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Working Together for Cultural Heritage

RECHARGE Recommendations for Sustainable Collaboration

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1. Executive Summary

Expectations and ambitions for cultural heritage institutions (CHIs) and organisations are changing. These organisations are increasingly expected to strengthen their societal role, collaborate more effectively, and better capture the value of their activities. To meet these raised expectations, many organisations are looking for strategies and guidance that go beyond providing their core services. Partnerships and resilient collaborations can play a crucial role in this context.

The RECHARGE project and this white paper propose that cultural heritage organisations reassess their core workflows and embrace collaborative practices to continue generating value as well as to improve their ability to capture value for all involved stakeholders. By integrating participatory workflows into their core activities, partnerships, and financing strategies, organisations can level the playing field between partners and participants, creating mutual benefits.

To make this achievable for the different types and sizes of organisations in the cultural heritage sector, it was important to uncover sustainable financing practices, understand the motivation behind participation and partnerships, assess the value(s) of participation across different stakeholders, and highlight existing good practices within the sector.

Combining literature review, focus groups, surveys, and in-depth interviews, the RECHARGE consortium aims to provide actionable steps and strategies for cultural heritage organisations to better embrace participation and partnerships across the following themes:

1. The Value of Collaboration Towards Impact: why it is important to understand, measure, and communicate the value, cost, and impact of collaboration;
2. Financing Partnerships and Participation: how to develop or secure long-term financing for collaboration;
3. Collaboration Structures: how to build a collaboration that is fair and effective;
4. Collaboration Skills: how to support the work of relationship-building with the needed skills and tools.

Considering decision makers and cultural heritage organisations as primary readers, a set of recommendations across all the themes are presented that respond to the most pressing challenges identified empirically when wanting to engage in participatory practices. Key recommendations can be summarised in the following areas :

- **Integrating participation** in the work practice to facilitate innovative financing models, develop mutual benefits with partners, and tap into the strengths of stakeholders yields long-lasting benefits. Organisations who adopt a collaborative approach and integrate stakeholder participation and power-sharing into their work build sustainable networks of practice. RECHARGE sees greater value for the community, strengthened social cohesion, and increasing resource availability for the organisation when participatory practices are integrated, resulting in relevant solutions to solve societal questions.

- ➢ In order to integrate participatory methodologies across an organisation it is important to take an iterative and experimental approach.
- ➢ Practical steps to facilitate long-term participation include involving stakeholders early; identifying needs and co-defining mutual benefits; setting and adapting expectations together; accommodating diverse participation; and co-evaluating impact.
- ➢ Invest in the relevant skill development for collaborating and facilitating participation, such as mediation and active listening.

- Prioritise **clear and transparent communication** that fosters open dialogue and lowers the barrier to participation.
  - ➢ Assign clear contact person(s) who are easily accessible and can ensure the organisation stays connected to its network even if staff members leave.
  - ➢ Communicate participatory activities in a tangible and concrete way.
  - ➢ Establish a common language that minimises jargon.

- **Financing strategies should be developed using participatory** approaches and take into account the costs and value of participation.
  - ➢ Incorporate co-creation practices and reciprocity in financial strategy by using participatory business model-making approaches.
  - ➢ Balance financing opportunities to ensure support for both internal operations and participatory activities.
  - ➢ Explore financing strategies with different stakeholders, such as the private sector, citizen contributions, and support from repeat visitors.
  - ➢ Allocate resources for the time and people needed for relationship-building, including compensation participants for their time. This includes integration relationship-building into job roles.

- **Regularly evaluate the impact** of participation and collaboration to iterate and improve practices, as well as to demonstrate and advocate for the key role of participatory practices.
  - ➢ Co-evaluate outcomes with stakeholders.
  - ➢ Select measurable KPIs related to participation.
  - ➢ Collect feedback from participants and partners.
  - ➢ Track investment of hours and resources in participatory and collaborative work and evaluate whether they are too resource intensive for what they bring in return.
  - ➢ Advocate to funders and decision makers what the role of participatory practices is and how resource-intensive they are.

- Try specific **tools and practices** that can support stakeholder management and help maintain relationships with participants.
  - ➢ Ethical management tools to regulate decisions about who to partner with, partnering conditions, and assessment of plans.

- ➢ Stakeholder overviews or trackers that can be used by multiple team members to share the work of tracking recent interactions, action points, and reflections.
- ➢ Mitigate risks brought by staff turnover and potential loss of relationships by building up familiarity amongst multiple team members with stakeholders.

This white paper is intended for practitioners and decision-makers in the cultural heritage sector across a range of disciplines, organisation sizes, resource levels, countries, and cultures. These recommendations acknowledge the many challenges of working collaboratively and highlight several ways to improve strategies. However, each recommendation focuses on practical steps and advice drawn from the practical experiences of cultural organisations across Europe.

2. Introduction

2.1. Investing wisely in partnerships and collaborations

Expectations and ambitions for cultural heritage institutions (CHIs) and organisations are changing.[1] These organisations are increasingly expected to strengthen their societal role, collaborate more, and better capture the value of their activities. In response to these raised expectations, many organisations are looking for strategies and guidance on how to meet these demands in addition to providing their core services. It can be challenging to ensure long-term sustainability for the provision of core services in addition to a new societal role, especially beyond a project-based funding cycle. Partnerships and resilient collaborations can play a role in this context.

The RECHARGE project and this white paper propose that cultural heritage organisations reassess their core workflows and embrace collaborative practices to continue generating value as well as to improve their ability to capture value for all involved stakeholders. By integrating participatory workflows into their core activities, partnerships, and financing strategies, organisations can level the playing field between partners and participants, creating mutual benefits.

Participation, partnerships, and collaboration are different ways of describing working together. These terms, or other synonyms such as cooperation, co-production, and joint programme, may be used interchangeably, though they may carry different meanings in certain contexts. Partnerships for example, may be more formalised through a signed agreement. Hidden between the lines are attempts to describe the components of working together, such as different levels of shared ownership, responsibilities, resources and goals. What is often emphasised, is the challenge of how to create a ‘genuine’ or ‘equitable’ partnership or collaboration. Without further explanation when calling something a partnership or collaboration, it is difficult to know whether there is a shared long-term vision, how power is distributed, who is contributing resources, and who is doing the work.

While many cultural heritage organisations are accustomed to working with volunteers and maintaining a network of donors and supporters, few organisations have found ways to generate sustainable value that support both their core activities and new societal initiatives. This raised expectation calls for a revision of collaborations and partnerships with people and organisations that share these goals and are perhaps leading the way in the democratisation of heritage and culture.

RECHARGE therefore proposes a revision of the core workflows of cultural heritage organisations to fully integrate participation, and a shift in mindset, recognising that these organisations can be enablers of social processes. It is not easy for cultural heritage organisations to simply engage in more activities with broader participation while allocating

[1] We include cultural heritage institutions (CHIs) within the broader category of “cultural heritage organisations” to be more inclusive of all the non-institutionalised ways in which people working with heritage organise themselves. In much of the literature CHIs is a widely recognised term.

additional resources, both financial and human. This is a challenging proposition for many cultural heritage organisations that are already facing cuts to their budgets, and a fierce competition for impact-based financing, even as such funding grows more available. Rather they should attempt to 'share the work' of cultural heritage by fostering participation, collaboration, and partnerships across their activities. To support this, RECHARGE has developed cultural business models that integrate, foster and support participation, or 'Participatory Cultural Business Models', to help the wider sector better understand and capture the value of participation. Implementing participation as a strategy across the value chain of cultural heritage organisations enables greater benefits for all parties involved.

A key component of these participatory cultural business models is the network of partners and stakeholders that can be involved to share resources, expertise, and efforts towards a common goal.[2] This could take many forms, such as a volunteer team, a local heritage hub, an organisation collaborating with artists, or a project consortium.

Building strong and beneficial relationships with partners and participants requires an investment of time, effort, and resources. Therefore, cultural heritage organisations face the challenge of how to make wise investments in which relationships they build, especially when the return in value may only be tangible in the long term:

- What is the value of collaborating? What is the cost of collaborating?
- Who do I collaborate with? Who wants to collaborate with me?
- How do I structure a fair collaboration? What skills are needed to work well with others?

This white paper aims to help the cultural heritage sector to answer these questions by providing insights into current challenges and strategies.

2.2. Current practices and challenges in supporting collaboration

The drive to foster more participation, collaboration, and partnerships and to find ways to better integrate this into the core services of cultural heritage organisations can be recognised from both top-down and bottom-up directions. For example, this mission can be recognised in the FARO Convention 2005, where participation in culture and cultural heritage is seen as a human right and important for democracy.[3] It is also reflected in the renewed ICOM museum definition, where museums are described as being 'in the service of society…and operate and communicate with the participation of communities'.[4]

However, mere participation in collaborative initiatives does not guarantee impact. One-off collaborations tied to specific projects are often not sufficient to establish sustainable ecosystems around shared vision and values, or to ensure long-term investment in local

[2] Stakeholders is anyone potentially influenced directly or indirectly, positively or negatively, by the CHIs practices, and participatory activities. Stakeholders are defined independently of who actually participates in (or is invited to) a decision-making process, for instance the society at large may experience consequences of solutions implemented within participatory activities.
[3] https://www.coe.int/en/web/culture-and-heritage/faro-convention
[4] https://icom.museum/en/resources/standards-guidelines/museum-definition/

communities. Across the board, relationship-building is undervalued and/or under-resourced, yet described as a key component or outcome of an organisation's societal impact.

The cultural heritage sector is quite diverse in who they collaborate with, and a variety of stakeholder configurations can be recognised across the organisations considered for this white paper. Long-term collaborations in the sector commonly include working with volunteers, maintaining active communication with sponsors and donors, and sharing knowledge with peers. However, other collaborations, such as working with artists, NGOs, and local neighbourhoods are more likely to be happening at a project-level. Organisations may also be founded based on building a relationship with specific stakeholders, such as young people or artists.

Due to this variety, there are many different challenges and good practices that can be recognised across the cultural heritage sector. In general, challenges and good practices revolve around the core functions of sharing or donating in-kind resources (money, space, services), effort (time and energy), and knowledge or expertise. When working with others, there are always challenges in trying to understand each other, navigating differences in working processes, and communicating effectively to motivate everyone's active participation. Existing challenges may be exacerbated when partners are unfamiliar with each other, or experience clashes in their ways of working.

The debate will continue on whether the value of culture and heritage can or should be put in financial terms, but in the meantime there are bills to pay.[5] Partnerships and collaborations that have reciprocity at their core and set up mutually beneficial relationships can be more easily sustained as the risks, workload, costs, and benefits are shared. The challenge is therefore to capture the value of participatory work and fairly distribute resources and benefits.

2.3. Participation that contributes to the value chain

As cultural heritage organisations aim to increase participation, they face challenges in balancing the increase of service provision with resource allocation. Participation can in fact contribute to generating greater value, and contributing to the value chain. The value chain refers to the series of activities and processes that create and deliver value to visitors, stakeholders, and society through products and services,[6] which can be found across history in the form of 'friends of the museum', travelling exhibitions, or even word of mouth marketing.

The steps involving value creation, production, dissemination, and transmission map the creation of value from the formal recognition of heritage and its acquisition in museums' collections through its preservation, conservation, digitalization, and design, to marketing, publishing, selling, and consulting, all the way to exhibiting, lending, exploiting, and outreaching

[5] Justin O'Connor, *Culture Is Not an Industry: Reclaiming Art and Culture for the Common Good* (Manchester: Manchester University Press, 2024).
[6] Pop and Borza, 2014

to different consumers, such as visitors, stakeholders, investors, and society at large (see Figure 1).

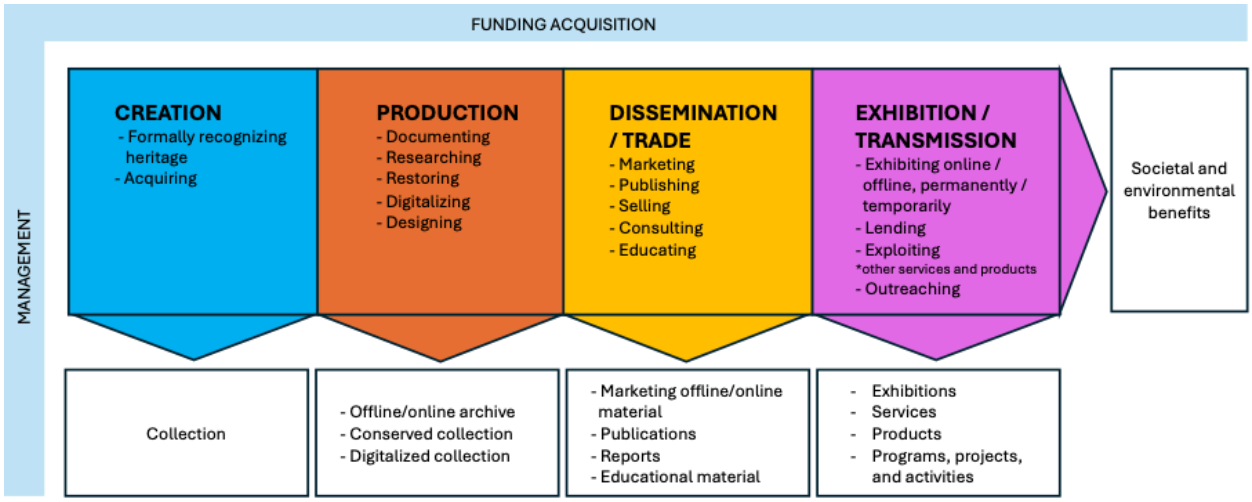

Figure 1. Museums' multi-output value chain (authors' adaptation from De Voldere et al., 2017)

In a value chain lexicon, these services and products generally reach *consumers*; however, in line with the latest developments in the museums' definition, consumers become *participants* and take part in the shaping of museum practices and strategies. Their participation in the different steps of the museums' value chain is considered fundamental to advancing sustainability goals and ensuring the sustainability of their operations.

