



Visiting the Margins.
INnovative CULTural ToUrisM in European peripheries

This Project has received funding from the European Union's Horizon 2020 research and innovation programme under Grant Agreement no. 101004552



Deliverable number: 4.1
Title: Report on participatory models
Due date: 30.4. 2022
Actual date of delivery to EC: 31.10.2022

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Context: The purpose of this deliverable is to offer a robust overview of participatory models and provide a good practice recommendation for integration of participatory models in cultural tourism.

Partner responsible for deliverable: UMB

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History

Change log			
Version	Date	Author	Reason for change
0.1	15.12.2021	Kamila Borseková	Early draft
0.3	31.1.2022	Kamila Borseková Katarína Vitálišová	Early draft
0.4	28.2.2022	Kamila Borseková, Katarína Vitálišová, Alexandra Bitušikova	First draft
0.5	31.3.2022	Kamila Borseková	Additional material added following feedback for development from Bibracte, UGR and project partners
0.8	15.4.2022	Sabine Gebert Persson – review Authors: Kamila Borseková, Katarína Vitálišová, Alexandra Bitušikova	Revised version of the draft following feedback, comments and remarks from Uppsala
1.0	30.4.2022	Reviewers: Sotiris Tsoukarelis and Vaios Kotsios Authors: Kamila Borseková, Katarína Vitálišová, Alexandra Bitušikova	Revised version of the draft following feedback, comments and remarks from THM, Final version of D4.1 produced
2.0	31.10.2022	Reviewers: Antonella Fresa Authors: Kamila Borseková, Alexandra Bitušiková, Katarína Vitálišová	Revised version of the D4.1 based on comments and recommendations from project review meeting, Promoter, PO and external reviewers. More than 100 new references were used in revised version.

Release approval			
Version	Date	Name & organisation	Role
2.0	31.10.2020	M ^a Teresa Bonet García. UGR	Management support team

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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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 models in culture, tourism, and sustainable development, based on the literature review, knowledge, and experience of previous empirical studies and implemented research projects. In the first section, this report briefly summarizes current knowledge on culture, tourism, and sustainable development. Besides, the first section introduces cultural tourism, creative tourism and rural tourism and highlights their common principles based on sustainable development and participation. The second section is devoted to governance, participation, participatory governance, and participatory planning in culture and tourism. This section is divided into two subsections. The first subsection explains cultural participation and participatory governance and models in culture. The second subsection summarizes participatory models and approaches in cultural tourism. The third section is dedicated to the phenomenon of digital transformation and digitalisation in cultural tourism. This section also explains an interaction between participation, innovation, and digitalisation. This interaction might be useful in achieving a sustainable development trajectory for cultural tourism. For this purpose, in the fourth section of this report we propose an innovative INCULTUM participatory framework for pilot actions. The realization of pilot actions through the innovative INCULTUM participatory framework contributes to original experiments and the emergence of innovation in cultural tourism. The proposal of an innovative participatory INCULTUM framework for pilot actions is an original output of this report and INCULTUM project, and, in addition to INCULTUM pilot actions, this framework might be useful for many other initiatives and actions in cultural tourism around the world. The last section is dedicated to the selection of 11 good practices and case studies on participatory models and approaches in the development of cultural tourism, including examples related to digitalisation of culture and cultural heritage and examples from peripheral areas of the world.

Furthermore, this report is connected to several of WP4 objectives, namely identifying 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 are 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 tool arrangements.

Introduction

Participatory approaches and models in tourism are widely accepted as a criterion for sustainable tourism, as it helps decision makers 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 sustainable use of oceans and marine resources.

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 the 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 relation is balanced and each stakeholder has the opportunity to express opinions in decision making, tourism development will be more fully developed, fair, and ultimately sustainable.

The INCULTUM project is based on a participatory approach where local communities and stakeholders play a direct and important role in the implementation of pilot actions. The ratio behind their involvement is to promote a positive impact of participatory models and avoiding negative effects of tourism for social relationships, local cultural heritage, or landscape preservation.

Therefore, this report aims to create 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 models in culture, tourism, and sustainable development, based on literature review, knowledge, and experience from previous empirical studies and implemented research projects.

This document is the second release of the deliverable D4.1, which takes into account the recommendations received at the first review meeting held on 15/6/2022. In particular, the following points have been addressed more precisely, as opposed to the first release:

- Stronger focus on recent research and innovative good practices, including, for example, creative tourism and immersive co-creation experiences;
- Wider references to European policy documents concerning linked subjects such as culture, open methods and sustainable tourism;

- Reflection on the effect of digital transformation on cultural tourism;
- Links to the actual work of the INCULTUM pilots, supporting the delivery of sustainable impact;

Delivering innovative content for INCULTUM project and beyond (mainly by the Section 4).

1. Culture, tourism and sustainable development

Culture is one of the most complicated words in the English language (Williams, 1988), as there are many definitions of culture which have been discussed for decades. The multidimensionality of the notion of culture has made it difficult for social scientists to come to a consensus on its meaning. Three main characteristics of culture point to the complexity of the subject matter: (1) culture is manifested at different layers of depth (Shein, 1990), (2) culture is both an individual construct and a social construct (Matsumoto, 1996), and (3) culture is subject to gradual change (Ferraro, 1998). Culture means the way of life, especially the general customs and beliefs, of a particular group of people at a particular time (Cambridge Dictionary, 2020) and includes patterns, norms, rules, and standards which find expression in behaviour, social relations, and artefacts (Wall & Mathieson, 2006).

UNESCO (2001) defines the culture as the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs (Matteucci, Von Zumbusch, 2020). Culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behaviour patterns, or way of life), and what people make (artworks, artefacts, cultural products) (Littrell, 1997). Hence, culture is an interactive process in which individuals and communities preserve their specificities (UN CESC, 2009) and form the so-called 'genius loci' or unique selling point of destination that creates conditions for development of tourism. Therefore, culture and cultural heritage can be considered a development factor, as they can be used in various ways to contribute to the quality of life in individual communities. Their economic potential is reflected in increased tourism flows and resulting multiplier effects, in regional marketing and branding, as well as having an important role in education, identification, and image (Nared et al., 2013; Nared, Bole, 2020). The role of culture in sustainable development has also been recognized by the international community (UNESCO, 2018). As a result of this recognition, the 2030 Agenda implicitly refers to culture in many of its sustainable development goals (EC, 2019).

The relationship between culture and tourism has undergone evolution over the past century due to its complex relationship (Matteucci, Von Zumbusch, 2020). On the one hand, cultural heritage was mainly seen as part of the cultural resources of destinations, mainly contributing to the education of the local population (OECD, 2009). Therefore, cultural resources were considered the foundation of cultural identities. On the other hand, tourism was viewed as a leisure-related activity;

therefore, tourism was thought to be distinct from one's work-a-day life, as well as from local cultures. Tourism is the temporary, short-term movement of people to destinations outside the places where they normally live and work and their activities during the stay at each destination. It includes movements for all purposes (for more information, see Beaver 2002). Today, the culture-tourism complex is being exploited as a source of significant new opportunities for the further development of qualitative and experience-based tourism products that are closely linked to local identity and cultural capital. Along these lines, the management of cultural resources for the development of cultural tourism is considered as a top policy priority by numerous countries around the world and the EU member states as well (COM 2010352 final).

If tourism is to contribute to sustainable development, it must be economically viable, environmentally sensitive, and culturally appropriate. The concept of sustainable tourism was proposed by the United Nations World Tourism Organization (UNWTO) in 1988 and has since been further elaborated. In 2001, the UNWTO adopted the *Global Code of Ethics for Tourism* (UNWTO, 2001) that recognized 'tourism as a factor of sustainable development' (Article 3) and highlighted tourism as 'a contributor to the enhancement of cultural heritage' (Article 4). Sustainable tourism development is an approach that aims at reducing the tensions and frictions created by the complex interactions between the tourism industry, tourists, the environment and the host communities in order to maintain long-term capacity and quality of human and natural resources (Bramwell, Lane, 1993). Sustainable tourism development has the ability to orchestrate the overall development of tourist destinations by an increase in employment, local or regional economics, and well-being (Gajdošík et al. 2017). It is a long-integrated process with wider economic, social, and environmental policy considerations within an overall sustainable development framework maximizing the economic, environmental, social, and cultural environment benefits (WTO, 1998; Hall, 2008; Kahle-Piasecki 2013).

Within the tourism sector, the pursuit of sustainability has led to attempts to create alternative forms of tourism that have fewer impacts on the environment and communities (Smith et al., 1992). The effort of reducing the negative effects of tourism activities has become almost universally accepted as a desirable and politically appropriate approach to tourism development (Sharpley, 2003). Based on the definition of culture and its interconnection with tourism, culture can be perceived as an enhancer for the development of different types of tourism, such as cultural tourism, creative tourism or rural tourism.

1.1 Cultural tourism and sustainable cultural tourism

In the last four decades, the term cultural tourism has started to appear more frequently due to an increasing significant stream of international tourists visiting major sites and attractions (Richards, 2018), as the culture is one of the key elements

of tourism attractiveness, with tourism being one way of facilitating access to heritage, art, creativity and to cultural activities and practices (Matteucci, Von Zumbusch, 2020). With globalization processes, many destinations have realised that culture is an important element of tourism offerings, which helps to achieve authenticity and distinctiveness, thus strengthening a destination's attractiveness within the global, competitive tourism environment. Because an increasing number of urban and rural regions have started using their distinctive cultural assets and creative industries to position their destinations, a number of niches such as creative tourism, arts tourism, film tourism and literary tourism have come to the fore. While these emerging niches present some development and marketing opportunities, they also bring some challenges. "Cultural tourism is a form of tourism that focuses on the cultural aspects of a place, such as culture, cultural heritage, cultural landscapes and cultural offerings, with these being the main motivation when selecting a destination" (European Commission DG EAC, OMC Report, 2019). Tourism is herein defined as a positive force, since it can capture the economic characteristics of heritage and harness them for conservation by generating funding, educating the community, and influencing policy. Thus, cultural tourism, if and when successfully managed, is considered an important factor for sustainable local development, by bringing benefits to host communities and providing important means and motivation for them to care for and maintain their heritage and cultural practices.

"Sustainable cultural tourism is the integrated management of cultural heritage and tourism activities in conjunction with the local community, creating social, environmental and economic benefits for all stakeholders in order to achieve the conservation of tangible and intangible cultural heritage and sustainable tourism development" (EC, 2019, p. 8). The concept of sustainable cultural tourism refers to the "cultural heritage and its communities at the centre of the decision-making process with respect to the management of the intangible and tangible cultural heritage and tourism activity. It necessitates the involvement of stakeholders and local communities and ensures that benefits accrue to the cultural heritage of the place and its people together. This concept supports the conservation of cultural heritage and its authentic interpretation, along with the support of local sustainable economies" (EC, 2019, p. 25). "Sustainable cultural tourism means that the benefits of cultural tourism to surrounding communities in attracting visitors can be retained, while the disadvantages related to potential degradation of cultural sites and practices through overuse and commodification can be mitigated" (EC, 2019, p. 19).

