as well as working fields and procedures.
3. Long-term and flexible structures – including funding and administrative procedures.

Participatory engagement as a cross-sector undertaking requires a high degree of collaboration within the institutions and with external partners. Museums must be active for the public and with people. Citizen involvement requires understanding, interest, and support from museum staff, politicians, and, above all, the general public itself. This is a major societal task that museums cannot and should not fulfil alone (source, and for more information, see: Berlekamp, 2020).

#### **4.3 Participatory approaches in the Heritage of Small Towns: Case Studies from Czech Republic**

This pilot focused on the challenges and perspectives of small towns, particularly the use of cultural heritage in small towns. Cultural heritage is widely used in the promotion of small towns, and a range of media are often available to instantly represent it. However, the general images and stories often remain biased towards tangible, monumental and old heritage, with little effort made to address issues such as the difficult past of a city or region and its contemporary problems, or to make visible and explain links to larger spatial references, such as Europe or other places. The most typical weak points and desiderata of cultural heritage practice in small towns are under or over-tourism; discrepancy between the values and needs and cultural heritage policies; lower sustainability of cultural heritage events and institutions in small towns; bias towards built heritage.

At the same time, small towns have often demonstrated robust networks of engaged individuals and dedicated institutions. Examples include innovative approaches and beyond-standard efforts in heritage representation and cultural activity, but stronger support, in terms of finances, expertise, and coordination, to maintain and further develop this sociocultural capital. Management, (re)use, and preservation of cultural heritage may foster small-town resilience, but may also have negative effects, as the prioritisation of some goals and perspectives, such as over-reliance on tourism, may destroy the place for its residents, who find that they can no longer live there. Resilience perspective requires thinking beyond narrow horizons of immediate economic profit and day-to-day renovation projects, and

instead needs to find ways of using cultural heritage to cultivate long-term social, cultural, and political qualities and skills of small-town communities (source, and for more information, see: Klusáková et al., 2021).

#### **4.4. Participatory approaches for pilgrim cultural activities based on the project NewPilgrimAge**

Saint Martin, the symbol of sharing, is one of the most popular saints in central Europe, with thousands of monuments and intangible heritage material (folk traditions, legends) keeping his memory alive. The partner cities of the NewPilgrimAge project are located along the European Cultural Route of Via Sancti Martini. They joined forces to revive this cultural heritage and promote the common European values of solidarity and hospitality linked to St Martin. Cities and cultural organisations from five countries mobilised their citizens, most of all young people and small enterprises, proposed and jointly developed new creative initiatives that valorise the potential of untapped heritage. Such activities included voluntary services in the preservation and cultural tourism of cultural heritage, digitisation, and the 'reuse' of heritage through creative and cultural industries. The project developed and piloted IT applications to promote heritage-driven cultural products and services, thus also reaching younger generations. Novel solutions are available in a 'community-sourced cultural heritage valorisation model', replicable in any city with similar profile or ambitions. Partners, together with local stakeholders, developed local roadmaps to define the next strategic steps on the way to sustainable management schemes, also empowering local communities (Source: <https://www.open-heritage.eu/practic/2846/>, for more information, see: <https://www.interregcentral.eu/Content.Node/NewPilgrimAge.html>). This case study is highly relevant for INCULTUM pilot action no. 3 in Central Slovakia that is partially focused on the Barbora route, which was originally designed as a pilgrimage route and has the ambition to join the well-recognised and popular pilgrimage routes of the group.

#### **4.5. Participatory model for the integration of refugees into cultural activities**

We have decided to include this good practice based on the Multaka project due to ongoing conflict in Ukraine and the massive wave of refugees resulting from this war, and thus we think it may be helpful for many countries which are receiving refugees and trying to create conditions for their integration.