Considering the multi-output value chain of museums and most cultural heritage organisations, participants are not limited to visitors, but include all of those stakeholders that collaborate with cultural heritage professionals in creating and delivering value, such as public authorities, sector and professional organisations, expertise centres and academia, heritage associations, private collectors, investors, creative industries, artists, and tourists, among others.

Each cultural heritage organisation would engage in particular participation forms and processes, each leading to particular outcomes, raising questions about stakeholders' perspectives (have all the relevant stakeholders been involved?), power relations (how have they been involved and under what power dynamics?), interests balancing (have different needs been addressed?), resources (have the necessary human, time, and financial resources been allocated?), and evaluation practices (how are participation and its outcomes measured?).

Each organisation has its own peculiar value chain(s) and business models to organise and manage its operations. RECHARGE adopts the following definition building on from the literature[7]:

The value chain of an organisation is the sum of activities that are carried out to bring a service or a product to consumers, from their ideation and development to their delivery and disposal. Three aspects characterise a value chain: (i) it maps the value creation process at the level of services and activities, not of organisations; (ii) it includes in the analysis all the operations –

[7] Kaplinsky & Morris, 2001; Voldere et al., 2017.

both backward and forwards – that are necessary to deliver a product or a service, excluding the framework conditions that affect them; and (iii) integrates all the involved stakeholders and their interrelations.

2.4. Triangulating literature review, focus groups, surveys, and interviews

This white paper is the outcome of a combination of a literature review, focus groups, surveys, and in-depth interviews carried out with and on the European cultural heritage sector as part of the RECHARGE project from February 2023 to June 2024.

The focus of these research activities was to capture what the sector currently sees as the value of collaborating and partnering with different stakeholders, the challenges of working with others, and to gather recommendations for proposing strategies on how to better collaborate and foster future partnerships. These four research trajectories build on previous desk research on the typologies of participatory practices in the cultural heritage sector and the phases of participatory business models.[8] The gathered data and results were brought together to develop and share concrete and actionable steps and strategies that other cultural heritage institutions and organisations can use to more effectively embrace participation and partnerships in their work.

- 77 academic documents on sustainable financing strategies have been analysed from the perspective of a participatory lens in the cultural sector resulting in a four-part strategy proposal to engage in sustainable partnerships for financing strategies. We recommend a sustainable financing strategy to include (1) diversification of funding sources, (2) innovating in financing models, (3) engaging in participatory business model-making, and (4) establishing long-term oriented financing strategic planning. The results of this literature review are described in chapter 4, 'Sustainable Financing'.
- Six focus groups were held with stakeholders of cultural heritage organisations to understand their motivation to be involved in the activities of cultural heritage organisations. Four sessions were linked to the Hunt Museum Living Lab, Prato Textile Museum Living Lab and Estonian Maritime Museum Living Lab. Two sessions were conducted with CHIs enthusiasts and non-CHI-goers. These focus groups are described in chapter 5, 'Motivation for Participation'.
- 1,259 people were surveyed in the cities of Limerick, Tallinn, and Prato to measure the value allocated by the community (in a broad sense) to participatory dimensions of cultural heritage organisations and particularly our three reference museums of the RECHARGE project (Hunt Museum, Museo del Tessuto, Eesti Meremuuseum). The results of the survey are described in chapter 6, 'Value of Participation'.
- Thirteen in-depth interviews were carried out with European cultural organisations who have built strong, long-lasting and meaningful partnerships or collaborations with other people or organisations. These interviews highlighted the challenges organisations face when trying to finance and structure collaborations, and the amount of energy that

[8] To read these reports, see RECHARGE Research https://recharge-culture.eu/processes/research/f/32/

people put into building relationships. Many shared strategies and advice based on their own experiences. These interviews are described in chapter 7, ‘Forging Impactful and Durable Partnerships and Collaborations’.

The outcomes of these different types of research were distilled into research reports and academic research papers that can both guide practitioners as well as advance the field. Based on the collected data, this white paper will present specific recommendations to cultural heritage organisations and decision makers on how to devise strategies to facilitate durable partnerships with different stakeholder groups. The goal of this white paper is to provide actionable steps for small and medium-sized organisations to invest in the relationships they build, considering the differences across cultural heritage organisations in team size, their knowledge of participatory practices and financing, available resources, and the support received from government schemes.

3. Sustainable Financing

This chapter summarises the results from a literary research carried out by Erasmus University that identifies sustainable financing strategies by analysing existing financing solutions found in academic publications and reports, and by reflecting on the determinants of *sustainable* financing strategies.

The term sustainable financing is subject to various definitions and different research directions (Cunha et al., 2021; Migliorelli, 2021). Inspired by interdisciplinary research and cultural heritage organisations' practices, the RECHARGE project adopts the following definition:

> *The sustainable financing of cultural heritage organisations is the practice of sustaining their internal operations and fulfilling their role for society, securing their operations' viability, while balancing long-term social, cultural, environmental, and economic goals.*

It refers to the broad concept of financial sustainability of cultural heritage institutions and organisations through the development and implementation of financial strategies that ensure the long-term viability and stability of cultural organisations, projects, and initiatives. Additionally, it indicates the accessibility of different forms of impact funding to cultural heritage projects and activities. Sustainable financing involves finding innovative, diverse, and participatory funding sources, reducing dependency on traditional funding models, and creating a financial framework that can support operations of cultural heritage organisations and ultimately enable their positive impact on society and the environment. Sustainable financing is characterised by a focus on (i) sustainability objectives, (ii) long-term visions, and (iii) measurability.

3.1. Methodology

We conducted a systematic literature review on the topic of sustainable financing strategies, seeking terms as 'sustainable', 'resilient', 'alternative', and 'innovative' together with financing in Scopus and Web of Science databases. A total of 139 peer-reviewed articles were assessed for relevance. After exclusions due to insufficient information on financing strategies and accessibility, and further addition of 20 records collected through a network of cultural economists, a final data set of 77 documents was analysed.[9] Eight themes emerged from the literature and guided the final results.

3.2. Approaches to sustainable financing strategies

The main finding of our investigation of the implementation of financing strategies in the cultural sector (see section 4.4 for a list of general strategies), is the presence of four key approaches found in developing successful sustainable strategies:

1. Invite participation of different stakeholders, encouraging the **diversification of funding sources**. Cultural heritage institutions and organisations seek to secure funding from multiple sources, including government grants, corporate sponsorships, individual donations, philanthropic foundations, and earned income through ticket

[9] The full results from the literature research will be published in the future. The full data set of 77 documents can be viewed upon request.

sales, merchandise, or other revenue-generating activities (Badulescu et al., 2015; Borin & Fantini, 2023; Di Novo et al., 2022; Lin et al., 2011; Lindqvist, 2012; Prokůpek et al., 2022; Stanziola, 2011).

2. Promote new forms of stakeholders' participation and power-sharing, facilitating **innovative financing models**. Cultural heritage institutions and organisations explore innovative financial models, such as revenue-sharing agreements or social enterprise structures, to generate sustainable income streams for cultural activities (Borin & Fantini, 2023; Loots et al., 2022; Stanziola, 2011).
3. Integrate co-creation practices in developing the museum's financial strategy, adopting **participatory business model-making** approaches. Cultural heritage institutions and organisations co-create and co-revise business models' financing strategies, envisioning co-evaluation moments and facilitating learning and improvement iteration cycles (RECHARGE, 2023).
4. Build durable and sustainable partnerships, establishing **long-term oriented financing strategic planning**. Cultural heritage institutions and organisations develop and revise financial plans that include fallback strategies, alternative income, and reserves in collaboration with their network of stakeholders to improve their collective resilience and maintain a sustainable funding structure (Borin & Fantini, 2023; Lindqvist, 2012; Prokůpek et al., 2023).

These approaches are nonexclusive and, by complementing each other, contribute to strengthening the sustainability of cultural heritage organisations' financing strategies. There is not one solution to finding a good balance between these approaches, which depends on each organisation's experiences, specific places and times, the changing socio-political-regulatory context, the network of stakeholders, and even the personalities and skills of the involved individuals (Fisher, 2019; Lindqvist, 2012). The adoption and periodical review of management tools within the organisation, such as codes of ethics and plans for risk management, fundraising, and financial strategies, can guide the establishment of strategic partnerships (Jelinčić & Šveb, 2021; Prokupek, 2024b; Prokůpek et al., 2023; Romolini et al., 2020a).

3.3. Implementing a sustainable financing strategy

Implementing sustainable finance principles remains a challenge, across sectors, due to the common short-term objectives of financial choices to fund operations or bring and redistribute returns on investment, against the complexity of measuring sustainable finance long-term effects on societal, economic, environmental, and cultural dimensions (Cunha et al., 2021).

In the cultural field, research on the sustainable financing of CHIs, such as museums, libraries, and archives (e.g. Stanziola, 2011) refers to the financing of cultural heritage institutions to sustain their operations and fulfil their role in society, addressing their internal and external sustainability. The *financial sustainability* of CHIs entails the development and implementation of financial strategies that ensure the long-term viability and stability of cultural organisations, projects, and initiatives. It involves finding innovative and diverse sources of funding, reducing dependency on traditional funding models (e.g., governmental subsidies), and creating a

financial framework that can support CHIs' operations and ultimately enable their positive impact on society and the environment (EENC, 2015; Finpiemonte, 2021; Merkel, 2024; OECD, 2022; UNESCO, 2020; van Oers, 2015).

In the case of museums, the 2022 revised museum definition by the International Council on Museums (ICOM) serves as an example. Besides framing the core activities of museums, the new definition stresses the role of these institutions in society, their responsibility in addressing sustainability objectives, and their commitment to being accessible, inclusive, and participatory through professional and ethical practices.[10]

As museums allocate resources beyond their core operations to respond to societal issues, including the necessary budget for the long-term implementation of participation strategies (Loots et al., 2022), the following questions emerge:

- Whose values are prioritised? (stakeholders' perspectives);
- Are both intrinsic and instrumental values considered? (balancing values);
- What is measured and how? (evaluation) and;
- Do museums have the resources to carry out their core activities? (internal financial sustainability).

The financial sustainability of cultural heritage organisations and their role in society have become even more pressing matters in the aftermath of the COVID-19 pandemic, affecting the development of value chains and business models in the field, opening CHIs' value network to new stakeholders and partnership opportunities (Prokůpek et al., 2023).

Identified key trends in cultural alternative and innovative financing over the last decades entail (i) moving from direct to indirect public funding instruments, (ii) attracting private capital, (iii) developing entrepreneurial initiatives through profit, investment, and dept, (iv) and mixing public-private-entrepreneurial approaches (OECD, 2022).

These transformations present opportunities to connect with different stakeholders, enhance CHIs' role in society, and accelerate the experimentation with alternative and innovative business models. However, they are confronted with the commonly limited resources of CHIs' precarious financial ecosystem characterised by a progressive decrease in direct funding for internal operations and the common short-term objectives of funding allocations for projects' impact and returns on investment.

Ethical concerns are being raised by communities, groups, and individuals over CHIs taking distance from their core mission by developing commercial activities (Toepler, 2006), and collaborating with sector-specific private stakeholders – e.g., petrol-chemical and pharmaceutical companies, among others (Prokůpek, 2024b). The need for a transformation of the sectors' operations towards "sturdier, fairer, and financially more sustainable working practices" that require a systemic transition has never been more urgent (Loots et al., 2022, p. 226).