Tourism provides access to cultural heritage, but many European tourist destinations face issues relating to overuse and overcapacity, which is the opposite of sustainable tourism development. This in turn has a detrimental impact on local citizens and communities, and "contributes to anti-tourism sentiments" and environmental problems (EC, 2019, p.25). According to the Council of Europe (2005), to achieve sustainable cultural tourism, the economic activity of tourism

should “ensure that these policies respect the integrity of cultural heritage without compromising its inherent values”. “The move towards more sustainable cultural tourism is important for the future of cultural tourism: developing and making use of partnerships, new technologies, strategies, and business opportunities can help make it sustainable” (EC, 2019, p.19).

New sustainable cultural tourism related to both the tangible and intangible cultural heritage should place an emphasis on national strategic planning and networking, as well as concepts such as ‘slow’ tourism, ‘authenticity’, ‘storytelling’, ‘well being’ and ‘contact with locals’ (Callot, 2013). Therefore, “the role of society, heritage communities, groups, and individuals in cultural heritage is intertwined with its expression, conservation, interpretation, and use. They are not simply ‘audiences’ to receive conservation messages, meanings, and expert opinions, but are essential to participatory governance and cultural heritage management ” (EC, 2019, p. 25).

1.2 Creative tourism

Cultural tourism has been stimulated by the development of cultural heritage, which in turn is often supported by the income from tourism (OECD, 2009). Creative development also articulates with cultural tourism as a means of animating and adding value to heritage locations (Richards, 2020). The growing articulation between tourism and creativity has been encouraged by the search for alternative models of tourism development and the expanding creative economy (Long & Morpeth, 2016; OECD, 2014). Adding creativity to tourism has become a common diversification strategy, particularly in the field of cultural tourism. Developing new events and festivals, regenerating old buildings, and adding animation to static attractions have become commonplace (Richards, 2020).

Creative tourism was first analysed by Richards and Raymond, who defined it as “tourism that offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the vacation destination where they are undertaken” (2000, p. 18). Creative tourism connotes the idea of tourists' creative engagement with cultural assets (Ashworth et al., 2007). OECD (2014, p. 14) defines creative tourism as a convergence of tourism and the creative economy that generates ‘knowledge-based creative activities that link producers, consumers, and places by using technology, talent or skill to generate meaningful intangible cultural products, creative content, and experiences.”

Important to the concept of creative tourism is the active participation of tourists in creative activities; thus emphasising the doing rather than the being there. By participating fully in cultural activities, participants are likely to improve some skills and develop some knowledge about the activity, the local culture and the local community. Equally important to creative tourism are the possibilities for self-actualization and self-expression (Richards, 2011), which are facilitated by the experience of authentic social encounters (Matteucci, Von Zumbusch, 2020;

Matteucci, 2018; Raymond, 2007). Examples of creative tourism activities might make your own perfume in the Provence setting of Grasse, or take flamenco music courses in Andalusian locations such as Seville or Jerez. The benefits of creative tourism are not limited to tourists. There are many advantages for local communities, triggering actual co-creation processes. For instance, by building upon their endogenous resources, communities may revitalise their cultural traditions and practices, diversify their cultural offerings, support local innovative processes, empower local talents, and by so doing strengthen local pride and identity, preserve a distinctive cultural identity (thus reducing the threat of cultural homogenization), and overall improve the sustainability of destinations (Matteucci, Von Zumbusch, 2020). Recent creative tourism analysis (see, e.g., Duxbury & Richards, 2019) recognises the urgency to (re)connect humans to each other and to their environment, and participation of different types of stakeholders is, similar as in case of cultural tourism, key element of its development.

1.3 Rural tourism

Rural tourism is often characterized as a tool to regenerate socio-economic development (Oppermann, 1996; UNWTO, 2017; Quaranta et al., 2016) or to revitalize declining rural productivity (Ghaderi & Henderson, 2012; Kortoci & Kortoci, 2017; Su, 2011). The vast majority of authors define rural tourism by describing key tourism activities in rural destinations such as farm-based tourism, nature-based tourism, adventure tourism, wellness tourism, spiritual tourism, nostalgia tourism, heritage tourism, cultural tourism, agrotourism, ecotourism and other related activities in rural areas (e.g., Kaptan Ayhan et al., 2020; Roberts & Hall, 2004) and consensual definition is challenging and thus still missing (Lane & Kastenholtz, 2015). Therefore, Rosalina et al. (2021) reflect this situation and come with the definition of rural tourism as a type of tourism located in areas within a destination that are characterised by rural functions (such as traditional, locally-based, authentic, remote, sparsely populated and mainly agricultural areas) where the tourists can physically, socially or psychologically immerse themselves in this specific destination. They also summarize four fundamental characteristics that need to be considered when defining rural tourism: (1) Location is of utmost importance, most commonly understood as a geographical and social perspective; (2) Sustainable development is a core value of rural tourism; (3) The role of indigenous communities is preponderant in managing rural tourism; (4) Rural tourism should provide rural experiences as it retains its relevance, with tourists increasingly seeking authentic experiences (Guan et al., 2019; Kastenholtz et al., 2012).

Rural tourism is expected to positively promote the quality of life and sustainable development in rural areas (Gannon, 1994). This expectation was reflected in the requirement for community-based aspects and sustainable development embedded within definitions in both early (e.g., Lane, 1994) and more recent studies (e.g., Garau, 2015; Fotiadis et al., 2019; Rosalina et al., 2021). It is

also noteworthy that rural tourism offers a vast opportunity to satisfy the demand of post-pandemic tourists who seek stress relief and rejuvenation within a nature-based environment (Ozdemir & Yildiz, 2020) or participate in physical and psychological well-being activities (Vaishar & Štátná, 2020; Wen et al., 2020; Zhu & Deng, 2020). Based on the literature review provided in this section, we can clearly identify two main principles common to cultural, creative and rural tourism, which are a path towards their sustainability and participation, see their interaction in Figure 1.



Figure 1 Connecting common principles of cultural, creative and rural tourism

Sustainable development and participation are the principles that tie together the ten pilots of INCULTUM. In fact, the INCULTUM project and its ten pilot actions are designed to meet the challenges and opportunities of cultural tourism with the aim of furthering sustainable social, cultural, and economic development of the territories. It explores the full potential of marginal and peripheral areas when managed by local communities and stakeholders. Innovative participatory approaches are adopted, transforming locals into protagonists, able to reduce negative impacts, learning from and improving good practices to be replicated and translated into strategies and policies.

The sustainable development of a tourism destination relies on the adoption of an effective destination governance. This consists of the management and development of limited resources by implementing principles, guidelines and a targeted stimulation of cooperation among the variety of destination’s stakeholders (each of them with different interests), with the goal of pursuing common goals (Calvi, Moretti, 2020;Thees et al. 2020). Several authors have recently pointed out the importance and benefit of involving the local community in destination governance, through specific actions/plans of participatory governance (Bramwell 2010; Reid, Mair, & George 2004; Shakeela & Weaver 2018). Participatory governance models are based on participation, active involvement of civil society,

and local communities in decision making as a crucial element to ensure a fair and effective management of cultural resources of a tourism destination (Calvi, Moretti, 2020; Cortés-Vázquez et al., 2017). The next section is devoted to a literature overview on participation in culture and tourism.

2. Governance, participation, participatory governance and participatory planning in culture and tourism

Governance is any decision-making body or structure that exists within a local authority area and has a remit to affect public service planning and delivery (Skidmore et al., 2006). Governance expresses the movement from governing towards involving stakeholders in processes commonly reserved for and run by experts, officials, and politicians. Its key aspects of participation and access have been popular in cultural policies for a long time (OMC, 2018). 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 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. However, the bottom-up approach reflects the change in the role and behaviour of individuals from passive cultural consumers to cultural producers (Sani, 2015).

While governance is perceived as a decision-making body or structure, then participation is formal participation by citizens in these decision-making bodies or structures (Skidmore et al., 2006). The goal of community participation is to improve communication between stakeholders in the interest of facilitating better decision making and sustainable development (Nampila, 2005). Community participation also is the mechanism for active community involvement in partnership working, decision making, and representation in community structures (Chapman & Kirk, 2001).

Community participation increases people’s sense of control over issues that affect their lives as it allows community members to become actively involved and to take responsibility for their own development, to share equally in the fruits of community development and to improve their decision-making power (Levi & Litwin, 1986; Nampila, 2005). Community participation provides a sense of community to take responsibility for oneself and others, and a readiness to share and interact (Aref, 2011; Aref et al., 2010).

Community participation in culture and tourism development processes can support and uphold local culture, tradition, knowledge, and skill, and create pride in community heritage (Lacy et al., 2002).

Wright et al. (2010) define 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 assume full responsibility and possess total decision power (Duarte et al., 2018).

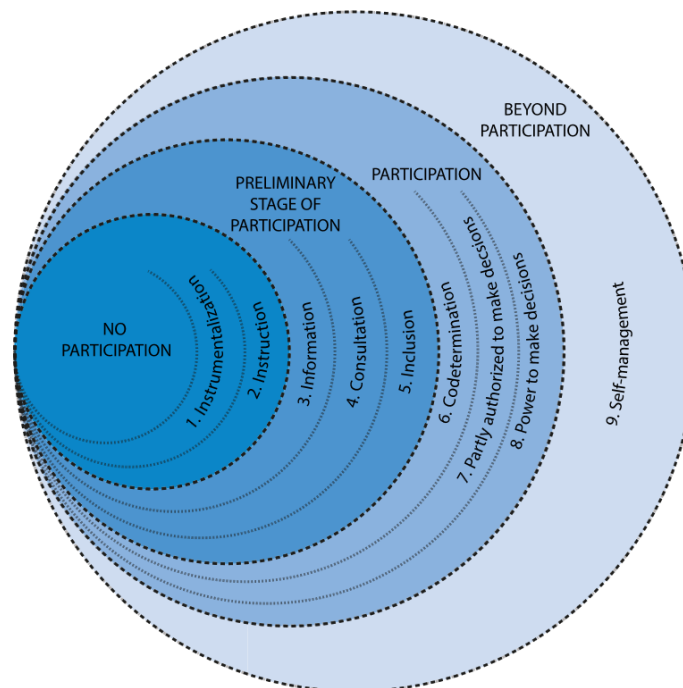


Figure 2 Stages of participation based on Wright et al. (2010)

In addition, this model 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 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 be kept. It does not define specifically tools or methods, just define the rate of impact on the decision-making process.