The project "Multaka: Museum as Meeting Point – Refugees as Guides in Berlin Museums is a commendable initiative that allows Syrian and Iraqi refugees to be trained as museum guides so that they can then provide guided museum tours to Arabic-speaking refugees in their native language. These tours are free. The 'Multaka' (Arabic for 'meeting point') also aims to facilitate the exchange of diverse cultural and historical experiences. Based around the themes of museums and issues

of didactics and methodology, the program is primarily aimed at teenagers and young adults, but also addresses older people in mixed groups. On one level, guided tours pose questions around historical objects relevant to contemporary debates in order to establish a connection between the past and the present. Guides involve visitors in the process of observing and interpreting the objects. In this way, through mutual dialogue and the consideration of their own history, visitors become active participants. On another level, the tours focus on the historical and cultural connections between Germany, Syria, and Iraq. Through the depiction of these commonalities and their incorporation into a larger cultural and historical epoch-transcending narrative, museums have the opportunity to function as a connecting link between the refugees' countries of origin and their new host country, creating a context of meaning for their lives in Germany. By addressing visitors in clear and simple language aimed at all age groups and using peer-to-peer communication, the "Multaka - Museum as Meeting Point" project hopes to facilitate refugee access to museums, and to help them to find social and cultural points of connection, as well as to increase their participation in the public sphere. In each museum, the emphasis falls on their specific collections: the guided tours in the Skulpturensammlung (Sculpture Collection) and the Museum für Byzantine Kunst (Museum of Byzantine Art) refer to the interreligious roots and the common origins of the three world religions of Islam, Judaism, and Christianity. The displays in the Museum of Islamic Art and the Museum of the Ancient Near East are based on outstanding testimonies of the history of mankind, especially from Syria, Iraq, Turkey, and Iran. Both museums provide many narratives of the migration of cultural techniques between Europe and the Middle East, the diversity of societies, and the cultural interconnectedness of every epoch. Tours of the Deutsches Historisches Museum connect these cultural experiences with the new homeland. Migration, shared heritage, general topics in history, contact zones, and identity are the key themes developed across the board. The project fosters the growth of new structures of understanding and acceptance in a heterogeneous and ethnically diverse society. Through workshops, training sessions, and guided tours, museums become spaces in which to reflect on collective identities. There is art creation by participants, inspired by museum collections, after the guided tours. In one year, the project attracted more than 5,000 visitors (source: <https://www.open-heritage.eu/practic/2837/>, for more information, see: <https://multaka.de/en/startsite-en/>).

#### **4.6. Community-focused grassroots heritage project – case study on the Historic Graves project**

The Historic Graves project is a very unique community-focused grassroots heritage project. Local community groups are trained in low-cost high-tech field surveys of historic graveyards and recording of their own oral histories. They build a multi-media online record of the historic graves in their own areas and unite to form a

national resource. The project outlines a system and sequence that help coordinate and standardise a historic graveyard survey. The online platform allows visitors from Ireland and throughout the world to freely explore and search the growing database of multimedia records and stories. Local communities can self-publish historic graveyard surveys and transcribe grave inscriptions. So far, the project has worked with more than 500 community groups, registered more than 800 graveyards, and transcribed over 80.000 individual graves. The transcription work has been carried out by volunteers across the globe in a truly participative co-creative framework. The platform allows Irish people from all over the world to trace their ancestors through the graves epitaphs, locate the memorial using exact coordinates, and see the conservation condition via high-definition images. The project is now an important driver of cultural and genealogical tourism to Ireland, as the Irish Diaspora has spread out across several continents and many Irish descendants keep strong links with, and have deep feelings for, their motherland. Additionally, the initiative helped increase awareness of historic graveyards as a huge cultural heritage asset to be preserved. This project has been selected for several reasons, among them: the wide coverage involving a whole country and areas abroad; more than 10 years of continuous activity; hundreds or thousands of records created with public participation by over 10,000 users worldwide. Local communities were first involved by offering them training in archaeological recording techniques and low-cost technology. Then, as the project grew, the attractiveness of having the local graveyard online on the platform became the main driver of engagement. Communication has been carried out both online (through the website and social networks, but not through advertisements) and using traditional media channels (national broadcaster and newspapers), and word of mouth has also played an important role (Source: <https://www.open-heritage.eu/practic/2812/> for more information, see: <https://historicgraves.com/>).