3.4. General Financing Strategies of Cultural Heritage Organisations

[10] https://icom.museum/en/resources/standards-guidelines/museum-definition/

Analysis of literature has led to the following list of financing strategies adopted by cultural heritage organisations in the current changing funding climate, where there is an opportunity to include participation to support the development of more sustainable financing strategies:

1. **Capitalising current assets.** This can include *knowledge* as cultural heritage organisations offer consultancy services to commercial clients; *collection* when museum licence reproductions, provide objects for loans, or product non-funcible tokens (NFT); *space* through rental agreements for a restaurant, incubator program with mentorship, or social innovation labs; and *brand* through franchises. This approach involves the repositioning of existing assets and requires relative low investment. Participation is short term.
2. **Experimenting with admission and membership fees.** Cultural heritage organisations can ask for a special fee to access certain exhibitions, adopt dynamic pricing solutions, request a Pay What You Want contribution, consider bundling of services such as exhibition with a workshop, develop membership schemes, or provide multiple services in collaboration with other museums in the region or complementary touristic services. This approach benefits from understanding the profile and motivation of visitors. Long-term participation can be stimulated through membership schemes.
3. **Requesting direct public funding.** Cultural heritage organisations can apply for funding from governmental bodies at different scales. This approach requires understanding in the local, regional, national, and international schemes. This includes funding in cross-border schemes provided by the European Commission and funding networks. Participation focuses on policy makers.
4. **Attracting private funding and leveraging tax benefits.** Cultural heritage institutionsMuseums can access indirect public funding by receiving larger private donations that are encouraged through tax incentives, tax benefits for income-generating activities, donations of artworks, and paying taxes with works of art. This approach requires strong relationships with private individuals. Participation focuses on affluent individuals and firms.
5. **Requesting private funding through crowdfunding.** Cultural heritage organisations can use online platforms to raise funds from a large number of individuals who donate smaller amounts and are interested in supporting cultural projects or organisations. This approach requires direct engagement with the audience and can help build a community of supporters. Participation focuses on larger numbers of diverse (remote) individuals.
6. **Seeking venture capital and financing instruments.** Cultural heritage organisations can develop entrepreneurial initiatives and claim access to incubator funding mechanisms for emerging businesses. This approach requires engaging private individuals or firms for a participatory venture. Participation focuses on innovative partnerships.
7. **Seeking social impact investing and grants.** Cultural heritage organisations can attract investments from individuals or organisations that prioritise both financial returns and positive social or cultural impact. This approach requires aligning financial goals with the cultural mission and values of the organisation through the implementation of Corporate Social Responsibility programs (CSR) and Environmental, Social, and Governance programs (ESG). Participation focuses on (large) firms.

8. **Investing in endowment funds.** Cultural heritage organisations can establish endowments or reserve funds that generate income over time, providing a stable financial base. Such fundations may be initiated by associate bodies, such as 'Friends of the Museum'. These funds require large investment, and the generated returns are used to support ongoing operations.

3.5. Partnership for financing strategies

The participation of multiple and diverse stakeholders emerges as the foundation of financing strategies in culture. The following stakeholders can be identified as important players in the development and implementation of financing solutions, offering diverse contributions:

- governmental actors (e.g. policymakers and politicians at multiple scales);
- public and private financial institutions (e.g. banks and public institutions, such as the European Commission);
- public and private funding organisations (e.g. foundations, trusts, and incubators),
- cultural organisations (e.g. museums, libraries, and archives), creative industries (film, music, and performing and visual arts industries), and creatives (e.g. artists, designers, and craftsmen);
- research institutions (e.g. universities and research centres);
- businesses (any for-profit firm outside of the culture and creative sector);
- individuals (e.g. local and international visitors; local communities, groups, and individuals; financial contributors; and volunteers) and networks (civil society associations, friends of the museum, and local development networks).

3.6. Conclusions

The systematic review of literature on the sustainable financing models of cultural heritage organisations led to revealing results. First of all, there is a long history of participatory practices and of multiplicity of funding sources yet these are rarely combined and strategised. Second, we find that innovating in financing models only requires a creative mind to revise the current resources available and the current stakeholder relationships in place. Capitalising own assets is a greatly undervalued strategy. Third, we find strong indications that a participatory approach to financing strategy development leads to greater innovation and sustainable financing relationships. Last, long-term oriented financing strategic planning is at the core of understanding sustainability of the organisation, independent of the focus of the activities.

This research helped inform the following recommendations:
7.1.1 Willingness to invest resources by funders and institutions
7.1.3 The multifaceted impact of participation
7.2.1 Developing sustainable financing strategies
7.3.1 Fostering equity and avoiding 'participation-washing'
7.3.2 Building a strong foundation for co-governance
7.4.1 Segmenting stakeholders and understanding their needs

4. Motivation for Participation

This chapter summarises research carried out by Foundation Centrum Cyfrowe exploring participants' willingness to pay in cultural heritage organisations. It analyses key motivations for involvement and the potential for building partnerships with stakeholders, including financial participation. It also addresses financing strategies for partnerships and participation.

Once the types of target participants have been distinguished[11], as a starting point to determine their needs and drivers to participate in cultural heritage activities in general, with a special focus on participatory projects, it is important to explore the various types of motivation, particularly motivation for participation. Motivation refers to the reasons people take action, driven by their desires, needs, or goals. Different types of motivation are distinguished based on the varying reasons or goals that prompt an action.

4.1. Methodology

This study has gained insights from research and various publications on motivation as such, as well as studies on co-production and engagement of the participatory society (Hatke and Kalucza, 2019; Loeffer and Bovaird, 2016; Steen, 2021). The most basic distinction is between Intrinsic and Extrinsic motivation[12]. Intrinsic motivation refers to engagement in behaviour that is inherently satisfying or enjoyable. The need comes from within and is strictly connected to personal feelings of pleasure, joy, sense of accomplishment or competition. The individual has the desire to perform a specific task, because its results are in accordance with his belief system or fulfil a desire and therefore importance is attached to it. Extrinsic motivation on the other hand refers to performance of behaviour that is fundamentally contingent upon the attainment of an outcome that is separable from the action itself. It is usually associated with some economic benefits and monetary gains, however not exclusively.

On a higher level of abstraction we can find both extrinsic and intrinsic motivation in the types of participation in the cultural heritage organisation's activities, that are the core of the RECHARGE project. However for the purpose of our research and future new business models of the Living Labs, the motivation typology was formulated on the basis of the intrinsic/extrinsic division applied to types of target participants in regards to the *8 tiers approach to the indirect effects of cultural production (and participation)*[13] proposed by Sacco - as a cultural lens to the social understanding of the desires to participate[14]. The results of this exercise showed that the

[11] See earlier RECHARGE Research - Application of the four phases of participatory business models in heritage

[12] Legault, L. (2016). Intrinsic and Extrinsic Motivation. Encyclopedia of Personality and Individual Differences. Clarkson University, Potsdam, NY, USA.
Richard M. Ryan and Edward L. Deci. (2000). Contemporary Educational Psychology 25, 54–67

[13] Sacco, P.J. (2016). Digital Humanities and the Future of Universities, slides 22-23, https://www.slideshare.net/stunome/culture-paradigm-university-digital-humanities,

[14] Hattke, F. and Kalucza, J. (2019). What influences the willingness of citizens to coproduce public services? Results from a vignette experiment. Journal of Behavioral Public Administration, 2(1). https://doi.org/10.30636/jbpa.21.60.
Loeffler, E. and Bovaird, T. (2016). User and Community Co-production of Public Services: What Does the Evidence Tell Us. International Journal of Public Administration, 39(13), p. 1006-1019. https://doi.org/10.1080/01900692.2016.1250559.

drivers for participation in the cultural sector can also be defined as intrinsic and extrinsic, however the origin of the division of motivation for participation into specific types lies elsewhere.

In addition to the review of the literature on the main drivers and types of needs of particular participant groups, the study conducted six focus group interviews with 50 target participants on motivations for participation in cultural heritage organisation activities (See Appendix 10.1 for the interview questions). Six target stakeholder groups were identified as essential for understanding the motivations in their involvement in cultural heritage organisation activities specifically relevant for the scope of the RECHARGE project. Three pre-selected groups were linked to the three Living Labs (with two focus group interviews planned for the Estonian Living Lab). Additionally, two sessions were conducted with cultural heritage organisation enthusiasts and non-cultural heritage organisation goers. In total, 3 focus groups were conducted in an onsite setting and 3 in an online environment between February and March 2023.

The table below offers an overview of the orchestrated sessions and the scope of the investigated topics.

FG number	Type of participants	Disciplines represented*	Country	Topics and subtopics for in-depth discussion	Type of interview	Number of participants
1	Cultural heritage organisation enthusiasts	Students / Public administration / GLAM professionals /Creatives	Interna-tional	Purpose of museums Motivation for participation Benefits of participation Ideal future collaboration	online	7
2	Cultural heritage organisation Non-goers	Students / HR / Medicine Economy / Pedagogy / Rehabilitation	Poland	Purpose of museums Reasons for non-participation Possibilities for future attendance	online	7
3a	Representatives of the IT sector	IT professionals	Estonia	Purpose of museums Motivation for participation Professional collaboration with CHI sector Benefits/challenges of collaboration Possibilities for future (professional) engagement	onsite	8
3b	Cultural heritage organisation professionals	GLAM professionals	Estonia	Purpose of museums Motivation for participation Collaboration with the IT sector Benefits/challenges of collaboration Possibilities for future (professional) engagement	onsite	6
4	Local community	Retirees / Teachers / GLAM professional / Creatives / Marketing	Ireland	Purpose of museums Motivation for participation Benefits of participation Ideal future collaboration	onsite	15

Steen, T. (2021). Citizens' Motivations for Co-production: Willingness, Ability and Opportunity at Play. In Loeffler, E. and Bovaird, T. (ed.), The Palgrave Handbook of Co-Production of Public Services and Outcomes, p. 507-525. Palgrave, Switzerland.

5	Creatives	Creatives Students	Italy	Purpose of museums Motivation for participation Benefits/challenges of collaboration	online	7

** Participants may represent more than one discipline*

In total, we interviewed 50 participants from 6 European countries, including Belgium, Estonia, Ireland, Italy, Poland and Spain. The participants were recruited via contacts of the Living Labs and through professional European nextworks, such as Europeana and NEMO. Participants consisted of students, public administration employees, creatives, and various specialists in the fields of medicine, rehabilitation, economics, human resources (HR), information technology (IT), and galleries, libraries, archives and museums (GLAM). As target participants they fell into the following categories: heavy users of culture, heritage geeks, knowledge producers, commercial allies, communities of interest, creatives, and non-goers.[15]

4.2. Focus groups interviews - findings

1. **FGI 1: Cultural heritage organisation enthusiasts**

Participants of the first focus group, recruited through heritage networks like Europeana, NEMO, and the European Commission network, as well as project partners' channels, include "heavy users of culture", "heritage geeks," and "knowledge producers" with high cultural interest or professional ties to the heritage sector. They see museums and CHIs as platforms for creating narratives of hope and change, reinforcing democracy, and caring for communities. Motivations for their involvement include learning, inspiration, empowerment, personal development, satisfaction, and relationship-building. They participate for reasons such as identity, personal and community wellbeing, professional interaction, and knowledge exchange.

This group uniquely had prior experience in participatory projects, discussing initiatives like music therapy for dementia patients, art and fashion workshops with imprisoned women, and programs to alleviate isolation in teenagers during the COVID pandemic. Highly motivated and aware of recent trends in the heritage sector, they are also up to date with the sector's shift from knowledge gatekeepers to community enablers. Despite their enthusiasm, they noted discouragements such as staff behaviour, overcrowded events, and ticket prices.

2. **FGI 2: Cultural heritage organisation non-goers**

Participants of this group were recruited based on their lack of engagement with cultural heritage organisations and museums, both professionally and personally. They do not voluntarily visit museums or participate in cultural heritage initiatives, preferring activities such as socialising with friends and family, watching movies, reading, playing sports, and board games. Although they recognize the importance of museums and cultural heritage organisations for education and storytelling, their experiences are mostly limited to unattractive school trips with long guided tours and large groups. Their ideal visit would be immersive, interactive, private, not crowded, and accessible with longer opening hours and affordable tickets.

[15] See earlier RECHARGE Research - Application of the four phases of participatory business models in heritage

None of the participants were familiar with participatory projects by museums or cultural heritage organisations, and they generally do not follow current museum offerings. They believe museums do not suit their interests or lifestyles, with some feeling museums are not welcoming for lively children. Despite enjoying creative and cultural activities, they hold a stereotypical view of museums shaped by childhood experiences and lack motivation to change this perception. Most live outside big cities where cultural offerings are limited, and share their beliefs with their social circle, further reducing their engagement with cultural heritage organisations.

3. **FGI 3a: representatives of the IT sector**

Participants from the IT sector, designated as "commercial allies" of the Maritime Museum in Tallinn, were recruited for this group. They highlighted the importance of museums for personal and societal education and research, focused on preserving the past, fostering shared values, and elevating society. Museums were often viewed not only as centres for learning, education, and the preservation of knowledge, but also as sources of entertainment and inspiration, both personally and professionally. They valued museums as places to visit on days off, emphasising the social aspect alongside education.

Their motivations for engaging in cultural life were both personal (curiosity, inspiration, aesthetic experience, learning new things) and professional (creativity, interesting projects, societal contribution). They described a selective approach, engaging with what enriched or inspired them professionally. They viewed museums as a "common good" to be supported and preserved, willing to pay entrance fees and support museums through their work. For future collaborations, they expressed a desire to shift from being mere contractors to creative partners, co-creating projects from the early stages and contributing beyond commercial roles.

4. **FGI 3b: Representatives of the cultural heritage sector**

This focus interview mirrored the one with IT professionals, focusing on experiences in collaborating with the IT sector, pros and cons, benefits, and challenges, to capture perspectives from both sides. The views on the role of museums aligned closely with those of FGI 1, seeing museums as centres of education, historical and collective memory, knowledge, research, and entertainment. Additionally, they highlighted museums as "open democratic spaces" for understanding contemporary life and society, noting the nation- and society-building role of culture.

Most participants found it difficult to separate personal from professional motivations for engaging in cultural activities. They often participated out of professional curiosity or colleague influence, driven by a need for "professional interaction" with a touch of "personal wellbeing".

5. **FGI 4: Local communities**

Participants from the local community, involved in and supportive of the Hunt Museum, were recruited for this group, categorised as "communities of interest".This diverse and age-varied group shares a common interest, location, and expertise with the institution. They are keenly interested and involved in the museum's activities, with deep knowledge of the local community, history, and challenges.