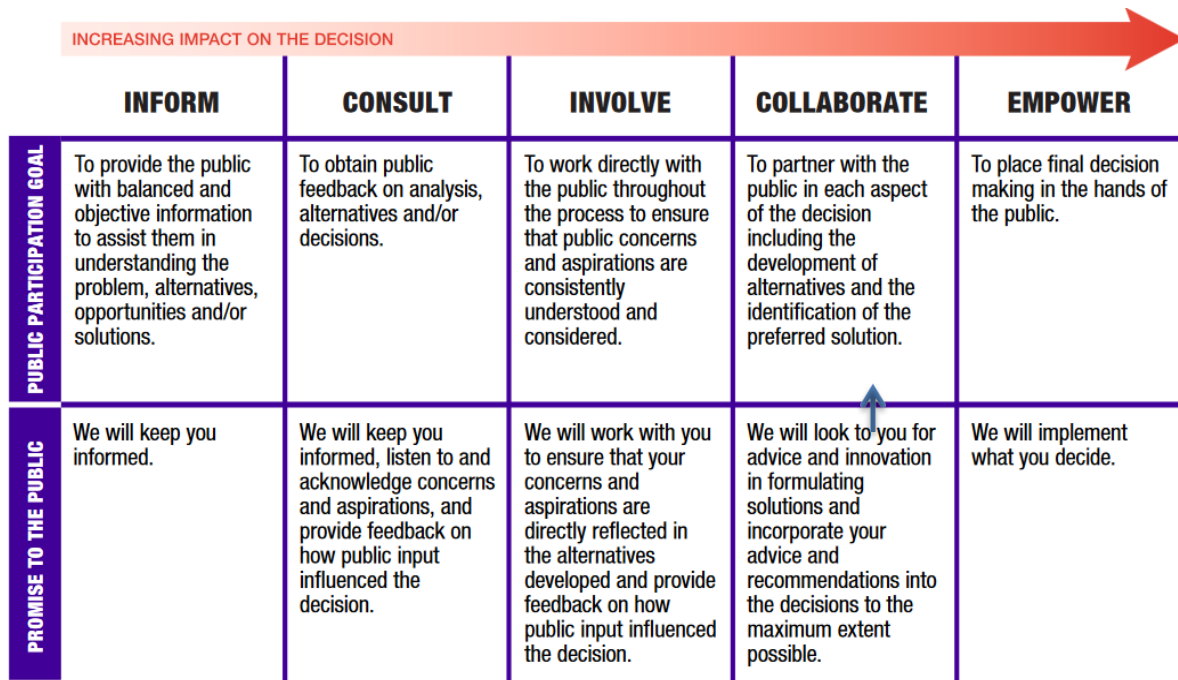


Figure 3 IAP2 Spectrum of Public Participation (2018)

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.

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 transfer 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 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 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). The role of culture in sustainable development has also been recognized by the international community (UNESCO, 2018a). As a result of this recognition, the 2030 Agenda implicitly refers to culture in many of its sustainable development goals.

In sustainable tourism development, four distinct stakeholder groups were initially recognised: 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 modernizing, but if a remote cultural tourist destination modernises, it is no longer 'primitive' and 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 tourist consumables, 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 is an essential part of the development of tourism in the 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 a 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 the result of a 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 for 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 locals 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 a 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 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 the 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 domain planning problems and /or to manage issues related to domain planning and development of the domain'. The main 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).

Participatory governance is about strengthening the relationship between cultural heritage institutions and professionals, and everyone interested or engaged in cultural heritage, civil society, the public, owners, caretakers, businesses, etc. Participatory governance affects the professional role because it demands both knowledge of cultural heritage and knowledge of the relevance of cultural heritage in society and of the relations between people and cultural heritage. Participatory governance of tangible, intangible, and digital cultural heritage is an innovative approach, introducing a real change in how cultural heritage is managed and valued. It is also more sustainable in the long term than the approach used to date (OMC, 2018; Sonkoly, Vahtikari, 2018).

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 empirical studies in Vienna, Matera, and Rome and on their common characteristics. One of the biggest challenges is to find the right mix between governance and participation.

Based on McGettigan 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. Networking between the host (friends, family 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:

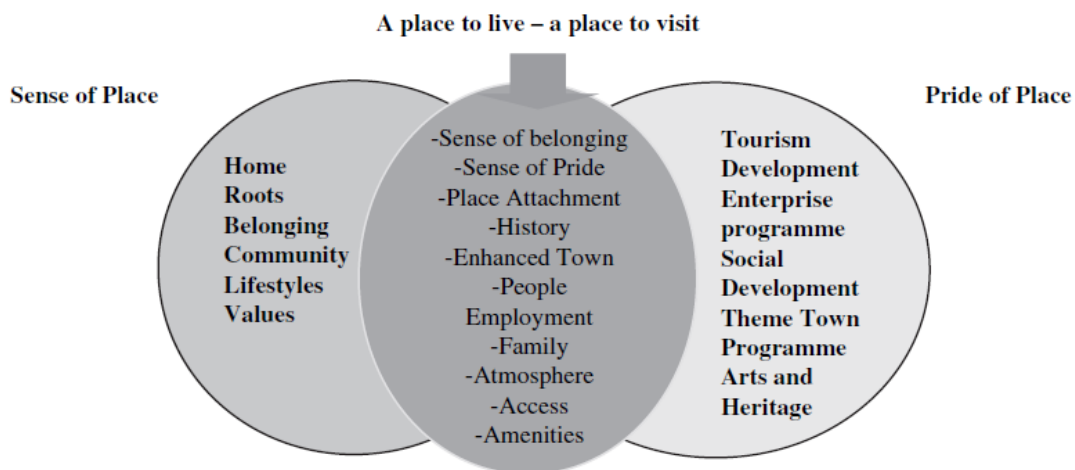


Figure 4 Place empowerment
Source: McGettigan, Burns (2004)

Eladway et al. (2020) defined the key principles that should be kept for the successful participatory implemented cultural development. They are summarized in figure 5.

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 5 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 a lack of ownership, capital, skills, knowledge, and resources. Goodson (2003) added a lack of interest on the part of residents. Another problem was identified by Sofield (2003), which is associated with a 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 limited to residents, but 'also affects the planning machinery and bureaucracy vested with implementation.' Another finding (Chiabai et al., 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. 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 Social Platform for participatory approaches and social innovation in culture).

The ten pilots of the INCULTUM project focus on the identification of drivers and barriers to the successful implementation of participatory models. The specificity of each territory and various forms of innovation that are experimented in the pilots offer a wide ambit of benchmarking between the theoretical approaches presented in the literature review of this chapter and the actual problems, frictions, opportunities and challenges encountered by the partners. The INCULTUM pilots are still ongoing at the time of delivery of this document and their outcomes will be described in the deliverables of WP5 (D5.1 Intermediate pilots report and D5.2 Final pilots report, due respectively at month 18 and month 36 of the project).

The search for a balance between governance and participation is leading to the emergence of new models of participation and participatory governance in culture and tourism. The next two subsections present some of them.

2.1 Cultural participation and participatory governance and models in culture

Culture and cultural heritage can be seen as a development factor, as they can be used in various ways to contribute to the quality of life in individual communities and in a wider context, local culture is an important component of regional development (Bole et al. 2013; Nared et al. 2013; Nared, Bole, 2020). The European Commission (2014) followed suit, establishing that cultural heritage and cultural activities are seen as having significant economic and social impacts, not just through cultural tourism, but also through the promotion of cultural and creative industries. Culture-based development has become a buzzword in many cities, towns, and regions where new development strategies and new growth are sought (Tubadji 2012). Culture-based development relies on local actors and their relations (Bole et al. 2013), as culture can only be an initial development resource if it is suitably evaluated, negotiated, and implemented by a myriad of different stakeholders. According to the recommendations set out in the Convention (1972), culture should be included in the community life. This requires constant interactions among the involved stakeholders, which demonstrates that the participation process is of utmost importance (Nared et al. 2013, p. 359). Foremost, the participatory process should be a bottom-up process taking place in real planning areas and solving real issues (e.g., Alfarè, Nared 2014; Nared 2014; Nared, Bole, 2020).

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, 2013, 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 also describes 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 behaviour (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 that lead 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 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 studies (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 address societal challenges in cities or regions (e.g., climate change) from new angles, which favour resilience, skill creation, and prosocial behavioural changes. Their range is wide and has been 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 objective envisioned. This consideration applies especially to the cases of the ten INCULTUM pilots. Even if they share a set of general objectives as stated in the project's definition, the specificity of their intervention impacts on the tools and methods adopted, e.g. focusing more on digital vs. physical participation.

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 the 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).

Reach – Culture project defines five existing participatory toolkits (see more here: <https://www.reach-culture.eu>) which are described below.

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 6 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.

Europeana Space hackathons

The Europeana 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).

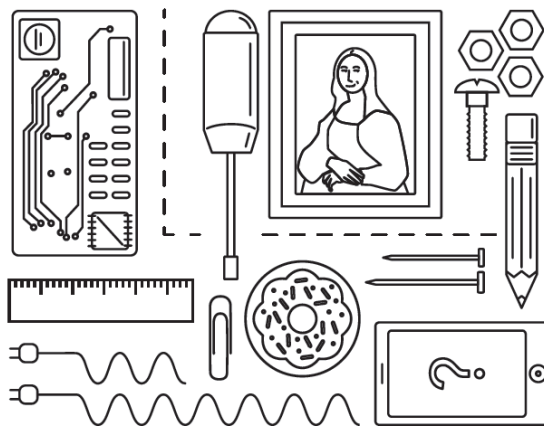
The Future Museum Challenge was focused on building new products and developing creative ideas that will bring museums into the 21st century. The aspects included the museum experience, the enhancement of content, the audience, and

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 7 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-facilitatorsguide>, 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).

2.2 Participatory models and approaches 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 previous section

on 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 tourist destination, and are explained in the examples of case studies. More general approaches are identified 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 8.

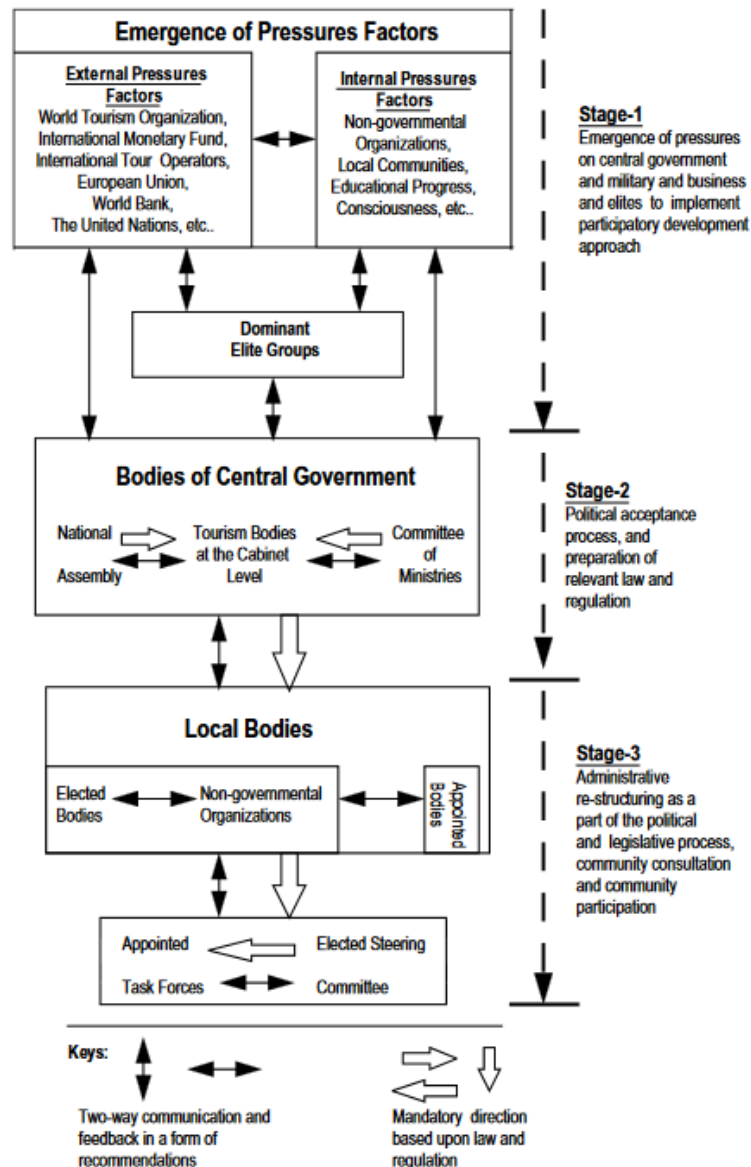


Figure 8 Stages in emergence of community participation in tourism
Source: Tosun (2006)

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

Another model of participation in cultural tourism present McGettigan, Burns, Candon (2005). They defined it based on the voluntary input of the community. The model is presented in Figure 9.