#### **4.7. Participatory model of building a cultural centre: The Garden - the Centre of Independent Culture in Banská Bystrica, Slovakia**

Active citizens and artists in Banská Bystrica created a unique cultural and community point, The Garden – the Centre of Independent Culture (CIC). It is a non-profit organization that first existed as an informal community of artists, cultural managers, and volunteers. The premises where the Garden is located went through several phases of reconstruction, mostly managed by volunteers and financially supported through donations, crowdfunding, but also through financial support from the Norwegian funds. The common grounds in the historic centre serve as a multifunctional theatre studio with an open dramaturgy, as well as a relaxation zone in the form of the town park in care of volunteers. The garden park offers the possibility of organizing various outdoor events and leisure activities. The main organizational objective of The Garden is to provide the space for recent local art in the form of theatre and dance performances, concerts, festivals, and exhibitions, as

well as its own artistic production (The Theater in the Garden) and education. Currently, Garden CIC is a fully established organisation within cultural centres in Slovakia (a founding member of an association Antena – Network for Independent Culture in Slovakia) and abroad. In addition to creative and artistic activities, the Garden CIC is an island of positive deviance and a platform for many human rights, cultural and environmental events, and civic activism. It is also the home stage of the Municipal Theater - Divadlo z Pasáže, which was established in 1995 as the only professional community theatre in Slovakia working with people with special needs. The garden also houses the civic association SKOK! This serves as an information and residential centre for contemporary dance and physical theatre (for more information, see, e.g., Borseková et al. 2016, <https://www.zahradacnk.sk/zahrada>).

#### 4.8 Participatory Science Experiment in archaeology

In September 2019, Bibracte and the Archéorient laboratory (Lyon) launched the participatory transcription of the handwritten excavation notebooks of Jacques-Gabriel Bulliot (1817-1902), inventor of the Aeduan oppidum. In order to enhance the value of this set of eleven notebooks, illustrated with numerous sketches and plans, they joined forces with the institutions that hold these archives - the Joseph Déchelette Museum of Fine Arts and Archaeology (Roanne) and the Société éduenne des lettres, sciences et arts (Autun) - to build the "Bulliot, Bibracte et moi" project (financed by the Ministry of Culture and awarded the "Innovative Digital Service 2019" label). The implementation of the project constitutes an original experiment in participatory science (with amateur archaeology enthusiasts, inhabitants of the territory, or simply curious). The first twenty or so people met at the Bibracte Museum to lay the foundations of its co-construction: from this first workshop, a large place was given to the capacity for initiative and the critical eye of the participants to identify and solve the methodological difficulties in the transcription and the use of the platform chosen to process the corpus, Transkribus. Via this application, the participants will transcribe online one hundred to two hundred pages of the notebooks in order to train an artificial intelligence to recognize and model Bulliot's handwriting (deep learning). The machine will then take over and automatically transcribe the remaining six hundred pages, which will be corrected by the volunteers. A last phase of documentation will allow the "amateur researcher" couple to jointly enrich the corpus by adding metadata, relying on the scientific knowledge of some and, beyond the familiarity of others with the patronymics and toponyms of the region, on their progressive acquisition of the vocabulary of archaeology. The documented transcription of the notebooks will then be put online on the Persée platform linked to the Semantic Web, in connection with Bulliot's printed publications.

Unlike other participatory projects, the tedious work will be entrusted to the machine, the project leaving to the amateurs the tasks usually performed by researchers: the methodology, the control of the final transcription and its

enrichment/tagging. The test meeting confirmed the great capacity for adaptation and commitment of the public. By giving the team autonomy, the "researcher-teachers" positioned themselves above all as "facilitators" who provided tools and synthesized the debates (For more information, see <https://bbm.hypotheses.org>; <https://www.participarc.net/>; <https://mosaic.mnhn.fr>)

## CONCLUSION, RESULTS AND IMPACT

This deliverable created a solid foundation for the implementation of tasks in WP4. It is directly related to Task 4.1 In-depth analysis of participatory models. This report defines the key terms of participatory approaches in culture and tourism, based on literature review, knowledge, and experience from previous empirical studies and implemented research projects.

Participatory approaches and models in tourism are widely accepted as a criterion for sustainable tourism, as it helps decision makers to maintain traditional lifestyles and respect community values. Participatory approaches and their models are helpful in implementing Agenda 2030 and Sustainable Development Goals, namely Goals 8, 11, 12, and 14 on inclusive and sustainable economic growth, sustainable cities and communities, sustainable consumption and production, and sustainable use of oceans and marine resources. The report on participatory models contains a comprehensive overview of participatory approaches and models.