They see museums as educational institutions that preserve culture and history while providing social gathering spaces. Yet, they acknowledge that museums can seem outdated and unwelcoming to working-class and younger audiences, necessitating efforts to build trust in museum-going. Their motivations for using museums include education, social interactions, personal well-being, professional networking, and cultural events. Involvement includes volunteering, funding artists, internships, and using museums for art projects and workshops.

Ideas for future projects included using theatre and drama, collaborating with other museums, animating portraits with augmented reality, intergenerational folk story exchanges, integrating museums into walking tours, and using museum spaces for community events. They emphasised the museum's potential as a cultural centre fostering civic pride and its role as a venue for contemporary projects and community engagement.

6. **FGI 5: Creatives**

Recruited by the Prato Museum, this group consists of individuals interested in or experienced with collaborating with museums, categorised as "creatives." Their main motivations for engaging in cultural activities include professional interaction ("being up-to-date with what museums have to offer"), creativity ("inspiration"), and enriching knowledge ("new interpretations"). Additional motivations include personal well-being, identity, and social interaction. They regularly visit museums to see exhibitions and occasionally participate in more participatory experiences.

Participants highlighted frustrations in museum collaborations such as decision-making processes, funding issues, excessive bureaucracy, and undervaluation of creative work. Positive experiences included spontaneous co-creation moments and using museums for exhibitions and visibility. Successful collaboration requires clear goals, equal importance of opinions, good communication, involving current and new visitors, using artists as informal mediators, and fair wages. Despite difficulties, all participants expressed a continued interest in collaborating with museums for economic and creative benefits.

4.3. Different forms of motivations

These focus group interviews provided valuable insights into the motivations behind why individuals from each specific group desired to engage and the extent to which they were motivated to do so. Through in-depth analysis, the research concluded that the drivers of motivation within the defined participant groups of the RECHARGE project could be classified into three primary categories: personal motivations, professional motivations, and motivations that encompass elements of both personal and professional interests.

The personal motivations group is the biggest and it consists of 5 following motivation types, determined by various drivers or needs on a different level of complexity and that may result from one another.

1. **Leisure** - the driver is associated with pleasure, enjoyment and spending quality time coming from the fact of engaging. In other words, people participate in cultural heritage organisations activities because it gives them joy and makes them happy. This type of

motivation is on the simplest level of complexity, where the driver is equivalent to the feeling it is associated with. Thus it can be defined as a basic driver.

2. **Social interaction** - the driver behind engaging is the need of associating with other people, creating a network of contacts, or a sense of belonging to a particular social/ethnic/other group. Social interaction also falls into the basic level of complexity.
3. **Identity** - this is another level of complexity as this type of motivation is an interpretation of the feeling or need. In this case the driver behind involving is a satisfaction associated with identifying with project or institution and with the ethical/social values it embraces, as well as a sense of belonging to a particular social/ethnic/other group related with the meaning of the institution/project.To translate it into action means that one participate in a cultural heritage organisations activities because either one feels connected, identifies with group, project or values or has an urge to feel connected with group, project or values.
4. **Personal well-being** - this can be interpreted as an in-depth factor of the identity motivation. It relates to engaging in activities that bring personal satisfaction, are related to a particular group, project or values or provide a sense of belonging to a particular group, project or values. As a matter of fact it can be argued that personal well-being motivation is a result and mix of all of the previous motivations and their drivers.
5. **Community well-being** - is a variation on personal well-being, in which a person is engaging in activities that bring satisfaction through seeing others' well-being gains, such as cooperation, improving quality of life, voluntary work, etc. contributing to a positive change.

These 5 types of personal motivations have been identified during the review of the literature and have been tested throughout the focus group interviews. However, during the interviews it was discovered that **inspiration** also plays a crucial role as a personal motivation for individuals to become involved in the activities and projects provided by cultural institutions. Inspiration often serves as a driving force that encourages individuals to participate actively in cultural activities. It can spark creativity, encourage self-expression, and broaden one's perspective on the world, very often influencing the professional life and projects of the respondents. Therefore it was decided to add one more type of motivation in the personal motivation category:

6. **Inspiration** - a driving force that encourages individuals to participate actively in cultural activities by serving as a point of reference to spark creativity in other areas of their life.

When it comes to the professional drivers there is only one type of solely professional motivation defined in the proposed typology.

7. **Professional interaction** - using and/or sharing one's skills/knowledge to support institutions/projects on the professional basis and creating a network of professional contacts.

The third group consists of types of motivation that can be either professional or personal. This group consists of three proposed types:

8. **Knowledge** - describes the situation in which the main driver is acquiring new knowledge/skills, self-improvement.

9. **Creativity** - the driver behind this type of motivation is an inner need to create new products/services/ideas, to unwind tangible and intangible values.
10. **Economic** - occurs when the main motivation is to make profit, gain benefits, improve efficiency, cost reduction, income growth, and attract new audiences.

4.4. Conclusions

In conclusion, the comprehensive analysis of motivations through focus group interviews within the framework of the RECHARGE project has provided valuable insights into the multifaceted reasons individuals engage in cultural heritage institution activities. The research has successfully identified three primary categories of motivation: personal, professional, and a combination of personal and professional interests. Within the personal motivations group, five distinct motivation types were uncovered, ranging from basic drivers like leisure and social interaction to more complex factors such as identity and community well-being. This categorization not only offers a nuanced understanding of participant motivations but also underscores the diverse array of reasons individuals seek involvement in cultural activities, reflecting a broad spectrum of personal fulfilment and social connections.

Moreover, an unexpected yet significant finding from the interviews was the pivotal role of inspiration as a potent personal motivator driving active engagement in cultural endeavours. Inspiration emerged as a driving force that not only encourages participation but also sparks creativity, broadens perspectives, and influences both personal and professional aspects of individuals' lives. This led to the inclusion of Inspiration as an additional motivation type within the personal motivations category, highlighting its profound impact on individuals' involvement in cultural institutions. Furthermore, the study elucidated the distinction between purely professional motivations, such as Professional Interaction, and motivations that blur the lines between personal and professional domains, exemplified by types like Knowledge acquisition, Creativity exploration, and Economic incentives. Overall, this research sheds light on the intricate interplay of motivations driving individuals to participate in cultural activities, emphasising the diverse and dynamic nature of engagement within the cultural heritage sector.

This research helped inform the following recommendations:

7.1.2 Participants’ willingness to pay
7.1.3 The multifaceted impact of participation
7.2.1 Developing sustainable financing strategies
7.3.2 Building a strong foundation for co-governance
7.3.3 Administrative, legal, and financial processes and hurdles
7.4.1 Segmenting stakeholders and understanding their needs

5. Value of Participation

This chapter summarises the research carried out by the University of Valladolid to measure the value allocated by the community (in a broad sense) to participatory dimensions of cultural heritage institutions and particularly our three reference museums of the RECHARGE project (Hunt Museum, Museo del Tessuto, Eesti Meremuuseum).

In a context where New Public Governance, the conceptual framework of public administration that emphasises collaboration, partnerships and networked forms of governance, is transforming the way cultural organisations are managed, the community of users and beneficiaries of cultural heritage organisations are increasingly playing a more active and interactive role.[16] Therefore, it seems pertinent to study how this group values the participatory strategies and activities that are being implemented by the different cultural heritage organisations to better understand their needs, so that cultural heritage organisations can adjust their activities.

A demand curve was built of museums specified through / focused towards participatory strategies. Taking into account the various classifications in previous literature[17], four dimensions of participation have been defined (collaborative co-governance, creative co-production, social co-innovation, and technological co-innovation), ranked by levels of involvement (specific options in terms of engagement intensity), and a complementary dimension which serves as a payment vehicle to express the intensity of preferences on a monetary scale, in other words, the willingness to pay (willingness to pay, understood as the maximum amount of money that a individual is willing to pay in the case of this study, to donate) for a given good or service, assimilated to the value that he or she places on that good or service (in the case of this study, on the implementation of participatory strategies in museums). For more detail, see Appendix 10.2.

This research cuts across the themes of this white paper, dealing with the value and cost of collaboration by providing information about the status quo on the question: To what extent does the community value participatory strategies? In addition, the research identified clear challenges with participatory co-governance - how to raise community interest in having a say in museum policy. The survey results also helped to identify different community profiles that are helpful for relationship-building.

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[16] Belfiore, E. (2004). Auditing Culture. International Journal of Cultural Policy, 10(2): 183-202.
Denhardt, J. & Denhardt, R. (2015). The New Public Service Revisited. Public Administration Review, 75(5): 664-672.
Nabatchi, T., Sancino, A. & Sicilia, M. (2017). Varieties of Participation in Public Services: The Who, When, and What of Coproduction. Public Administration Review, 77(5): 766-776.

[17] Osborne, S. & Strokosch, K. (2013). It Takes Two to Tango? Understanding the Co-Production of Public Services by Integrating the Services Management and Public Administration Perspectives. British Journal of Management, 24(S1): 31-47.
Pestoff, V. (2012). Co-Production and Third Sector Social Services in Europe: Some Concepts and Evidence. VOLUNTAS: International Journal of Voluntary and Nonprofit Organizations, 23(4): 1102-1118.
Bovaird, T. (2007). Beyond Engagement and Participation: User and Community Coproduction of Public Services. Public Administration Review, 67(5): 846-860.

5.1. Methodology

The methodologies applied to measure the value of participation are non-market goods valuation methods, such as Contingent Valuation to obtain the willingness to pay for the whole participatory strategy carried out by the museums, and Choice Experiment to estimate the marginal valuation of each of the dimensions and options of said strategy.[18]

These methods involve collecting an ample survey (see Appendix 10.4) among the community of each museum in order to obtain robust and sufficient results from the various bids on the participatory options. Fieldwork. Three macro-surveys were carried out, one in each city (Limerick, Prato, Tallinn) of the reference project museums (Hunt, Tessuto, and Maritime), in different areas (museum visitors, museum surroundings, and different emblematic points of the cities) in order to capture the community interested in the museums, either because they consume them (direct use) or because they value them, even if they do not use them (passive use). Surveys are conducted face-to-face by randomly selecting participants, trying to balance features such as gender, age, educational attainment, income, occupation, etc. In addition, only respondents who are nationals or foreigners but resident in the countries have been considered. There is only one final questionnaire, although eight randomised versions of the choice sets were applied in order to avoid anchoring bias. Fieldwork was conducted in the period from the last week of October 2023 to the second week of January 2024, with a total of 1,259 surveys conducted (417 Limerick, 407 in Prato, and 435 in Tallinn).

5.2. Research Outcomes

As the goal is to estimate the community's current willingness to pay, the results give a clear picture of the status quo of the issue, and also help to detect challenges or margins for improvement. However, some recommendations and policy implications can be detected from this research. This can be of great use to museum managers and policy makers, as it allows them to make decisions about participatory management models based on the interests and needs of the community. The results have been divided into 3 sections. The first section shows general thoughts and opinions on community participation and cultural heritage organisation management, the second presents the assessment results for the participatory strategy as a whole, while the third section breaks down the marginal results for each dimension and option. *Sociodemographic characterization of the sample can be seen in Appendix 10.3.*

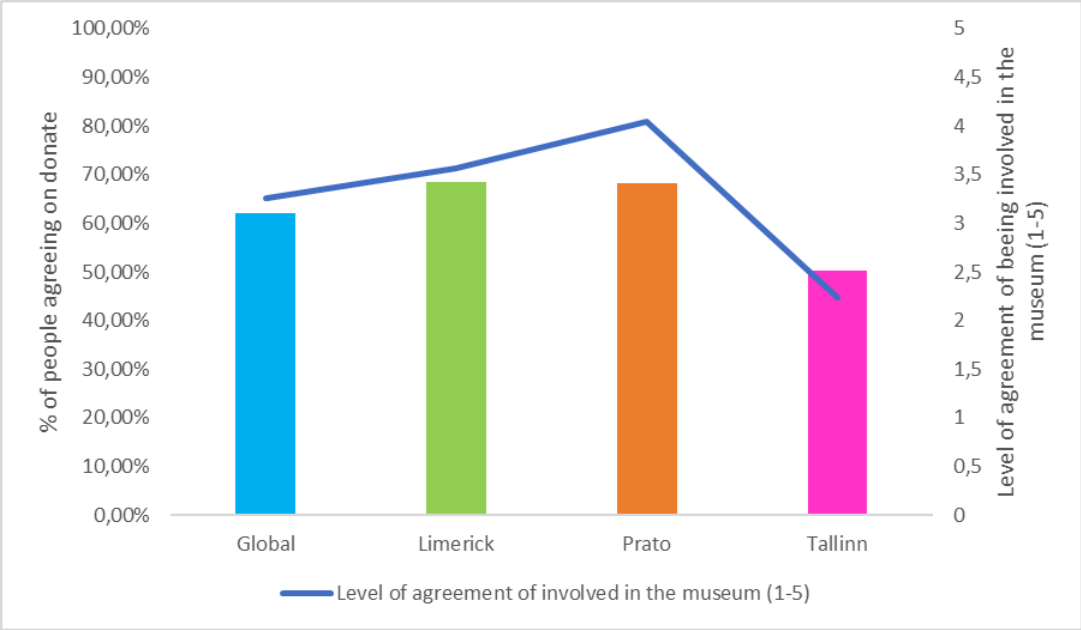
5.3. General thoughts and opinions on community participation and cultural heritage organisations management

With regard to the question *To what extent do you agree with the involvement of people in the management processes (decision-making) and in the development of the services offered (mission activities) by museums?*, the results (see Figure 2) show an intermediate acceptance

[18] Doxanaki, A. & Linardakis, M. (2022). An Analysis of Public Decision Making to Visit Archaeological Museums in Greece Using the Discrete Choice Model. Curator: The Museum Journal, 65(1): 187-207. Gómez-Zapata, J., Herrera-Moreno, M.A. & Herrero-Prieto, L.C. (2023). Valuing cultural public goods in times of pandemic: What happened to the libraries? Journal of Librarianship and Information Science, 1-19.