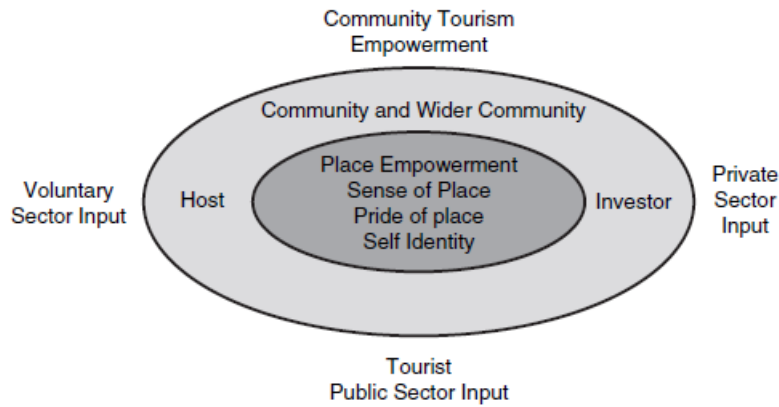


Figure 9 Community tourism empowerment
Source: McGettigan, Burns (2004)

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.

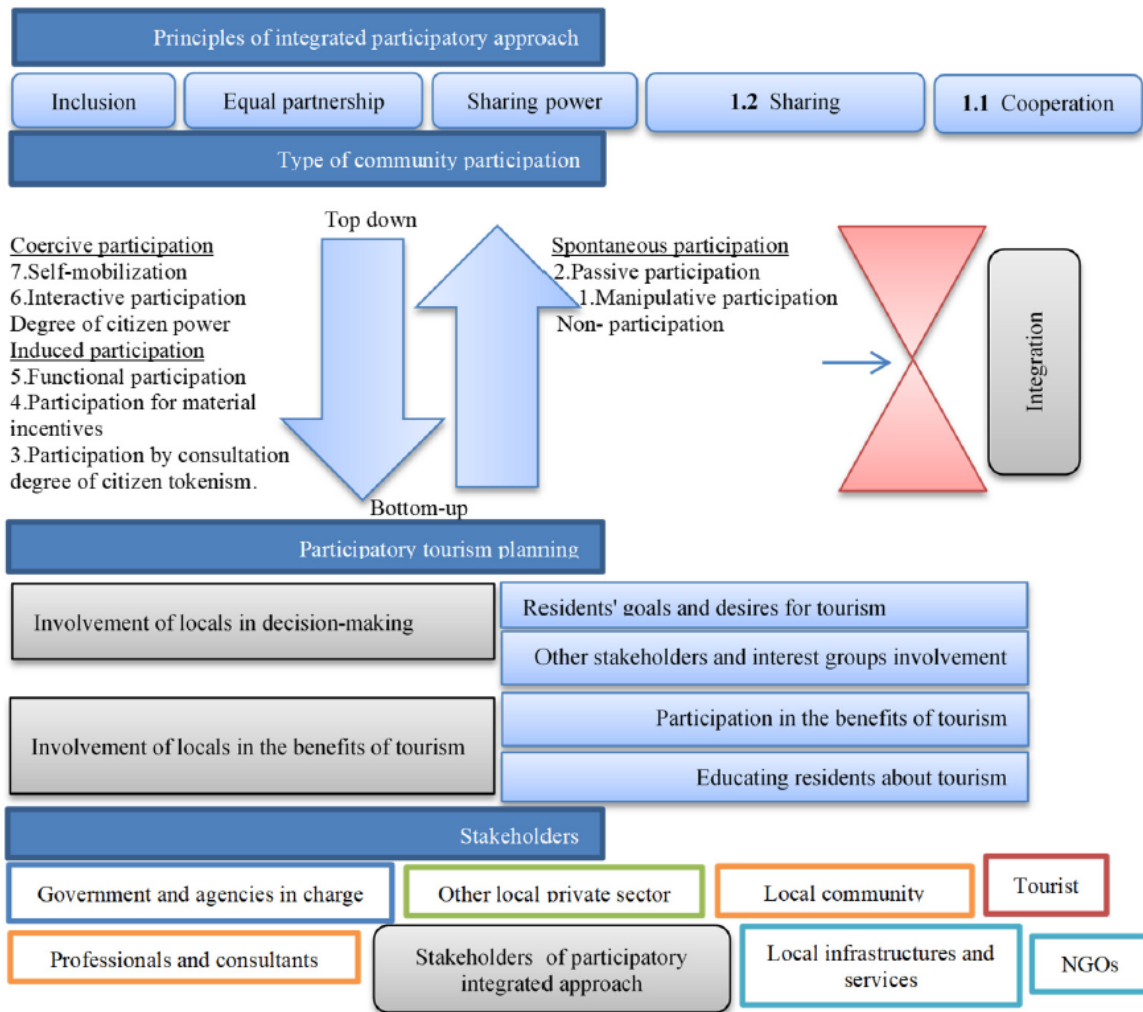


Figure 10 The framework for participatory approach
Source: Eladway et al. (2020)

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.

An interesting and valuable participatory methodological framework offers Panagiotopoulou et al. (2017, 2019). Its first version was developed during participatory cultural planning exercise, aiming at managing the cultural heritage of a very special area of the Crete region, the Province of Kissamos. The participatory methodological framework consists of four stages as depicts the following figure.

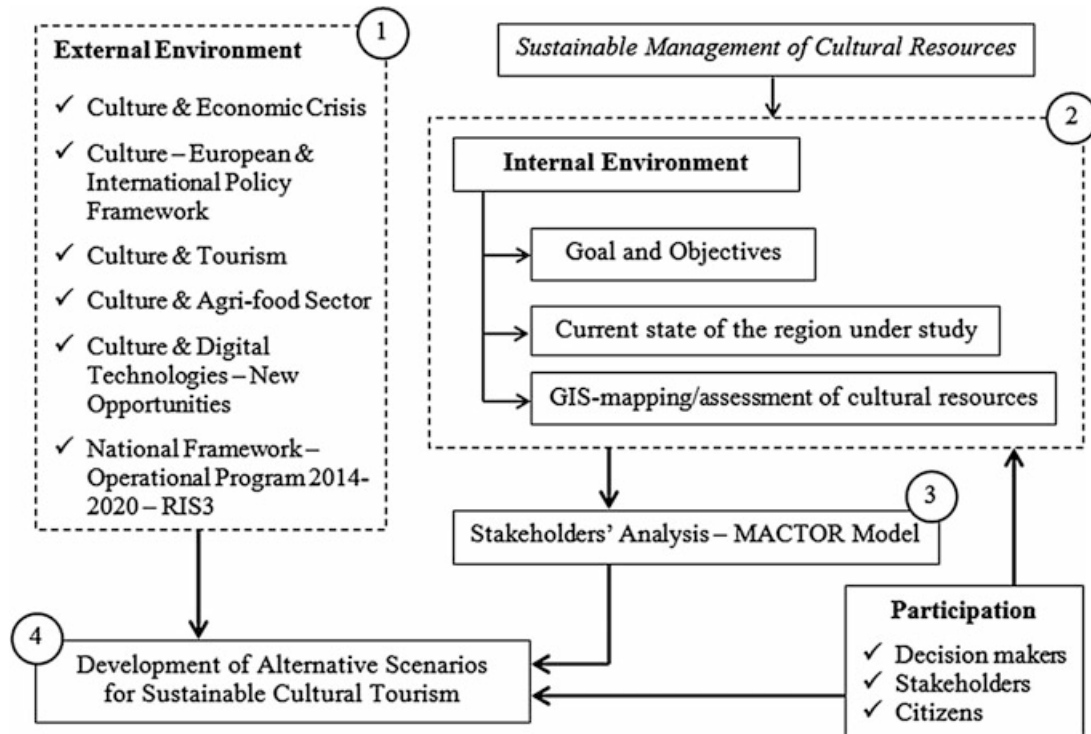


Figure 11 Participatory methodological framework for sustainable cultural tourism
 Source: Panagiotopoulou et al. (2017, p. 342)

The first stage aims to explore the dominant trends, as to the cultural sector, observed in the external environment, which set the ground on which decision making regarding the management of cultural resources of the study region is based. The second stage refers to the setting of the planning goal, namely sustainable management of cultural resources, which is further analysed into a number of objectives; the exploration and evaluation of the current state of the area under study (social attributes, local economic structure, infrastructures, natural characteristics etc.); and the GIS-mapping and assessment of local cultural and natural resources. The third stage focuses on the implementation of the analysis of the MACTOR model, in order to explore the influence—dependence relationships among the stakeholders as well as their position regarding the goal and objectives set by the particular spatial planning exercise (convergence or divergence). The last, fourth, stage elaborates on the development of two alternative scenarios that are focusing on the sustainable management of cultural resources of Kissamos Province. During this process, particular emphasis is placed on the spatial pattern of natural and cultural resources, as well as on the level of integration they exhibit. Moreover, the scenario building process places effort on the mild exploitation of these valuable local assets, seeking to compromise their role as a vehicle for local economic and social development on the one hand and their protection on the other. Finally, special care is also taken to arrive at a more spatially balanced pattern of

exploitation, serving the regional development objectives in the study region (Panagiotopoulou et al., 2017, p. 342-3).

In an effort to accommodate sustainable, inclusive and resilient management objectives of local natural and cultural resources in their future development paths, Panagiotopoulou et al. (2019) designed a multilevel participatory methodological approach, with participation of local community (citizens, stakeholders, decision makers, cultural and tourism associations, etc.) cross-cutting all steps of the participatory planning process in cultural tourism, as described in the following figure.