In Section 1, we have focused on participatory approach and governance in culture. Based on the literature review, we can conclude that cultural participation is a complex and multifaceted concept that is linked to several areas of social and economic impact. Promotion of cultural participation can be a powerful driver of social inclusion and helps to mitigate factors leading to social and economic marginalization, which is highly relevant for the INCULTUM project and its pilot actions. It should be noted that each participatory process is unique and uses a specific combination of tools and methods in terms of the established aim. However, the OECD study (2021) highlights that high levels of cultural participation create stronger support for public and private investment and cultural policies in public opinion, thus contributing to the financial and social sustainability of the cultural and creative sectors. In Section 1.1 we have defined five participatory models in culture that are based on the results of the Reach – Culture project.

In Section 2, we have focused on participatory approach specifically in cultural tourism. Generally, community participation in the development of sustainable tourism is widely discussed and well accepted in the tourism literature, and the participatory-collaborative approach is an essential prerequisite for achieving sustainability and implementing Agenda 2030. We have discussed the paradox central to the development of cultural tourism in peripheral areas based on the assumption that developing means to modernize, but if a remote cultural tourist destination modernises, it is no longer 'primitive' and loses its appeal or authenticity. Therefore, the participation of local communities and participatory approaches in

cultural tourism is an essential part of the development of tourism in the peripheries. We can conclude that participatory approaches and models beside the positive social and economic impact can also help to reduce the negative effects of tourism activities on the environment (e.g. mass tourism), society, and the economy so that ecological sustainability, economic feasibility, and social equality can be achieved.

The third section is devoted to a brief introduction to drivers and barriers of participation in cultural tourism. As potential drivers, the win-win relationship between the place to live and the place to visit can be defined, networking between the hosts and tourists, and the participation of the community leading to the empowerment of community tourism. Potential barriers include information and knowledge barriers, practical obstacles, financial barriers, social barriers and cultural barriers. In the INCULTUM project, we will focus on identifying drivers and barriers for the successful implementation of participatory models (Task 4.2). For this purpose, we will organize the policy workshop with relevant opinion leaders and involved stakeholders to discuss and agree with partners and invited experts on the messages that should be communicated to policy makers to support the adoption of INCULTUM pilot solutions and strategies. The results will be processed in the subsequent D4.2 Report of the policy workshop which will contain the main findings regarding the main drivers and barriers that account for the success or failure of participatory models. The report will also conclude relevant policy recommendations or measures to be considered by preparing an evaluation framework for participatory models.

The fourth section is dedicated to the selection of good practices and case studies on participatory models and approaches in the development of cultural tourism, including examples from peripheral areas of the world. The selection of good practices and case studies on participatory models includes examples on participatory models in INCULTUM pilot actions or can serve as an inspiration for INCULTUM pilot actions and eventually may be further reused by their implementation. We have also included a participatory model for the integration of refugees through cultural activities based on the Multaka project due to ongoing conflict in Ukraine and the massive wave of refugees resulting from this war. We think this participatory model is highly relevant and may be helpful for many countries, which are currently receiving refugees and trying to create conditions for their integration.

D4.1 is connected to several of the objectives of WP4, namely, identifying different types of participatory models by focusing on the positions of the involved actors and the coordination mechanisms that are used predominantly in cultural tourism and reusable in INCULTUM pilot actions. D4.1 creates a solid foundation for the implementation of subsequent tasks (T4.2-T4.4) and related objectives, particularly, to identify and compare relevant drivers and barriers that account for the success or failure of participatory models; to assess the outcomes of participatory models that are based on co-creation of innovative tools in relation to the expected benefits for

the involved stakeholders; to create and design a Policy Toolbox for Participatory Models in order to reflect drivers and barriers for different participatory models and evaluation framework for their assessment; and to create policy recommendations leading to synergies between participatory models and innovative tool arrangements. D4.1 feeds mainly into WP4 and WP5 (participatory approaches and models used in INCULTUM pilot actions), but is also reusable in the remaining WPs within the INCULTUM project and beyond.

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