(mean 3.26 out of 5), which is much higher in the case of Prato (4.04), but significantly lower in Tallinn (2.23), while Limerick offers a result slightly above average.

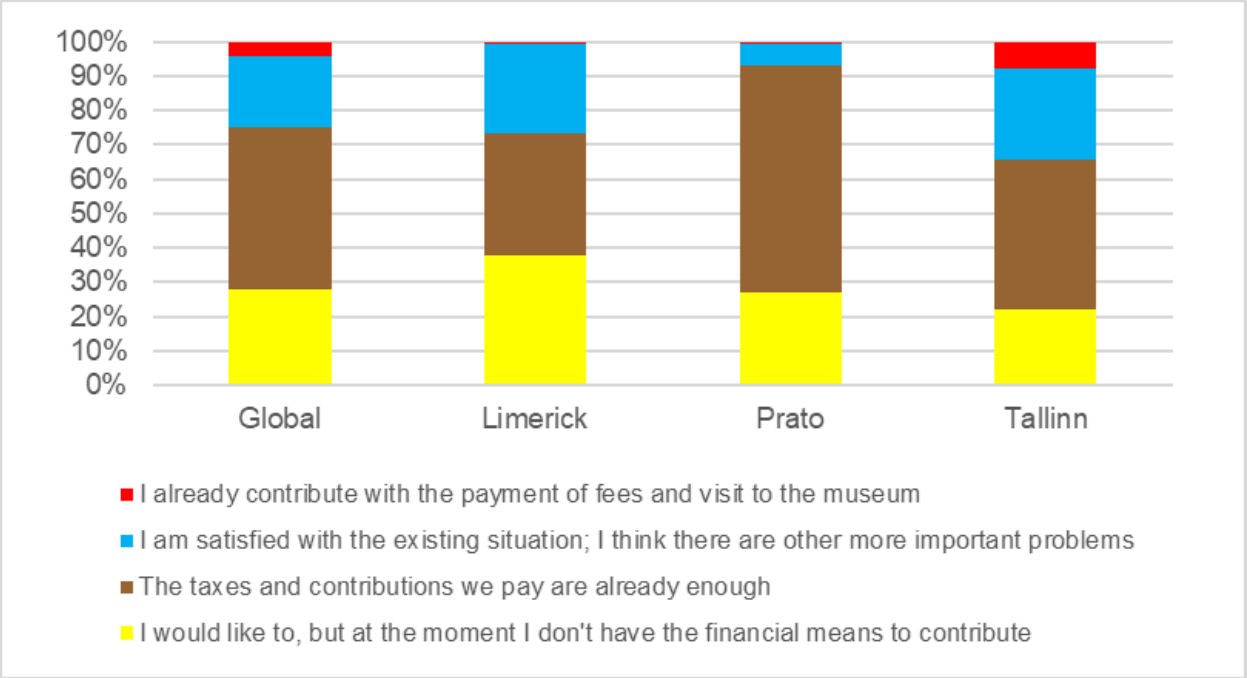
Figure 2. Agreement of involvement and donation for participatory activities



When asked about their rating (1-5) of the different functions performed by a museum, the classical functions of learning and preservation of history and identity are most often highlighted. The role as a driver of social interaction and community development is also highly valued, especially in Prato and Tallinn. In comparison, the more specific issues of museums as key-drivers of well-being and social investment are relatively less valued.

However, when asked about the willingness to donate a voluntary annual quota so that museums can implement a full participatory strategy, involving the community in the decision-making process, it was found that approximately 68% of respondents in Limerick and Prato were willing to make this contribution, compared to only 50% in Tallinn who gave an affirmative answer, as shown in Figure 2.

Figure 3. Reasons for not contributing with a WTP for a participatory strategy

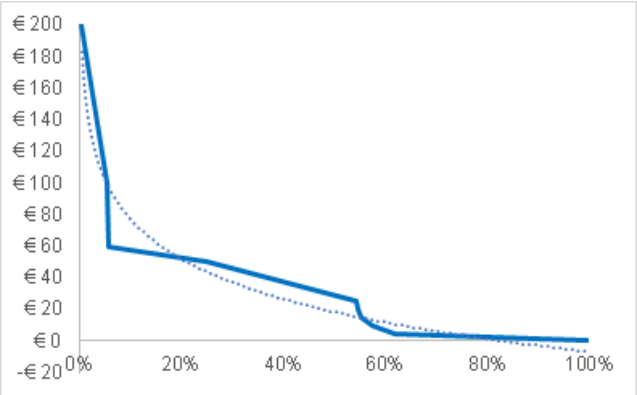


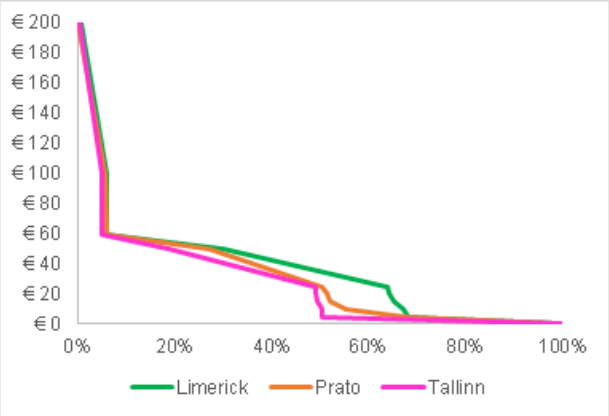
Also examined were the possible reasons for not willing to contribute to implement a participatory strategy in museums (Figure 3). The main argument for declining to contribute is that respondents claim that they already pay enough through their taxes (47% of responses). This motive is more pronounced in the case of Prato (66%) and Tallinn (44%), which points to a notion of museums as public goods provided by the state in these communities. In contrast, in Limerick this consideration is diluted towards collective or civil society support, with respondents mainly mentioning that they would like to contribute, but that at the moment they cannot for financial reasons (38%). These arguments cannot be interpreted as a complete rejection of payment as such, but rather as expressing an indirect willingness to pay to implement the museums' participatory strategy, either by way of a tax contribution or if respondents were to improve their income levels.

5.4. Assessing the participatory strategy of museums as a whole

The goal was to estimate how much of a voluntary annual monetary contribution respondents would be willing to donate for museums to carry out these engagement strategies. For this analysis, the first step is to take the value statements assigned by the interviewees and build survival curves, which work as a type of demand curve (see Figure 4). With this information, it is possible to estimate the average willingness to pay (WTP) stated by the respondents, which is relevant to analyse the potential of voluntary contributions for diversifying the variety of income sources for cultural heritage organisations.

Figure 4. Survival curve for the whole sample, Limerick, Prato and Tallinn.





In general, it can be deduced that communities would be willing to make an average donation of 64.59 euros per year to carry out community participatory models in museums. However, there is somewhat of a difference between our case studies, with the population of Limerick declaring a higher willingness to pay (71.70 euros per year), followed by the population of Prato (average WTP of 63.29 euros per year), while the population of Tallinn reported a lower contribution of 40.15 euros per year. These disparities may be justified by the different income levels between the countries and cities considered, but also by the degree to which the museum is engaged with the community, and how it is considered as a regular cultural or leisure consumer good, which seems to be the case for the Hunt Museum in Limerick.

Table 1. WTP by city and by community group.

Value	Global	Limerick	Prato	Tallinn
Average WTP	**€ 64.59**	**€ 71.70**	**€ 63.29**	**€ 40.15**

Value	Non-Goers	Goers	Fanatics
Average WTP	**€ 45.65**	**€ 69.71**	**€ 80.84**

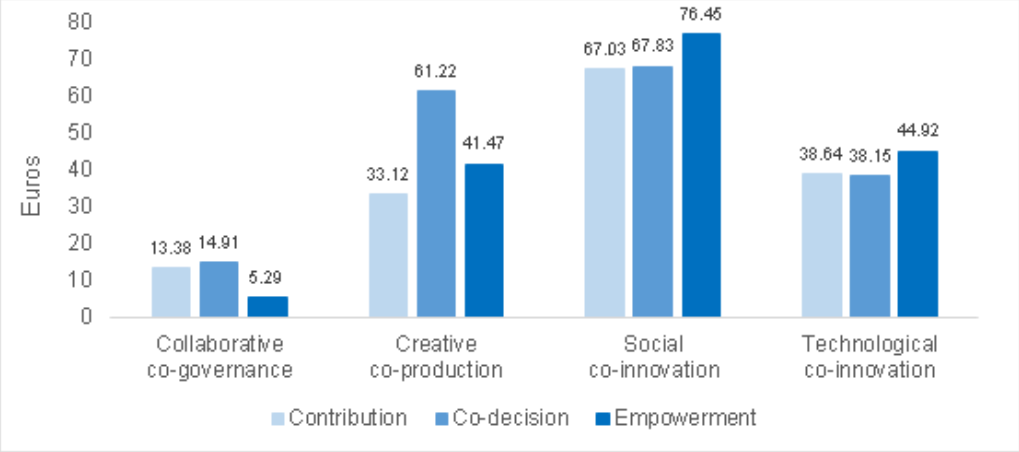
To reinforce the analysis, a complementary study to estimate WTP was proposed, splitting the overall sample into three different groups, as follows: goers, non-goers, and fanatics, considering the latter to be those respondents who have visited the museum five or more times in their lifetime. As expected, an increasing trend in stated WTP was found, according to interest groups: the higher the intensity of knowledge and the number of visits to the museum, the higher the stated WTP. Indeed, as shown in Table 1, the WTP for non-goers is €46.65, while that of fanatics is almost double (€80.84). The fee declared by normal visitors (69.71€) is close to the average WTP of the sample. This result emphasises one of the most common arguments in the analysis of cultural consumption, where accumulated experiences reinforce the willingness to pay and loyalty to cultural institutions. In any case, it is important to highlight that the non-goers, although they do not know the museum, recognise the passive use values of the

museum (existence, option and legacy values) and, therefore, show a positive WTP, although this is lower than the average WTP found for the overall sample, which was 64.59€.

5.5. Benchmarking participatory dimensions and options

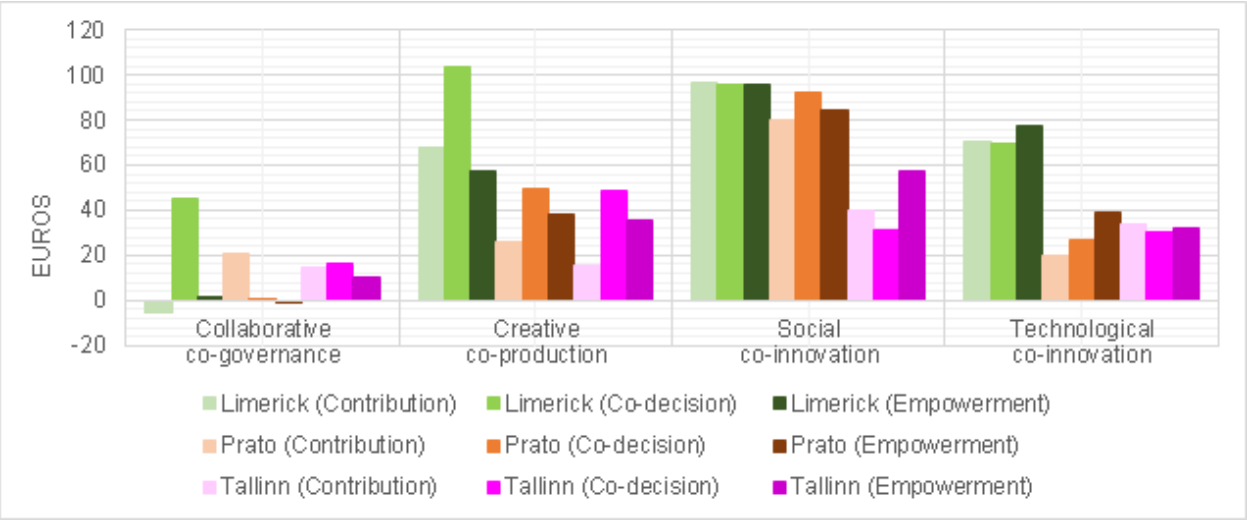
In this section, the focus is on estimating the marginal value of each dimension and each option of the strategy to encourage participation in museums. The choice experiment model is applied to calculate the value allocated by the community to each dimension and option, i.e. which one they prefer and how much they value them.