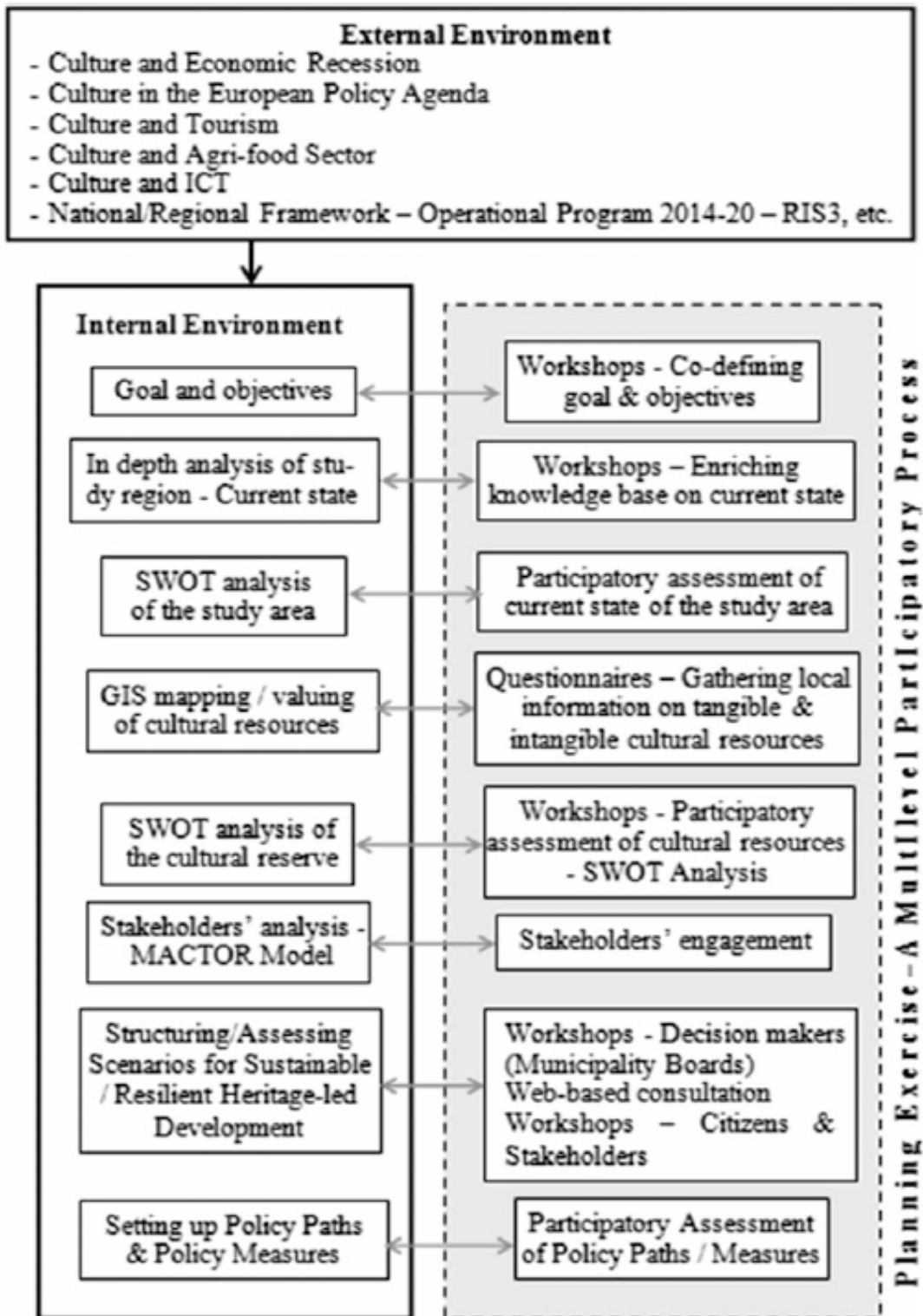


Figure 12 Multilevel participatory planning framework for sustainable cultural tourism

Source: Panagiotopoulou et al. (2019, p. 186)

This multilevel participatory planning framework is aimed at engaging community and serves following objectives: firstly to enrich the knowledge base of the planning exercise with regard to the cultural capital, by gathering information on local assets;

secondly to grasp the narratives and values attached by the local community to the various types of cultural resources; thirdly to co-design alternative scenarios for their sustainable exploitation and co-decide the one that best fits to local expectations/visions, seeking resilient heritage-led development pathways that preserve local identity and deliver it to the next generation; and fourthly to reach consensus on those policy choices that can implement the desired future pathways (for more information, see Panagiotopoulou et al., 2019). The multilevel participatory framework designed by Panagiotopoulou et al. (2017, 2019) could serve as an inspiration for implementation of INCULTUM pilot action; see section 4.

The specific e-model of participation for sustainable tourism development was developed by Chiabai, Paskaleva, and Lombardi (2011) with the support of modern information and communication technologies (ICTs). 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 13) and was tested on an example of Genoa. The related 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) 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.

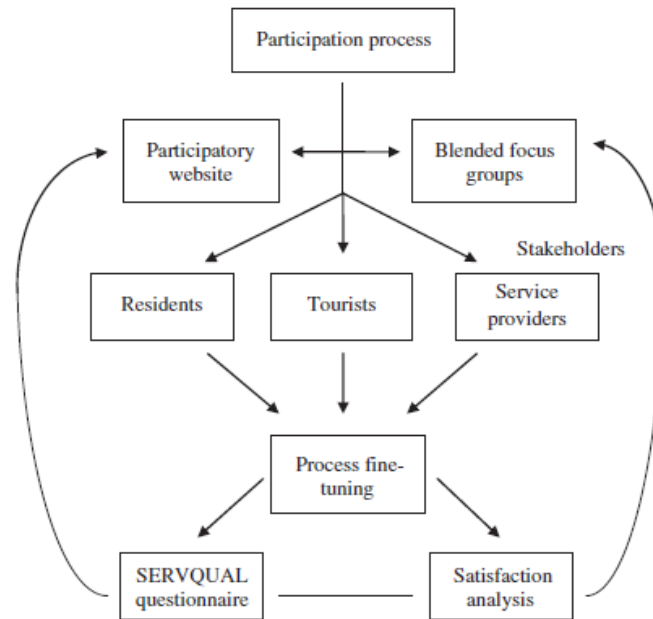


Figure 13 Action–research recursive cycle
 Source: Chiabai, Paskaleva and Lombardi (2013)

Information and communication technologies (ICTs) continue to penetrate countries and industries in all regions of the world, as more and more people are getting connected to the Internet (Maurer, 2015). Both tourism and culture proved to be remarkably durable sectors under the current pretty ominous circumstances, such as global economic recession, Covid-19 pandemic, and climate change. Furthermore, the ‘culture-tourism complex’ is nowadays viewed as a source of significant new opportunities for the further development of qualitative and experience-based tourism products that are closely related to local identity and cultural capital (Lazaretou 2014; Stratigea, Katsoni, 2015; Panagiotopoulou et al., 2017; Panagiotopoulou et al., 2019). Along these lines, the management of cultural resources for the development of cultural tourism is considered as a top policy priority by numerous countries around the world and the EU member states as well (COM 2010352 final). Such a management is further broadened by the use of ICT and their applications as effective tools for digital cultural content creation; mapping of cultural resources (Duxbury et al. 2015; Stratigea et al. 2008; Stratigea and Hatzichristos 2011) and crowdsourcing (Brabham 2008; Oomen and Aroyo 2011; Aitamurto 2012; Ebadi et al. 2014); effective ICT-enabled marketing of cultural tourism products, etc. ICTs and especially the Internet have profoundly changed the tourism sector on all levels, making it more efficient and effective (Buhalis & Hyun Jun, 2011; Minghetti & Buhalis, 2010). Therefore, the next section is dedicated to the digitalisation and exploitation of ICT as a new opportunity for culture and tourism.

3. Digitalisation and sustainable cultural tourism

Digital transformation is a new phenomenon evident in all sectors. According to Sonkoly and Vahtikari, digitalisation of cultural heritage “seems to be the most obvious instrument of democratisation of cultural heritage” (Sonkoly, Vahtikari 2018, p. 38). It can be defined as a change in the scope and direction of governance supported by technologies and electronic processes to ensure better value creation for the benefit of customers and companies (Mergel et al., 2019; Margiono, 2020). Vial (2019) adds that important elements to achieve this change are information, computing, communication, and connectivity technologies. Relationships between digital technology, culture, and tourism have been studied by several authors (see, e.g. Cameron, Kenderdine 2007; Cipolla et al., 2011; Kalay et al., 2008; Labadi, Long, 2010; Logan et al., 2015; Labadi, Long, 2016; Rusalic, 2009; Stanco et al., 2011). According to EU (2019), digitalisation relates to economic, social, cultural, and organisational transformations, which are the result of digital technologies. The term digital participation refers to active involvement in digital society through the use of modern information and communication technology (ICT), such as the Internet. This participation includes access not only the Internet but also to various online services and content (Seifert, Rossel, 2019).

Culture, tourism, and ICT and their mutual interactions and applications offer a tremendous potential for the digitization of cultural heritage, thus largely affecting the way cultural products are produced, assessed, consumed, managed, and promoted for tourists (Stratigea et al. 2017). Creation and proper management of cultural content, but also further developments in the field of digital technologies targeting the modelling, analysis, understanding, and preservation of cultural heritage are nowadays at the forefront of technological research and innovation endeavours. Developments in the field are expected to widely affect the marketing potential of cultural destinations and their ability to strengthen their attractiveness, based on a well-planned strategy and the use of ICT for its implementation (Panagiotopoulou et al., 2019). As pointed out by EC, cultural tourism, should maximize the impact of the heritage digitization investment (cf. European Commission, Directorate-General Information Society 2002, p. 72) as it can help to increase cultural tourism experience (e.g., Buhalis and Amaranggana 2014; Neuhofer et al. 2015). Different ICT tools, such as travel applications, can be used in various functional categories, such as information and context awareness (see, e.g. Dickinson et al., 2014) or tourists may use internet in a creative way for trip planning and to find more authentic experiences (Xiang et al., 2015). Digital supplementary tools, combining various forms, such as text, sound, video, graphics, or georeferenced, contribute to improve users’ perception of their surroundings (Economou, 2015, p. 218) and awareness of local identity (Roque, Forte, 2017). Additionally, the use of modern ICT in post pandemic era has been recognized to promote cultural opportunities (Garau, 2015; Marzo-Navarro et al., 2017) as technology can be an alternative to physical tourism experiences (Sharma et al.,

2021; Stankov et al., 2020). The adoption of digital technologies derives from the desire to attract more visitors, reduce costs, improve the visitor experience, and adapt to competitors. The COVID-19 pandemic has accelerated the adoption of digital technologies (Raimo et al., 2021).

The European Commission highlights that the momentum is now to preserve our culture and cultural heritage and bring it to this digital decade. European Commission published Recommendation 2021/1970 on a common European data space for cultural heritage. This Recommendation encourages Member States to put in place appropriate frameworks to enhance the recovery and transformation of the cultural heritage sector and to support cultural heritage institutions in becoming more empowered and more resilient in the future. This will lead to higher quality digitisation, reuse and digital preservation across the EU, and have spillover effects in other key sectors of the European economy, such as tourism, research, and other cultural and creative sectors (for more information see (Commission Recommendation 2021/1970).

Unprecedented opportunities brought by technologies, such as Data, AI, 3D, and XR bring cultural heritage sites back to life. Virtual museums offer visitors the possibility of seeing art works in context and experiencing objects or sites inaccessible to the public. The transformation of the sector results in easier online access to cultural material for everyone. The Directorate General for Communications Networks, Content & Technology of the European Commission has conducted extensive policy coordination and funding actions to supplement the cultural policy of the Member States. These actions cover the areas of digitalisation, online access to cultural material, and digital preservation (EC, Shaping Europe's digital future, 2022).

Apart from traditional official destination websites and booking platforms, social media platforms such as forums, blogs, and Instagram are becoming the mainstream go-to marketing avenues to promote tourism destinations. In addition, social media usage is predicted to grow in the next years (Leung et al., 2013; Sotiriadis, 2017). Not only are social media considered to be a potentially powerful way to contribute to tourism destination branding, social networks also allow direct engagement with potential tourists (Moro & Rita, 2018), but also local communities. As the Internet becomes more accessible, influencers on social media platforms have become a new source of information, where people share their experiences and passions with each other (NBTC, 2019). Cultural tourists who look for authentic and unique experiences are likely to gather insights from online communities, rather than experiencing mass cultural tourism sites. Beyond marketing communication to potential and past visitors, new media technologies can also offer new modes of communication to local stakeholders who need to stay connected within their communities. Cultural tourism is being transformed through the adoption of new

technologies¹. For example, cultural attractions such as museums, are now using augmented and virtual reality to enhance the visitor experience (Richards, 2019). An example of this trend is the festival White Night, which includes immersive large-scale installations and holograms (see Section 5.11 on examples from Slovakia) or interactive museum called Love Bank, dedicated to the love story Marina written as a longest love poem on the world (see Section 5.9).

European Commission in its publication Sustainable Cultural Tourism (2019) also provides five ways in which digital technology can support digital participation in sustainable cultural tourism, namely sustainable access (including preservation); documentation and storytelling; communication and marketing; business intelligence (indicators); innovation. For the purpose of our project, we will briefly describe them in the next paragraphs and provide some good practice examples and case studies in Section 5.

Sustainable access

Digital technology is an important tool for accessing cultural heritage. Digital accessibility of cultural heritage can address sustainability issues at cultural sites, such as overcoming physical access barriers, addressing over-crowding, visitor management and other carrying capacity issues. Some heritage sites already prohibit full physical access to visitors. Instead, they have chosen to share information relating to the site through online means (see, e.g., Lascaux Caves in France). The digital curation of content means that the best and most interesting artefacts of cultures are collected, organised, and preserved. Digital platforms such as Europeana (see Section 5) provide access to a variety of digital heritage material, such as news, objects, visual arts, 3D panoramic displays or historical interviews. In this way, it brings together the two components, tangible and intangible – on a digital platform. To be able to provide access to digital objects, a sustainable approach to digital preservation needs to be in place. This approach should include the entirety of activities so as to ensure the technical and intellectual preservation of digital information objects (EC, 2019, p. 49).

Documentation and storytelling

Cultural objects and sites convey significant messages. When an object is moved from its place of origin and its context, documentation is essential to ensure that there is an accurate record associated with it. Documentation and research are also essential for the authentic interpretation of cultural heritage sites and practices.

¹ Nice example of the adoption of new technologies is The Thurzo-Fuger experiential exhibition in Banská Bystrica, Slovakia (INCULTUM Pilot no. 3) which maps the more than 500-year history of mining in Banská Bystrica and its surroundings. Thanks to the most modern technologies, visiting this exhibition is a unique experience. Visitors are guided through the exhibition by a timeline with information from the beginning of mining - through augmented reality on a mobile phone. In addition, there are also "talking images", touch screens and we have also used 3D display and 360° visualization technologies

Interpreters of cultural heritage make use of documentation in order to create stories relating to the object, site, or practice. Stories are an effective way to engage the public. Storytelling promotes cultural diffusion. Through narrative, storytelling is one way of making cultural heritage more accessible with the aim of creating qualified and differentiated experiences for the visitors to a place (see Section 5.10 European Tale Centre in Pacanow, Poland) (EC, 2019, p. 50).

Communication and marketing

Digitalisation is becoming increasingly important for the entire production chain of tourism and culture. The digital services chain starts with the planning of the visit, e-ticketing, to 'onsite' experiences and sharing memories and feelings with friends and other tourists or the public. With the full evolution of digitalisation and its use in the cultural context, authentic and quality interpretation and communication are even more important. In addition, the visitor (cultural tourist) wants increased autonomy over where, how, and when to connect with the different levels of stories and experiences that are offered. In addition, tourists participate in creating new heritage and transmitting cultural heritage when they share their photos, maps, and stories digitally by the way they want to remember the places: as a novelty, a curiosity, or associated with their daily lives. There is a need for further research on enhancing audience participation at cultural heritage sites through the development of new platforms that can reach wider audiences and provide deeper and more personal access to the cultural heritage experience (EC, 2019, p. 50).

Business intelligence

Business intelligence comprises the strategies and technologies used by cultural and tourist organisations for the data analysis of business information. Business intelligence technologies provide historical, current, and predictive views of business operations. The identification of relevant data sources and the development of appropriate indicators are necessary for a monitoring system for sustainable cultural tourism (EC, 2019, p. 52). The European Tourism Indicators System (ETIS) is a system of indicators suitable for all tourist destinations, encouraging them to adopt a more intelligent approach to tourism planning. It is a management tool that supports destinations that want to take a sustainable approach to destination management. ETIS offers an easy-to-use method of collecting data and detailed information that allows destinations to monitor their annual performance. In addition, it is a helpful information tool for policy makers, tourism enterprises and other stakeholders. The ETIS includes 43 core indicators that gather essential information that a destination needs to understand, monitor, and manage its performance. They cover the fundamental aspects of sustainability monitoring and provide the basis for effective destination management. Additional information can also be added through the use

of supplementary indicators, tailored to the individual destination (EC, 2016), e.g. through Eurostat databases. Eurostat responds to the policy demand for more evidence on cultural heritage in Europe by collecting statistics on economic activities and occupations related to cultural heritage. Among several relevant activities, Eurostat collects data on general government expenditure by economic function according to the international classification of the Functions of Government (COFOG). This provides information on cultural services, though it is not possible to distinguish expenditures on cultural heritage in particular. Eurostat collaborates with the European Group on Museum Statistics (EGMUS) and with the UNESCO Institute for Statistics, in the framework of the project on Sustainable Development Goal indicator 11.4.1: expenditure on preservation of cultural heritage (EC, 2019, p. 50). The Cultural and Creative Cities Monitor is a relatively new tool that monitors and assesses the performance of Cultural and Creative Cities in Europe by providing quantitative information from a common evidence base on culture and creativity at the city level. It supports the efforts of the European Commission to put culture at the heart of its policy agenda. It provides a common evidence base at the city level that illuminates the importance of culture and creativity and their contribution to improving socio-economic perspectives and resilience (EC, 2017). Additionally, the European Travel Commission (ETC) also considers research critical in the development of marketing strategies and services.

Innovation

Innovation is the process through which an invention scales to become adopted widely. In this light, the new digital technologies applied in the management, preservation and access to culture and cultural heritage are an important source of creativity and innovation for the cultural sector widely and for cultural tourism more specifically. Continuing advances in technology offer many possibilities of new experiences of culture and cultural heritage through gaming, virtual reality, augmented reality, mixed reality, 3D digitisation, artificial intelligence, blockchain and digital storytelling (Bertacchini, Morando, 2011; Borowiecki and Navarrete, 2017; Chiaravalloti, 2014; Chung et al., 2015; Coman et al., 2019; De Bernardi et al., 2018; Gombault et al., 2016; Pierroux et al., 2011).

Eureka3D is a new project recently selected for funding in the Strand 2 of the Digital Europe Programme, under the Data for Cultural Heritage call of 2022. The project will start in 2023 addressing the growing need of enabling the digital transformation of the Cultural Heritage sector. It focused on the need of museums, galleries, libraries, archives and archaeological sites to review and modernise, if not to create from scratch, their internal processes from digital capture to end-user access and re-use. They need to re-train their personnel to cope with the new digital responsibilities and roles, to review their infrastructure capacity, in particular with regard to the ability to process 3D contents, and to generate a novel holistic documentation of the digital objects. The existing services of the Europeana

platform is a good starting point to support sharing and re-use, but an integration with more advanced, powerful and safe services is needed to answer to the demand of small cultural institutions. Evolving from former ICT generations focussing on a web presence, specialised catalogue databases, isolated digitization processes and showcase virtual exhibitions, cultural institutions need to move towards a more comprehensive, integrated, cloud-based IT-infrastructure that reaches out, outside the borders of the individual institute, and focusses on network services and interoperability, within the European Data Space for Cultural Heritage, crossing also with other Data Spaces that are under construction and evolution, including a Data Space for innovative tourism. In this light, Eureka3D is a relevant reference for the innovation proposed in INCULTUM.

The output of the digital transformation is usually innovations in the delivery mode of services, forms of direct interactions with customers, as well as the proliferation of smart products that enable real-time monitoring and updating, and services that transform production processes and customer relationship (Mergel et al., 2019). Innovations, including digital transformation in the preservation of cultural heritage, are crucial to the development of the tourism sector and to ensure competitiveness in tourist destinations (Gajdošík et al., 2017). In a globally competitive market, businesses and destinations need to offer experiences in the form of very high quality products and services. This demands a high level of innovative capacity, ensuring the sustainable development of businesses, products, services, and processes without depleting cultural resources and assets (EC, 2019). In the cultural sectors, the impacts of digital transformation are reflected in facilitating imaginative engagement with spaces and objects, in affording innovative forms of participation, and in drawing new kinds of value from otherwise inaccessible archives. (Arrigoni et al., 2020). The new technologies innovated cultural services by 'challenging / overcoming shared cultural codes of the product category, and proposing cultural meanings not previously exploited by incumbents that resonate with final customers' (Pedeliento et al. 2018, p.432). In the cultural sector, innovation can be characterized as a soft innovation in goods and services that primarily affects sensory perception, aesthetic appeal, or intellectual appeal rather than functional performance (Subottina, 2015). Nesta (2009) differentiates the innovations in products that are aesthetic or intellectual in nature (music, books, film, fashion, art) and the aesthetic innovations in goods and services that are primarily functional in nature, which can be found in other industries where products may also have many non-functional characteristics (sight and touch of a new car, for example, sound of its engine, etc.).

Although technological product and process innovations are widespread within the cultural sector, an important part of innovative activities here is based on novelty instead of functionality and involves a change that is more aesthetic or intellectual in nature (Subottina, 2015; Vitálišová et al., 2018).