Figure 5. Economic valuation of participatory dimensions and options for museums (whole sample)



With respect to the full sample (Figure 5), it is worth noting that the most highly valued dimension relates to *social co-innovation*, with a growing value for the options with the highest degree of commitment. The options of the *technological co-innovation* dimension also stand out, again with a growing degree of involvement. Among the *creative co-production* options, the value assigned to the intermediate option, which refers specifically to the provision of resources and facilities for emerging artists, is notable. In contrast, the options of the *collaborative co-governance* dimension are highly undervalued, even when compared to the degree of involvement. At most, the intermediate option referring to participation in an advisory board is slightly more highly valued.

Figure 6. Summary of economic values to participatory dimensions and options (sub-samples)



With regard to the individual analysis of each city and its corresponding museum (Figure 6), it can be said that in general, the highest ratings come from the Limerick community, being the most highly valued options those in the social dimension, followed by those in the technological area. However, two specific options stand out well above the other museums, and refer to the intermediate options of the cultural co-production and co-governance dimensions, in particular the provision of resources for young and emerging artists, and participation in a museum advisory board. As far as the Tessuto Museum is concerned, the most valued options are also those belonging to the participatory social area, but it should be highlighted that the technological innovation dimension also receives a significant and increasing valuation. Finally, the community of Tallinn expresses a fairly balanced evaluation structure since, although the values are not very high (relative to the other cities), all the dimensions and options are ranked reasonably well.

5.6. Conclusion

Useful and practical recommendations for museum management can be drawn from this research, some of which are detailed below. Moreover, the joint analysis with other research being carried out within the RECHARGE project and to be published in the coming months will help to make the following diagnosis: are the participatory actions and strategies currently being carried out by cultural heritage organisations aligned with the preferences and values expressed by the community?

On the whole, research shows that local communities are not too keen on participatory strategies, as they highly value traditional roles of museums in terms of their capacity to promote learning and the preservation of cultural heritage. They also value the role of social interaction and social integration, but they are more sceptical about the possibilities of impacting social change and the well-being of communities. However, they express a high propensity to contribute with an annual donation quota to help museums carry out these participation strategies: more than 68% of the community would be willing to contribute in Limerick and Prato, but only 50% in Tallinn. The highest contribution is expressed in Limerick (71.7€), then Prato (63.29€), and at some distance Tallinn (40.15€). The reasons for not contributing are

mainly concerned with the fact that respondents mention that they already pay taxes, which leads them towards considering the museum to be a public good provided by the state. In Limerick, there is a greater tendency for the community itself to contribute collectively, which might offer a better chance to implement and fund participatory models. It is interesting to note that the Hunt Museum is a private museum, whereas the Estonian Maritime Museum is a fully public museum financed by the government.

Analysis of the overall WTP among fanatics, goers, and non-goers seems conclusive, whereby fanatics are willing to contribute twice as much as non-goers. However, it is important to point out that the valuation of non-goers is notable, which is also an expression of the passive use value (existence value) assigned by citizens to museums and their activities. Nonetheless, the profile of the most enthusiastic contributors who might fund these museum activities is that of an individual who has a highbrow cultural consumption, has ample previous experiences, who is certainly loyal to the museum, and who believes in the museum's capacity to bring about social change and progress, and who thus believes in participatory strategies.

Regarding the marginal values of the set of dimensions of the participatory model, the options in the social co-innovation dimension are the most positively ranked in all three cities, followed by the options in the area of technological co-innovation. The least valued options are the co-governance options, and in the cultural co-production dimension, the intermediate option of facilities for emerging artists stands out the most. This implies that citizens still rely more on cultural management and programming led by museum managers, rather than being involved in their design and guidance, although they do appreciate the possibilities of being involved in the dimensions of social actions and technological innovation. It seems that citizens place more value on involvement in concrete and targeted proposals, such as participation in various advisory committees or in commitments to social programming or technological innovation, as well as in the provision of resources for emerging artists.

This research helped inform the following recommendations:
7.1.2 Willingness to pay by participants
7.2.1 Developing sustainable financing strategies
7.3.2 Building a strong foundation for co-governance
7.4.1 Segmenting stakeholders and understanding their needs

6. Forging Impactful and Durable Partnerships and Collaborations

Relationship-building requires a lot of effort and demands a great deal from those involved. This chapter is the outcome of research by the Netherlands Institute for Sound & Vision on what motivates people, communities, and organisations to form and join partnerships and collaborations in the cultural heritage sector; what challenges are commonly experienced; and how people work together to achieve shared goals.

Thirteen in-depth interviews were carried out with people working at cultural heritage organisations that collaborate closely with others and have formed long-lasting and impactful relationships and partnerships. Common challenges can be recognised from their experiences, but more importantly so can good practices and tested strategies for building long-lasting collaborations. Each of the people interviewed reflected on the intangible contributions that cultural heritage organisations make to society, and how important it is for these organisations to seek out engagement with a wide network of people.

What shone through these interviews was the importance of local context, the influence of place on partnerships, and the vast amount of work that goes into relationship-building. There are three components to what contributed to each collaboration or partnership flourishing long-term:

- Sufficient resources: whether financing, time, or space, need to be available and distributed fairly in order for people to invest their efforts long-term.
- The structure of the collaboration: who makes the decisions and how, and where people interact and carry out the work should be guided by a shared vision to keep everyone actively engaged. While creating this structure is challenging, the real difficulty lies in putting it into practice.
- Most importantly, all interviewees highlighted the need for a human-centred partnership, for people to take the time, space, and skills to build trust, to actively listen, and to find common ground.

> "*It's a continuous relationship…and then if it's not…then it's also about trusting that if you do want to reconnect, that that's also possible…the same way that you build friendships or relationships in general*." - Katy Streek, Sites of Memory
>
> "*...the different challenges that are waiting for us in the future can just be solved by working together*" - Meta Štular, Center Rog

6.1. Methodology

The thirteen organisations interviewed were selected to represent the following types of collaborations relevant to the scope of RECHARGE:

- Collaborations with individuals (such as artists and volunteers);
- Collaborations with communities (or networks);
- Collaborations where resources are pooled (such as money, space, and services).

These categories were informed by the literature review on the types of partnerships and collaborations that occur in the cultural heritage sector, as well as the practice-based conversations with three RECHARGE Living Labs about their experiences and challenges faced in partnerships and collaborations.[19] This highlighted that partnerships and collaborations take many shapes and sizes in the cultural heritage sector, and that many organisations may be engaged in a combination of these at any point in time.

The organisations interviewed represented a range of European countries, organisational sizes, and type of organisation. This included museums, libraries, archives, grassroots organisations that are active in-person and/or online, art centres, and performance makers. The organisations interviewed from 2023-2024 were (shown in Figure 7 and also listed in Appendix 10.5):

- Center Rog, Slovenia
- Imagine IC, the Netherlands
- Józef Piłsudski Museum, Poland
- Kalamaja City Museum, Estonia
- Michael Culture Association, Belgium
- National Print Museum, Ireland
- National and University Library Zagreb, Croatia
- Oodi Library, Finland
- Oranssi, Finland
- Sites of Memory, the Netherlands
- Spazju Kreattiv, Malta
- SUCHO, Ukraine/international
- VeleHanden, the Netherlands

[19] See earlier RECHARGE Research - Application of the four phases of participatory business models in heritage and the RECHARGE Living Labs

Figure 7: Map representing the organisations interviewed

The 90-minute online interviews were designed to explore one or two of their collaborations in detail, following a timeline that covered: how they initiated and developed their partnerships; the resources (financial, human, time, etc.) needed to support these collaborations; the strategies they used to maintain and grow their collaborations, and what was successful; the main obstacles faced at any stage of a partnership or collaboration; and their perception of the benefits and impacts of partnerships. The questions used to guide the discussion can be seen in Appendix 10.6.

6.2. The Perspective of Smaller Cultural Heritage Organisations

Building relationships is demanding, and requires significant effort from those involved. Considerable time must be invested in building relationships, networks, and especially trust. Some people are better skilled at this than others. Investing time is also a bigger challenge for smaller organisations with fewer staff members, especially if this relationship-building work is not compensated by their funding. True collaboration also requires accepting non-consensus and dealing with conflict. Many of the interviewees emphasised that sufficient time (or resources) are needed to deal with potential conflict and to find a solution or compromise. Due to the potential emotional intensity of this work, it is also important for organisations to be aware of potential burn-outs and care for the emotional safety of their employees and partners.

> "*We give ownership to the public. They organise events [and] bring exhibitions here.*" - Harri Annala, Oodi Library

"*There must be something challenging in the work…people love to give feedback if you ask them*." – Mark Groothuis, VeleHanden

The organisations interviewed had all been experimenting in some way with how to leverage their existing and often limited resources to build strong relationships with their volunteers, communities, partners, funders and networks. In their work, the proverb, "alone we go fast, together we go far", is put into practice. They all strongly believe that investing in participation, collaboration, and partnership is necessary to fulfilling their organisational missions. This often buoyed up their motivation to tackle the obstacles that come with working across organisational boundaries, such as differences in working speeds, hurdles to sharing resources, and the time needed to align goals and expectations, to name a few.

Most could be classified as small or medium-sized organisations, working with only a small team of people to tackle the challenges of collaboration and participation, although this does not factor in the expansive networks of volunteers and supporters that the organisation may engage with. It is therefore not a surprise that a core theme of the interviews and insights was the integral role that volunteers can play in an organisation's financial sustainability and that there are many opportunities to better tap into this existing relationship with a long history in the sector.

The majority of the organisations interviewed have access to public or project-based funding, but were very explicit about the challenges of applying for funding, such as the time and expertise it requires, and the further administrative load that comes with it when successful. A couple of interviewees were not direct applicants to this type of funding, but were rather supported by other institutions or organisations who do receive public funding. Organisations that could provide access to a physical space were also reflecting on the balance between income generated through private rentals and/or ticket sales, and people's need for affordable or free-to-use spaces. While there are organisations who host or support a space for online collaboration and interactions with heritage, physical spaces were seen as a key resource for the organisation, especially when they were looking to collaborate in a more sustainable and reciprocal manner.

It is also important to note that the majority of the organisations interviewed saw themselves as equal partners in their collaborations, if not the initiators. Even when a cultural heritage organisation was approached by another organisation with an invitation to collaborate, the idea was further developed taking into account respective needs and goals. However, several organisations are hoping to take on more of a 'caretaker' or 'host' role where they provide a space where activities and collaborations can happen organically. This is especially relevant for those organisations focussing on fostering participation of the general public, where it also uses less resources of the cultural heritage organisation if they are lightly involved. A difference can be recognised by the handful of organisations interviewed that were founded as the result of a participatory process where the collaborative and participatory mindset is integral to their structure, governance, and communication, versus organisations that have inherited more rigid hierarchies who struggle to transform their process towards participatory practices.

6.3. The Connectors

For the people doing relationship-building, this responsibility can be very time and energy-intensive, with the potential for emotional strain. Fostering trust, communicating clearly, and navigating conflict are important skills for building durable relationships. Organisations that both supported interpersonal skill development and the wellbeing of their employees had greater success in maintaining long-term collaborations. Different approaches to managing the network of stakeholders, participants and partners were used by the organisations interviewed. The choice of method was influenced by the size of the organisation or team, the (human) resources available, as well as the needs of participants and partners.

> "*It's a vocation rather than just a simple 9 to 5 job*." - Daniel Azzopardi, Spazju Kreattiv
>
> "*You attract who you are*"- Danielle Kuijten, Imagine IC

In some cases there was an official position where it is someone's main responsibility to facilitate participatory work or stay on top of stakeholder management, such as Imagine IC's 'verzamelnetwerkers/collecting networker' and Oranssi's 'volunteer coordinator'. Specific contact people may also be publicly visible on the website or at events for interested people to reach out to. For cultural heritage organisations working with small teams and limited resources, it can be difficult to have a dedicated person working on a collaborative or participatory project. As with several of the interviewees, managing relationships is then an additional task that is either appointed to specific people, or is taken up by the whole team. To support this work, some of the organisations interviewed use shared tools, such as a spreadsheet, to track stakeholders and manage strategic partners. While it can be easier to update each other regularly in a small team, having a dedicated person(s) to oversee stakeholder management, such as a manager, was helpful for some of our interviewees to clarify responsibilities and implement strategic choices.

A dependence on personal relationship-building can create difficulties when somebody moves on. An organisation might have to start from scratch with developing an important relationship. With long-term collaborations it is almost expected that there is a constant cycle of new people joining and leaving, but this can be exacerbated with certain groups, such as when the target audience is young people. Some of the interviewees described strategies and fail-safes they implement to minimise relationship loss, but many see this as a normal part of their work.

When asked to reflect on how to foster participation, co-creation, and collaboration, many of the interviewees described the work they do to lower the threshold to participate and communicate this widely in a convincing way. Many saw this as a first step for building a mutually beneficial relationship where people feel comfortable to openly share their ideas and contribute their efforts to the shared project. This can be challenging when partnerships are new, and people need to get to know each other well and understand each other's motivations. Active listening, trust, transparency and honesty were repeatedly emphasised as core skills and capacities for

supporting participation and collaborations. While they can be stated very simply, putting them into practice is more challenging.