The impacts of digital transformation in cultural institutions are reflected not only in empowering the customer; enabling staff to think ‘beyond my service’, encouraging staff to explore new and more efficient ways of working or empowering and supporting staff to continuously improve, encouraging customer-focused thinking and focusing on developing organizational culture (Curtis, 2018), but can also bring new stimuli for city development, for example, increased demand for additional services for tourists. Innovations in cultural and creative industries can arise into new ideas, mobilizes the creative potential of places in the form of new products, services, information, technological innovations, non-technological processes, and outputs that generate creative capital that is increasingly important for the growth of cities and regions (Batabyal and Nijkamp 2016, Borseková et al. 2021, Florida 2003, Vitálišová et al., 2022). Innovations can also bring about the new way of utilization the historical and cultural heritage in other economic activities (e. g., old abandoned historic buildings rebuilt to hotels, restaurants, business offices in a form of co-working space or incubators, etc.). However, all implemented innovations, especially in cultural and cultural industries, should be carefully prepared with respect to local identity, acceptable by the local community and its shared values (Martinat et al. 2016, Vitálišová et al. 2019). Therefore, the participation of local communities plays a crucial role. The optimal model for the development of sustainable cultural tourism is presented in the following figure.

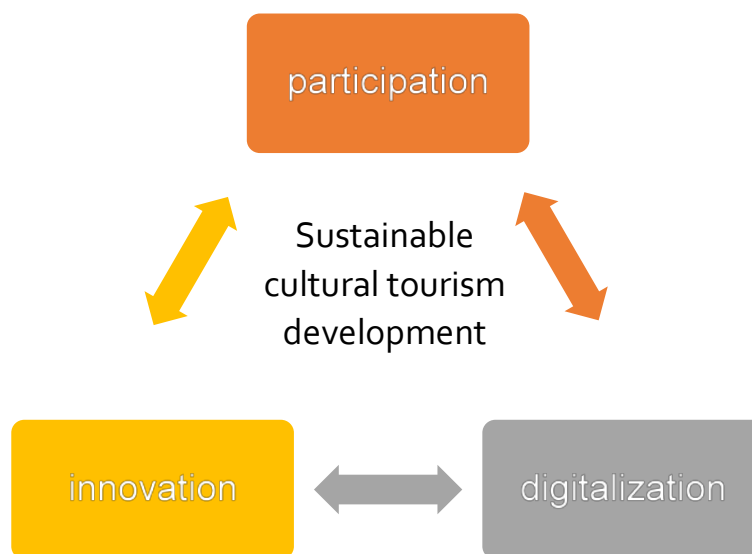


Figure 14 Sustainable cultural tourism based on interaction between participation, innovation and digitalisation

To meet this optimal scenario, the next section is devoted to the proposal of innovative INCULTUM Participatory Framework for Pilot Actions.

4. Proposal of innovative INCULTUM Participatory Framework for Pilot Actions

INCULTUM innovation is experimented in a broad range of pilot cases across Europe with different geographical locations and a diversity of socio-economic contexts and cultural-natural heritage, with relevant cross-border significance. Pilot cases of the INCULTUM project are the places to develop innovative strategies for a sustainable tourism development, together with stakeholders, local administrations, and policy makers; to foster bottom-up approaches for sustainable cultural tourism, focusing on hidden and undervalued potentialities usually not taken into account, and on the experience, learning, and participation of visitors; to promote cultural tourism based on living territories and communities, avoiding negative impacts of touristification by specific training and reinforcing local identities and social ties; to evaluate the impact of the interventions on the social cohesion, local identity, and various measures of life satisfaction in the local communities. For this purpose, we are introducing here the proposal of innovative INCULTUM participatory framework as an umbrella approach for pilot actions implemented in INCULTUM project.

The proposed INCULTUM Participatory Framework is organized as multilevel methodological approach, see its overview at Figure 15.

At first, the focus is oriented toward the analysis and exploration of the external environment. It can be very useful to identify dominant trends and interdependencies, which can guide decision-making regarding cultural resource management in each pilot action region concerned. Generally, this could start with analysis of the position of the cultural sector in the European and national policy agenda and other related policy frameworks (e.g., on tourism, digitalization, etc.), steering sustainable cultural tourism development paths. Opportunities related to potential calls for projects or actions or changes in tourism development paths toward more sustainable tourism, but especially threats such as climate change, culture and economic recession, the Covid-19 pandemic, and other potential threats need to be considered from the very beginning. This can help to understand the role of this sector in an economic recession era and climate change era and to outline the new opportunities that this brings to the forefront when exploring alternative culture-led future development options. Finally, the exploration of potential cultural linkages with other sectors e.g. agriculture, marine industries, or traditional crafts, and the way such linkages can be used to strengthen the identity and extraversion, through, for example, gastronomic tourism.

Next comes the analysis of the region where INCULTUM Pilot Action is located and its anchoring in INCULTUM project. This means an in-depth analysis of the internal environment, which includes: setting of the goals and objectives of Pilot Action; data collection and exploration of the current state of the area under study (social attributes, local economic structure, infrastructures, natural characteristics, problems, etc.) and its participatory collection (data) or assessment through chosen participatory approaches or models; identification of competitive advantage or

unique selling point/ proposition (USP) and participatory assessment of related local cultural and natural resources; stakeholders analysis and searching for influence-dependence relationships between stakeholders, as well as their position regarding the goal and objectives.

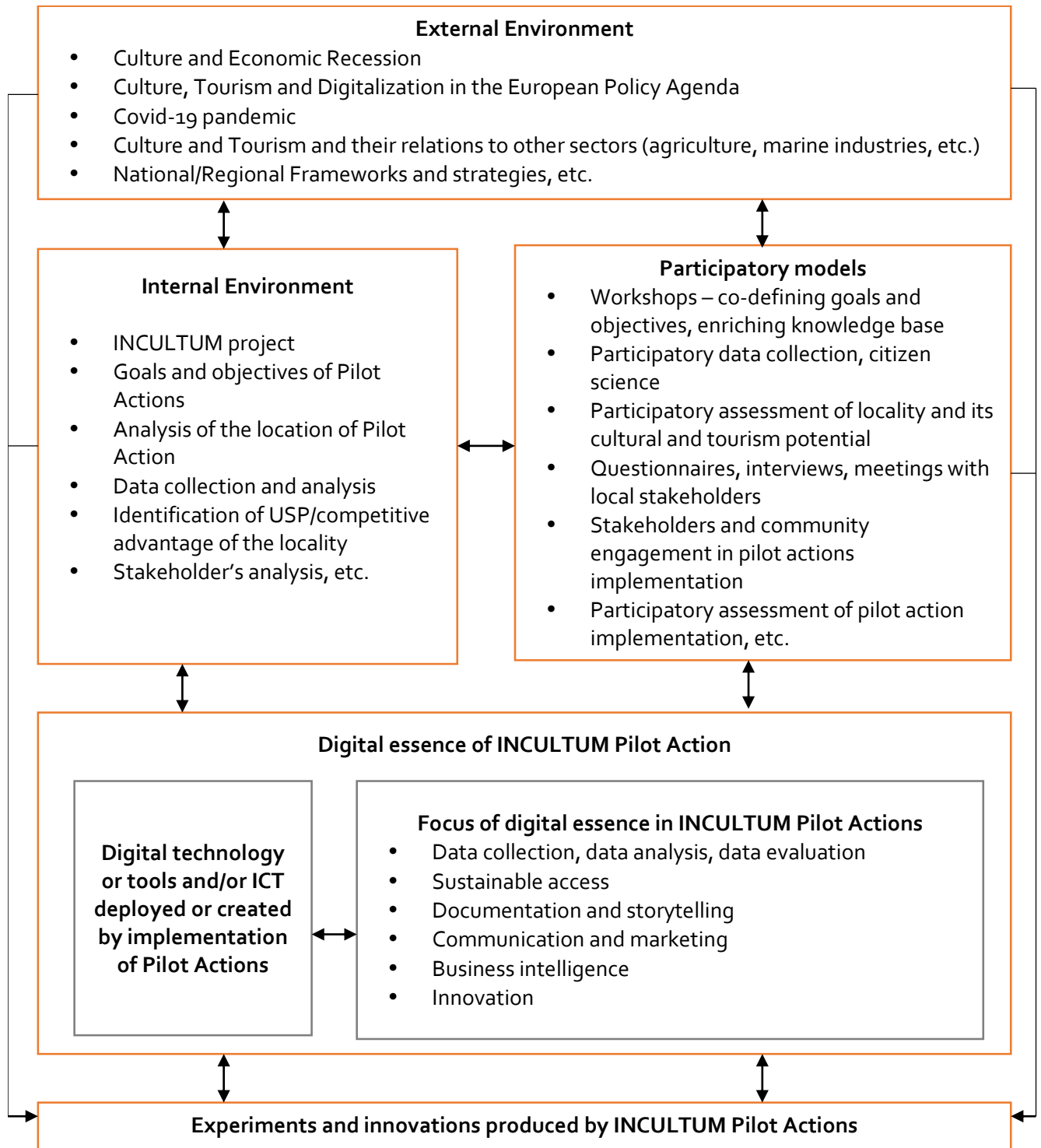


Figure 15 Proposal of INCULTUM Participatory Framework for Pilot Actions, inspired by INCULTUM project, Panagiotopoulou et al., 2017, 2019

The internal environment and other stages of INCULTUM pilot actions should be supported by participatory models and approaches at least at one stage of their implementation. This includes participatory data collection and analysis; participatory workshops with local stakeholders and communities; participatory assessment of locality and its cultural and tourism potential, including discussion on desired paths of development. Questionnaires, surveys, interviews, citizen science, meetings, and workshops are possible tools for participation of local communities and relevant stakeholders. Besides, it is useful if stakeholders and/or communities are involved the implementation of in pilot actions and assessment of their implementation or results.

INCULTUM Pilot Actions might include digital essence, for example, to deploy digital technology or tools and/or different types of ICTs or to create new digital platforms, tools or innovation. In addition, INCULTUM pilot actions can benefit from using digital tools and technologies to increase the participation of local communities and stakeholders in the implementation of the pilot action. The digital essence in INCULTUM pilot actions should be focused on one of the following (or their combinations): data collection, data analysis, data evaluation; improving sustainable access to culture and cultural heritage; increasing attractiveness of cultural tourism through documentation and storytelling; exploitation of digital communication and digital marketing tools; using business intelligence; and creation of innovation in cultural tourism.

The realization of pilot actions through the innovative INCULTUM participatory framework contributes to original experiments and the emergence of innovation in cultural tourism.

5. Good practices and case studies on digitalisation and 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 related digitalisation of culture and cultural heritage and 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/>.

Another valuable source of information and inspiration is Europeana (see <https://www.europeana.eu/portal/en>). Europeana provides cultural heritage enthusiasts, professionals, teachers, and researchers with digital access to European cultural heritage material and empowers the cultural heritage sector in its digital transformation. Europeana provides access to millions of cultural heritage items from institutions across Europe. Discover artworks, books, music, and videos on art, newspapers, archaeology, fashion, science, sport, and much more. Besides, it develops expertise, tools, and policies to embrace digital change and encourage partnerships that foster innovation.

In the next section we provide the selection of good practices on participatory approaches and models and inspiring digital solutions in cultural tourism.

5.1 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).

5.2 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).

5.3 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).

5.4. 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.

5.5. 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/startseite-en/>).

5.6. 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 multimedia 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/>).

The Historic Graves initiative is at the basis of the INCULTUM pilot in Ireland.

5.7. 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>).

5.8 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>)

5.9. Interactive and participative exhibition of the love poem Marína

The interactive museum called LOVE BANK is located in the UNESCO city Banská Štiavnica in Central Slovakia and dedicated to the Marina love story written as a longest love poem on the world by Andrej Sládkovič 173 years ago. The purpose of the museum is to save and restore the historic House of Marína and promote Sládkovič's Marína around the globe as the World's longest love poem. The museum is promoted on an international level. It became a unique selling point of the city, attracting a lot of domestic and foreign visitors. The museum was nominated for the European Museum of the Year Award 2021 by the Council of Europe Museum Prize. The presentation of the poem talks the love story between Marina and Andrej in new creative way with support of visualization, filming and history during approx. 60 minutes. The presentation in the museum uses various forms of technologies: 3D visualization; digitalisation of the poem in ultra-high definition. All data and processes are backed up to the servers. The exhibition includes various interactive tools as talking pictures, love meter, or interactive revival of poem by new IT technology.

The main attraction is the first love vault in the world, where you can store that most precious thing, love. The love vault has been created from the verses of the poem Marína - The Longest Love Poem in the World. Each verse consists of love boxes, in which people can store a symbol of your love or desire for love. Each box contains a piece from Sládkovič's original manuscript of a poem by Marina. The whole love bank with its love vault is a fundraising project to save and promote the national cultural heritage – The House of Marína.

The old telling paintings thanks to superb high technology and cooperation with the famous Slovak actors and actresses are the next attraction of the museum. Painting comes to live and tells a true story of incredible love and learns what really happened between Marina and Sládkovič. Other possibilities are to measure the love of couple by love-meter, expressed in a splendid verse from the poem Marína or to touch the magic handles.

The whole poem was digitalized in cooperation with the Slovak National Library in Martin. Moreover, in the Sládkovič library it is possible to see the facsimile of Marina poem, as well as its first edition in 1846 and the latest published in 2017. There is an exhibition of all 50 editions in 8 languages. Here visitors experience in an unconventional way how the power of love can miraculously trigger a projection of the most beautiful verses in the poem *Marína* (for more information visit or see Vitališová et al. 2022).

5.10 The European Fairy Tale Center

The European Fairy Tale Center has been operating since 2005. It is located in Pacanów, in the Świętokrzyskie Province, Poland. Pacanów is a real town associated with *Koziołek Matołek* (the Silly Goat), a famous hero of children's literature, created by Kornel Makuszyński and Marian Walentynowicz in 1933. *Koziołek Matołek* was a goat and he wanted to reach Pacanów in the belief that goats are shod there. Before his arrival to Pacanów, he lost the way and visited India, China, Africa, Afghanistan, and... the Moon. The Fairy Tale Center presents an interactive exhibition "Fairy-tale World", where visitors will meet the legendary *Koziołek Matołek* (eng. *Matołek the Billy-Goat*) and his friends, and their guides will be Tinkerbell, Little Red Riding Hood and Snow White. When visiting the exhibition, they will visit various corners of the world and learn about their fairy tales. Thanks to modern multimedia, they will feel as if they are actually in a different world. The center building also houses a library with a reading room and a bookstore, workshop rooms, the *Szkatułka* Cinema and the Little Theater theater hall. The European Fairy Tale Center initiates many initiatives to popularize children's literature and organizes events such as the Children's Culture Festival, Children's Meetings with Comics, or the Fairy Tale Characters Congress. The project, entitled "The European Fairy Tale Centre of *Koziołek Matołek* in Pacanów – the building of a Cultural Institution on a European scale," created a place where children can get to know the world of fairy tales. There is a cinema, a theatre, the Library of Children's and Youth Literature. Children can take part in young culture festivals, attractive contests, or comic book meetings. The site is a great destination place for school trips².

5.11 Festival White Night, examples from Slovakia and beyond

White Night is a prestigious international art project which aims to bring the general public closer to contemporary art forms as well as non-traditional, unknown, and important places in European capitals and other cities. It was founded in Paris in 2002. In 2013, it was visited by more than two and a half million people. From Paris, the project spread over several years to cities such as New York, Los Angeles, Chicago, Miami, Santa Monica, Montreal, Toronto, Rome, Tel Aviv, Gaza, Jerusalem,

² <https://tropter.com/en/poland/pacanow/koziolok-matolek-european-tale-centre> and <https://its-poland.com/attraction/the-european-fairy-tale-centre-in-pacanow>

Madrid, Brussels, Riga, Bucharest, Amsterdam, Brighton, Turin, Naples, St. Petersburg, Košice, and Bratislava.

In Slovakia, the White Night festival was first organized in Košice in 2011. After five successful years in Košice, White Night spread to the capital of Slovakia, connecting the east and west of the country with contemporary art. The goals of the White Night festival in Slovakia are to promote and disseminate contemporary art forms, to stimulate the general public's interest in contemporary art, to support the creation of domestic and foreign artists and the creation of new high-quality works of art, to bring the world's top artists to Košice and Bratislava.

To support the cultural tourism of the city, to support the development of the creative industry in the city, to make visible nontraditional, unknown, but also important places in Kosice and Bratislava, to connect Kosice and Bratislava through art with the world capitals, which are the bearers of this prestigious brand WHITE NIGHT, to educate audiences of all ages, to spread the interpretation of art for the child spectator, to support the development of volunteering and cultural mediation, to support participatory artistic and social projects for socially or health-disadvantaged groups of people. The format of the project has been changing over the years, from one day, respectively, one night events (firstly organized in Košice in 2011 and in Bratislava in 2015) to two or three days festivals usually including a weekend. Due to the Covid-19 pandemic, the White Night festival was cancelled in 2020 in both cities, but finally the organizers were able to bring a different format and come up with a Christmas edition in Bratislava for 2020. During December 2020 it was possible to enjoy various light interventions in public areas during a comfortable walk in the old town with free entry.

The White Night events in Bratislava and Košice were inspired by the international Nuit Blanche network, which is associated with several cities around the world. Museums, art galleries, and other cultural institutions are open for free admission at night. The center of the city is turned into an "open art gallery", providing space for art installations and performances (music, film, dance, etc.) all mainly linked to modern art.

The Nuit Blanche concept has been followed by many European capital cities (Rome, Amsterdam, Brussels, Copenhagen, Bucharest, Madrid) and has also spread outside Europe to New York, Melbourne, and Tokyo. For the organisation of the event under this label, it is necessary to gain the licence to organise this prestigious event because of the demanding organisation and high quality standard of arts performances. When meeting these conditions, the transferability of the solution under the attractive international label is possible. White Night offers visitors an unconventional artistic walk through the night city full of experiences and new sensations. Each visitor receives an art map that accompanies him/her through various artistic stops: visually attractive installations, concerts, films, various theatre performances, dance, literature, and live performances. A wide range of different artistic genres guarantees everyone the knowledge of the latest trends in various

artistic disciplines. In addition to art, visitors have the possibility to discover interesting and non-traditional spaces that exceptionally attract contemporary art forms such as courtyards, parks, stations, bridges, waterfronts, swimming pools, shopping malls, private spaces, and various places inaccessible to people. Visually attractive installations, digital art, mapping, performances, concerts, and dance are usually available on one night or weekend. In the case of Košice, White Night is organized before the Marathon of Piece in Košice. The additional value to the festival is that White Night team is starting to do accompanying activities during the year. Every month they plan to do educational and popularization events, such as meetings or city walks with our artists, workshops and lectures, and visits to studios. White Night directly connects art to the city and public space and brings people and life to the city and helps urbanize the environment around us. The added value of this event is that architecture, city and art have come together to create an attractive event that serves as a very good promotion for cities which organize such events. Generally, the whole city is 'booked' and therefore it brings significant revenues in terms of tourism, mainly urban and cultural tourism.

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 provided an overview of key terms of participatory models in culture, tourism, and sustainable development, based on the literature review, knowledge and experience of previous empirical studies and implemented research projects.

In Section 1, we have focused on current knowledge on culture, tourism, and sustainable development. We introduced cultural tourism, creative tourism and rural tourism and highlighted their common principles based on sustainable development and participation. The INCULTUM project and its ten pilot actions are designed to meet the challenges and opportunities of cultural tourism with the aim of furthering sustainable social, cultural, and economic development. It explores the full potential of marginal and peripheral areas when managed by local communities and stakeholders. Innovative participatory approaches are adopted, transforming locals into protagonists, able to reduce negative impacts, learning from and improving good practices to be replicated and translated into strategies and policies.

Section 2 was devoted to governance, participation, participatory governance, and participatory planning in culture and tourism. This section is divided into two subsections. The first subsection explains cultural participation and participatory governance and models 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 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.

The second subsection summarized participatory models and approaches 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 modernizes, it is no longer 'primitive' and loses its appeal or authenticity. Therefore, the participation of local communities and stakeholders, and participatory approaches in cultural tourism are an essential part of the development of tourism in the peripheries and under-rated territories. We can conclude that participatory approaches and models in addition to the positive social and economic impact can also help 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.

A brief introduction to the drivers and barriers to participation in cultural tourism is included in Section 2. As potential drivers, the win-win relationship between the place to live and the place to visit can be defined, the networking between 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 focus on identifying drivers and barriers for the successful implementation of participatory models (Task 4.2). To do this, we will organize the policy workshop with relevant opinion leaders and stakeholders involved to discuss and agree with partners and invited experts on the messages that must 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.

Section 3 was dedicated to the phenomenon of digital transformation and digitalisation in cultural tourism. The European Commission in its publication Sustainable Cultural Tourism (2019) provides five ways in which digital technology can support digital participation in sustainable cultural tourism, namely sustainable access (including preservation); documentation and storytelling; communication and

marketing; business intelligence (indicators); innovation. This section also explained an interaction between participation, innovation, and digitalisation. This interaction might be useful in achieving a sustainable development trajectory for cultural tourism. For this purpose, in the fourth section of this report we propose an innovative INCULTUM participatory framework for pilot actions.

Section 4 introduced the proposal of an innovative INCULTUM participatory framework as an umbrella approach for pilot actions implemented in the INCULTUM project. The proposed INCULTUM Participatory Framework is organized as a multilevel methodological approach inspired by the INCULTUM project and the works of Panagiotopoulou et al., 2017, 2019. The realization of pilot actions through the innovative INCULTUM participatory framework contributes to original experiments and the emergence of innovation in cultural tourism. The proposal of an innovative participatory INCULTUM framework for pilot actions is an original output of this report and INCULTUM project, and, in addition to INCULTUM pilot actions, this framework might be useful for many other initiatives and actions in cultural tourism around the world.

The last Section 5 was dedicated to the selection of 11 good practices and case studies on participatory models and approaches in the development of cultural tourism, including examples related to the digitalisation of culture and cultural heritage, and examples from peripheral areas of the world. A very useful resource for this purpose is the REACH Good Practices database. 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. We have also included a participatory model for the integration of refugees through cultural activities based on the Multaka project due to the 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 related 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. As stated above, 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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