Good Practices and Strategies to Support the People Doing the Connecting:

- Sincere and clear communication are crucial for building trust, managing expectations, and creating a safe and supportive work environment. In collaborations, **be clear about limitations** and what promises are made within these limits, which includes saying no to ideas. This is especially important for institutional representatives working with individuals.
- To **foster reciprocity**, talk with participants and partners about what motivates them, and what is valuable for them to receive in exchange for in-kind contributions. Acknowledge the value of what each person contributes.
- **'Hire who you want to see'** (Imagine IC, Center Rog) If an organisation wants to welcome a broad range of visitors, from elderly people to young ones and from male to female, it is recommended to have the team - especially the frontline workers who are the face of the organisation - include this broad range of people as well.
- **Lowering the threshold to participate** can include transparent communication on how to join and how decisions are made, as well as simply lowering the cost and removing steps to join. This can include having a clear point of contact so that (new) people feel welcome and know who they can approach.
- **Combine formal and informal interactions**, ideally also in-person where possible. This can support talking about ideas for the future, which may lead to future collaborations. People might also be more willing to provide insightful and personalised feedback in more informal settings.
- **Introduce more team members** to your partners and participants, so that more faces become familiar as a failsafe for staff turnover.
- Consider how to **create safer spaces** for employees, partners and the public. This can take the shape of co-developing safer spaces policies, communicating these clearly, and finding fair ways to enforce them.
- To keep track of connections and stakeholders, consider using simple **stakeholder management trackers**, where everyone can play a role in maintaining and initiating relationships. This can be used to analyse effort invested and the benefit of the relationship (even when to end a partnership).

6.4. Financial Sustainability

Building a network, developing relationships, and fostering trust all take time. For a cultural heritage organisation to sustain long-term participation, collaborations, and partnerships there is often a significant contribution of resources in-kind. This could look like people volunteering their time, sharing their knowledge for free, or donating the use of space (physical or virtual). To benefit from partnerships, organisations need to invest time - a commitment that is often underestimated, especially when time is perceived as a scarce resource. Despite the exchange of resources, there is still often an ongoing need for financial support and funding.

"*There would be no Oranssi without volunteers*" – Minka Yltävä, Oranssi

"*What we're also looking for is partners that can help us much more, who can carry part of the weight and part of the responsibility*." – Katy Streek, Sites of Memory

Applying for funding is time and resource-intensive. For a small organisation, European level funding is often out of reach. Also, many of our interviewees feel they are competing with a growing number of organisations for limited funding. On top of funding being difficult to apply for and manage, it is often limited in what it can be used for and for how long. Funding might only be able to be used for building maintenance or staff salaries, rather than participatory activities or community building. Crucial costs that are not covered may include space rental, food, and time compensation. There are organisations that do not have to worry about applying for funding due, for example, to legislation defining public participation as a public responsibility or to secure continuous governmental support for their activities. However, even when funding has been guaranteed for many years, it does not always cover the core activities, which include engagement, requiring our interviewees to apply for additional funding.

Furthermore, for organisations who receive (public) funding, success and impact is often defined by the funding body. It might be out of touch with the desired impact of the organisation's work and collaborations. For example, several interviewees highlighted that their mission of creating accessible, low-threshold spaces to participate in cultural activities for young people can be difficult for funding bodies to understand because they generate value but not income.

So when organisations have their own space to host participants and collaborative work, it can be an advantage from a resourcing perspective. This can be easily recognised with libraries, but also with how organisations like Oodi Library, Oranssi, and Spazju Kreattiv use their physical space to generate income which can be redirected towards their participatory programming. This can mean that private rental can subsidise or fully support providing a freely accessible space for a wider audience, though it can be challenging to maintain a balance. Sites of Memory works with cultural heritage organisations that can provide access to physical spaces to host their co-developed performances. Imagine IC and Oodi Library also emphasised how sharing spaces with other organisations and types of programming can grow your audience through cross-pollination.

Volunteering is a core part of the business models of many cultural heritage organisations. This can present a challenge for long-term collaborations, where for a short-term project people might be happy to contribute without compensation (financial or otherwise), it may not be sustainable long-term. Volunteers' contributions might also be undervalued or taken for granted. Organisations like Oranssi, SUCHO, Velehanden, Kalamaja, and Józef Piłsudski Museum highlighted their reliance on volunteers. They and others prioritise maintaining close relationships with their volunteers, and focus on lowering the threshold to participate and gathering regular feedback on what motivates them and what could be improved.

As cultural heritage organisations look to diversify who they partner with and the ways in which they collaborate, they will have to navigate the following challenges in addition to those mentioned above:

- Working with cultural heritage organisations (especially institutions) comes with significant bureaucratic hurdles. This can put an administrative burden on their partners, as well as slow down plans.
- As cultural heritage organisations experiment with different business models to support participation, their staff members may not have the necessary skills to manage the more commercial aspect of for example venue rental and event promotion.
- Being more entrepreneurial means taking on more risk. Some partnerships or collaborations may require the cultural heritage organisation to assume this risk, which they may not be sufficiently prepared to do.
- When looking to collaborate outside of the cultural heritage sector, cultural heritage organisations may be unaware of the costs associated with certain types of work, such as the resources needed to produce art and performances, which can make it more difficult to agree on a budget or project plan.

Good Practices and Strategies to Foster Financial Sustainability:

- **Start small** to allow space to test with stakeholders, make mistakes, ask for feedback and improve.
- **Diversify** types of partnerships, especially if the organisation is dependent on them.
- Collaborate with funders and **advocate for the type of impact** that is important to the organisation's work.
- Owning or providing a physical space can of course be used to organise events or host a network. It can also be a key resource to provide in exchange with participants and partners.
- **Think and communicate about reciprocity early, fairly, and often.**
- **Measure and document the value of in-kind contributions** (financial or otherwise) from the organisation and its partners.
- Where possible, **share funding resources** and support partners in accessing sufficient funding. For example, if an organisation wants to work more with artists and cannot compensate them, assistance could be given with their funding applications.
- If an organisation has the ambition to address certain topics or thematics, resources should be allocated. For example, an employee could be assigned or hired to work on this topic. It can also be helpful to put a portion of their hours towards getting staff up to speed on this topic.

6.5. Valuing your network

Structuring a collaboration so that resources, efforts and risks are fairly distributed and that decisions are made in a way so all partners are included can be challenging. In a collaborative setting, who gets to decide what is important? It is not always possible or desirable to find a compromise. There are inherent power imbalances between people who are part of

well-resourced institutions and individuals without this support. Therefore, a lot of thinking and work already goes into finding participants and partners that are a good match, and structuring how the collaboration will work in practice.

> "*As an employee…I have become part of the community as well*" – Maibel Napa, Kalamaja City Museum
>
> "*My motivation is the respect for our volunteers…and being a good neighbour…It's important to remember the small history, the local one…*" - Marta Idziak and Dorota Koral, Józef Piłsudski Museum

It can be tricky for cultural heritage organisations to find partners or participants who share their goals, that they can work with well, and where the timing is right due to opportunity, funding, etc. All interviewees emphasised personal relationships as being key to their success, especially for finding new participants and partners. The importance of having existing networks and relationships to draw from was highlighted, creating a slight chicken-and-egg dilemma. For some, such as SUCHO and the National and University Library of Zagreb, it can be a complete coincidence that they were able to find a suitable collaborator. Social media platforms or in-laws can be as much a source of partnerships as networking events. Cultural heritage organisations looking to involve the general public will also have to contend with the overload of information online, where the message can get lost or overlooked.

The interviews demonstrated that it can be beneficial for cultural heritage organisations to create shared knowledge of strategic goals within the organisation, and to communicate about these openly with their network and new contacts. It may be that the opportunity to work together emerges after some time, where an initial connection about a shared goal or interesting topic is the seed for a future collaboration. This long-term perspective can also be recognised with the relationships that cultural heritage organisations 'must' build, such as with public officials and local government. For organisations who receive public funding, it can be helpful to have regular contact, discuss strategic goals to get support in identifying opportunities, and to find a common language.

When initiating a partnership, collaboration, or participatory initiative, there may be certain expectations or perceptions of cultural heritage organisations, such as that they have a lot of resources at their disposal, that have to be clarified or dispelled. Organisations that know their own strengths and worth before entering a collaboration, and clearly communicate what they can offer, are able to better align expectations. Developing a shared vision is a crucial step to working well together and aligning expectations. This is especially important if there is an unknown time horizon, or unstable and changing financing. Many of our interviewees were creative in thinking about what they could offer partners and participants in exchange**,** and were prepared to iterate this based on feedback. Examples include leveraging their expertise on working with volunteers as a service, providing free administrative support or training, or giving free use of the organisation's venue.

Within a collaboration, decisions might get made that prioritise the needs of some partners over others. Some of the organisations interviewed were founded with a more flattened hierarchy, or are moving towards decentralising how decisions are made, and noted that it helped make their collaboration more durable as it became less dependent on any single individual(s) taking initiative. It can help to empower people, make them feel welcome, and encourage the independent development of ideas. This, however, also makes it more challenging to keep track of and evaluate the overall impact of the work being done together. Oodi Library, for example, wishes to "give ownership of the library to the public", but librarians are sometimes unaware of activities taking place. Still, power continues to play a role. Navigating decisions such as which communication tool to use, when or how often to meet, or who else to involve, have to balance the needs of various participants. This can become more challenging in collaborations where people and organisations are working together who have very different needs, practices and contexts.

Good Practices and Strategies to Maximise and Support Your Network:

- **Make room for serendipity** and be open to potential collaborations. It is possible to come across people to work with in very unexpected places and situations.
- Build a network of people and organisations that have relevant expertise and can support the organisation's work, i.e. mental health, substance abuse. This is especially relevant when trying to avoid duplication of efforts.
- For any stakeholders, participants, partners, etc., spend time together to clarify and develop a **common language**, such as by explaining or avoiding jargon. This can help prevent future miscommunications.
- When (online) tools are **easy to use and familiar**, it can help foster collaboration and participation. Consider using familiar tools such as the Google suite, Whatsapp, Slack, etc. This must always be weighed against security and accessibility needs.
- Create and support multiple feedback channels (i.e. surveys, focus groups, forms, personal interactions) to support iterating based on input from visitors, stakeholders, etc.

6.6. Conclusions

Each person interviewed reflected deeply on the significance of participation, partnerships and collaborations to the work that their cultural organisation does. There are many challenges to tackle as cultural heritage organisations look to build strong relationships outside of their organisational walls. These include sufficiently supporting the people who do the work of relationship-building, finding creative ways to sustain long-term relationships through resource sharing and reciprocity, and structuring collaborations for long-term success by addressing power relations from the start. The strategies and advice shared by the interviewees range from simple fixes to organisational shifts, but the general approach was to give space and time to communicating with each other about what would be a mutually beneficial relationship.

It is clear that there are many people and organisations motivated to overcome these challenges, as what cultural organisations can do in tandem with others better reflects how

heritage is already interwoven in people's lives. While the organisations interviewed reflect perhaps those with more experience working in a participatory and collaborative manner, many started just with an ambition to work with others and an experimental mindset of being willing to fail and learn. The good practices shared will hopefully inspire cultural heritage organisations to advocate for and implement the time, effort, and resources needed to do more collaborative and participatory work.

This research helped inform the following recommendations:

7.1.1 Willingness to invest resources by funders and institutions
7.1.3 The multifaceted impact of participation
7.2.1 Developing sustainable financing strategies
7.3.1 Fostering equity and avoiding 'participation-washing'
7.3.2 Building a strong foundation for co-governance
7.3.3 Administrative, legal, and financial processes and hurdles
7.4.1 Segmenting stakeholders and understanding their needs
7.4.2 Managing a diverse network of stakeholders
7.4.3 Who does your relationship-building? Thinking about affinity, effort, and investment

7. Key Recommendations

Many cultural heritage organisations are increasingly looking beyond their own walls to engage with partners, audiences, participants and supporters. This shift is partly due to their efforts to tackle complex societal challenges, strengthen their societal role, and operate in a more participatory and inclusive manner. All of which requires collaboration with a broad network.

The previous chapters introduce the challenges to and opportunities for embracing participation and partnerships in the cultural heritage sector, drawn from both practice and research. This chapter shares a set of co-developed recommendations that aim to help practitioners and decision-makers in the cultural heritage sector to navigate the following recurring questions and challenges:

- What motivates people to participate in and collaborate with cultural heritage organisations?
- What values are given to participation and collaboration, and by whom?
- How can cultural heritage organisations build more durable and impactful collaborations and partnerships?
- What options are available to more sustainably finance this collaborative work and structures?

These recommendations acknowledge the many challenges of working collaboratively and highlight several ways to improve strategies. However, the recommendations focus on practical steps and advice drawn from the practical experiences of cultural organisations across Europe. The recommendations are grouped into themes and subcategories through the lens of specific challenges and opportunities. There is therefore some repetition occurring across themes and subcategories as a specific recommendation could help address multiple challenges and opportunities.

Each theme contains topics that were emphasised by practitioners as important to share guidance and strategies for, as supported by their quotes:

1. The Value of Collaboration Towards Impact: why it is important to understand, measure, and communicate the value, cost, and impact of collaboration;
2. Financing Partnerships and Participation: how to develop or secure long-term financing for collaboration;
3. Collaboration Structures: how to build a collaboration that is fair and effective;
4. Collaboration Skills: how to support the work of relationship-building with the needed skills and tools.

Key recommendations can be summarised in the following areas :

- **Integrating participation** in the work practice to facilitate innovative financing models, develop mutual benefits with partners, and tap into the strengths of stakeholders yields long-lasting benefits. Organisations who adopt a collaborative approach and integrate stakeholder participation and power-sharing into their work build sustainable networks of practice. RECHARGE sees greater value for the community, strengthened social

cohesion, and increasing resource availability for the organisation when participatory practices are integrated, resulting in relevant solutions to solve societal questions.
    - ➢ In order to integrate participatory methodologies across an organisation it is important to take an iterative and experimental approach.
    - ➢ Practical steps to facilitate long-term participation include involving stakeholders early; identifying needs and co-defining mutual benefits; setting and adapting expectations together; accommodating diverse participation; and co-evaluating impact.
    - ➢ Invest in the relevant skill development for collaborating and facilitating participation, such as mediation and active listening.

- Prioritise **clear and transparent communication** that fosters open dialogue and lowers the barrier to participation.
    - ➢ Assign clear contact person(s) who are easily accessible and can ensure the organisation stays connected to its network even if staff members leave.
    - ➢ Communicate participatory activities in a tangible and concrete way.
    - ➢ Establish a common language that minimises jargon.

- **Financing strategies should be developed using participatory** approaches and take into account the costs and value of participation.
    - ➢ Incorporate co-creation practices and reciprocity in financial strategy by using participatory business model-making approaches.
    - ➢ Balance financing opportunities to ensure support for both internal operations and participatory activities.
    - ➢ Explore financing strategies with different stakeholders, such as the private sector, citizen contributions, and support from repeat visitors.
    - ➢ Allocate resources for the time and people needed for relationship-building, including compensation participants for their time. This includes integration relationship-building into job roles.

- **Regularly evaluate the impact** of participation and collaboration to iterate and improve practices, as well as to demonstrate and advocate for the key role of participatory practices.
    - ➢ Co-evaluate outcomes with stakeholders.
    - ➢ Select measurable KPIs related to participation.
    - ➢ Collect feedback from participants and partners.
    - ➢ Track investment of hours and resources in participatory and collaborative work and evaluate whether they are too resource intensive for what they bring in return.
    - ➢ Advocate to funders and decision makers what the role of participatory practices is and how resource-intensive they are.

- Try specific **tools and practices** that can support stakeholder management and help maintain relationships with participants.

- ➢ Ethical management tools to regulate decisions about who to partner with, partnering conditions, and assessment of plans.
- ➢ Stakeholder overviews or trackers that can be used by multiple team members to share the work of tracking recent interactions, action points, and reflections.
- ➢ Mitigate risks brought by staff turnover and potential loss of relationships by building up familiarity amongst multiple team members with stakeholders.

For each subcategory, this white paper identifies:

1. The current understanding, practices, and challenges related to a specific component of participation and partnerships.
2. Recommendations on how to devise strategies to create more durable and impactful partnerships.

7.1 Theme 1 - The Value of Collaboration Towards Impact

> "*Why is this participatory development important? Because we don't want to have empty institutions*". – Meta Štular, Center Rog
>
> "*You don't want to just be a little spaceship coming in and presenting the work and coming out, but also to see how … you can really build on relationships in the city and also for audiences to get more familiar.*"– Katy Streek, Sites of Memory

7.1.1 Willingness to invest resources by funders and organisations

Many of the cultural heritage organisations consulted for this white paper feel constrained by the limited resources available for collaborative initiatives. Within an organisation, resources for participatory activities, such as renting space, providing food, or compensating participants, may not be prioritised. Additionally, many organisations already rely on volunteers for activities like digitisation projects and educational tours. The funding that is available is often project-based and may not cover staff hours for participatory programming.

Cultural heritage actors across Europe have identified several challenges in securing sufficient resources and financial support for working in a more collaborative and participatory way:

- There is increased competition for financing for sustainability solutions with other actors and sectors.
- Running participatory or collaborative activities without sufficient resources is not sustainable, and often not even feasible. Trying to do so often results in someone, if not all parties involved, donating their time, which can be difficult to sustain beyond short-term collaborations.

Recommendations to increase willingness to invest resources by funders and organisations:
● **Track investment in participatory/collaborative work:** Monitor the number of hours and resources invested in participatory/collaborative work. This is important for building awareness of how resource-intensive these activities can be, and for advocating for more resources in the future. ● **Collect feedback to demonstrate impact:** In conjunction with the previous point, gather feedback from participants and partners to understand the impact of your activities so that you can demonstrate how resources are being used and what impact they are achieving. ● **Explore private sector partnerships:** Seek partnerships with the private sector that can contribute to establishing long-term revenue streams, for instance, originating from the capitalisation of the museum's own resources (e.g. space). This can help create a dedicated budget that can support the planning and implementation of participatory practices both within and beyond specific projects.

Supporting research: Chapters 3, 6

7.1.2 Participants' willingness to pay

Given the fundamental and active role of local communities in the new governance models based on participatory approaches, it is important for cultural organisations to estimate the value that communities place on these strategies. In this context, the value is measured by the community's willingness to make a voluntary annual contribution to support museums in implementing these actions.

Our research shows that, on average, this voluntary contribution amounts to €64.59 per person per year, with the highest value placed on community approaches linked to social co-innovation, closely followed by technological co-innovation. Among various creative co-production options, providing resources and facilities for emerging artists is particularly important. However, collaborative co-governance dimensions are significantly undervalued, as citizens tend to prefer cultural management and programming led by museum managers.[20] As described in Chapter 5, a profile with a higher willingness to donate has been identified: people with a high level of cultural consumption and income, with a certain amount of previous experience and loyalty to the museum, and with enthusiasm for participatory models. In addition, profile segmentation has shown a direct relationship between the frequency of museum visits and overall willingness to donate.

[20] This strategy encourages active collaboration and shared responsibility between different stakeholders including local communities, artists, educators and the organisation itself (managers, curators, etc.) in developing policies, programs and other cultural heritage activities.

Reflecting on these dynamics, it is interesting to estimate the current valuation of community participatory strategies and consider how this might increase the variety of funding sources for cultural heritage organisations. However, this issue presents some challenges:

- Low interest in collaborative co-governance options, especially in actions that require a higher level of community involvement and commitment.
- In some countries, cultural heritage organisations are perceived as public goods provided by the state, which can lead to a reluctance to contribute financially to participatory strategies, with the rationale that 'taxes are already paid'.
- In the segmented analysis, it is noteworthy that non-goers value the opportunity for greater engagement in these activities, while goers and fanatics show significantly less interest as the level of required engagement increases. It is therefore challenging to engage and involve these passionate supporters in co-governance activities.

Recommendations to increase participants' willingness to pay:

- **Foster collective and voluntary contributions:** The development of a greater tendency towards the collective and voluntary contribution of the community itself, as in the case of the Hunt Museum in Limerick, could provide a better opportunity to implement and fund participatory models through donations and even 'club goods commodities' that are able to improve loyalty and community engagement.[21]
- **Clearly communicate participatory activities:** Ensure that participatory activities and strategies are communicated in a well-defined and tangible manner. Citizens are more inclined to support concrete actions rather than abstract or generic ideas.
- **Prioritise activities and programming that encourage frequent visits:** Activities that encourage more frequent visits have been shown to increase visitors' predisposition to contribute to cultural heritage organisations. For example, promoting a greater rotation of temporary exhibitions can incentivise repeat visits. Long-term, frequent visits can help build loyalty and create a sense of community.

Supporting research: Chapters 4, 5

7.1.3 The multifaceted impact of participation

Participation in cultural heritage organisations can fundamentally transform both the quality of the organisation's program and its relationship with the audience.[22] The interviewees and focus group participants highlighted how engaging stakeholders and the local community can enrich the content and programs offered, making them more relevant and resonant, as well as foster a deeper connection between the institution and its audience. Some of the organisations interviewed experienced how participatory practices can serve as the first step towards deeper collaboration, opening doors for community partnerships that drive shared goals and co-created initiatives. By integrating feedback and input from diverse audience segments, institutions can

[21] To read more about the Hunt Living Lab, please visit the RECHARGE website.
[22] Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0, 2010).

evolve to be more inclusive and reflective of the communities they serve, promoting a culture of innovation and flexibility within the staff. It is important to be able to capture the multifaceted impact of participation to be able to share the story and advocate for participatory practices.

Funders and institutions have recognised the importance of participatory activities and have introduced key performance indicators (KPIs) in their funding programs that emphasise quantity over quality of engagement. This shift pushes organisations towards more participatory and inclusive practices, encouraging them to reach a broader audience. However, this also comes with challenges:

- There is often a dichotomy where the focus on external impact and visibility of participatory practices overshadows the importance of these practices in contributing to the internal (financial) sustainability of operations.
- While showcasing successful community partnerships and participatory engagements can enhance an institution's reputation and public funding appeal, it is crucial to ensure that these practices are also financially sustainable. Achieving internal financial stability is essential for institutions to maintain their positive societal and environmental impact in the long term. This balance between external impact and internal sustainability is pivotal for the holistic success of participatory initiatives within cultural heritage organisations.

Recommendations to increase the impact of participation:

- **Advocate for participatory practices:** Emphasise to your funders and other decision makers the key role of participatory practices in advancing internal sustainability goals and generating societal impact.
- **Co-develop a co-evaluation plan:** In support of the previous point, co-develop with relevant stakeholders a short-, medium-, and long-term co-evaluation plan. This plan will ground your funding requests and enable learning cycles that inform improved practices and support process iteration. Tools like the Europeana Impact Playbook can be useful in this process.[23]
- **Select measurable KPIs:** Identify one or two KPIs related to participation that are measurable for you and your organisation. Focus on tracking these KPIs over a specific period to evaluate progress and impact.

Supporting research: Chapters 3, 4, 5, 6

7.2 Theme 2 – Financing Partnerships and Participation

"*Focus on knowing ourselves…and have confidence in the value of museums. Put value on your capabilities and audience, and not just the collection*." - Carla Marrinan Funder, National Print Museum, Ireland

[23] Europeana Impact Playbook https://pro.europeana.eu/page/europeana-impact-playbook

“there's too many fish in the pond and not enough water [talking about applying for funding]” - Danielle Kuijten, Imagine IC

7.2.1 Developing sustainable financing strategies

Traditionally, cultural heritage organisations predominantly rely on public funding to support their basic operations. However, periodic crises and changes in political priorities and policy trends have brought cuts to direct funding to arts and culture and a progressive shift towards indirect support via tax benefits (Prokupek, 2024).

Consequently, cultural heritage organisations have been urged to attract private capital from companies and individuals, opening the doors to impact-based financing opportunities. Accordingly, cultural policy in different countries started prioritising the impact of these organisations’ practices on society and the environment**,** favouring evidence-based funding criteria. More recently, organisations in the field have been encouraged to seek innovative funding solutions and develop entrepreneurial initiatives through profit, investment, and debt. As a result, hybrid funding models that combine public, private, and entrepreneurial approaches are emerging. In this complex scenario, complementary strategic partnerships and participatory practices are deemed key to supporting the financial sustainability of cultural heritage organisations (Lindqvist, 2012).

The latest academic research and field reports, which are described in Chapter 3, highlight key challenges that the current situation presents for the sustainable financing of cultural heritage organisations:

- Public funding to support the internal operations of cultural heritage organisations is decreasing, affecting their internal financial sustainability.
- Concerns are raised over the ethical implications of private sponsorships.
- Opportunities for highly competitive funding for sustainability are becoming available for cultural heritage organisations, which highlights the difficulty in measuring the non-quantifiable impact of their operations, such as participatory practices.
- Building strong partnerships and participatory processes requires long-term investments, dedicated resources, and skills. However, dedicated funding – and therefore secured resources – for participatory practices are scarce, which can prevent their short- and long-term planning, implementation, measuring, and iteration.

Recommendations to develop more sustainable financing strategies:

Diverse approaches have been adopted to face current financing challenges by cultural heritage organisations that are time and place-specific. However, the combination of complementary strategies can lead to more sustainable financing of cultural heritage organisations.

- **Diversify funding sources:** Invite the participation of different stakeholders in the process of diversifying funding sources, capitalising current assets (space, knowledge,

collection, and brand). This can include experimenting with admission and membership fee; requesting direct public funding and attracting private funding by leveraging tax benefits and crowdfunding; and seeking matching funding, start-up financing, and social impact investing.

- **Encourage stakeholder participation and power-sharing:** Promote new forms of stakeholders' participation and power-sharing and facilitate innovative financing models, such as revenue-sharing agreements or social enterprise structures (including space-based collaborations, crowdsourcing, incubators, and start-up programs).
- **Incorporate co-creation in financial strategy:** Integrate co-creation practices and reciprocity in developing the cultural heritage organisation's financial strategy. This can be done by adopting participatory business model-making approaches.
- **Implement ethical management tools:** Introduce ethical management tools across the organisation to regulate strategic partnerships, including determining who to partner with, what conditions must be set and how plans will be assessed.

Supporting research: Chapters 3, 5, 6

7.3 **Theme 3** - Collaboration Structures

"*Digital infrastructure plus human networks equals long-term sustainability*" – Sebastian Majstorović, SUCHO

"*Dissensus is a very important point and it's a strength…. when you accept this, you can animate it [the relationship] in a different way*…" – Corinne Szteinsznaider, Michael Culture Association

7.3.1 Fostering equity and avoiding 'participation-washing'

When a collaboration or partnership is formed, certain power structures are inherent. Projects may be partially pre-designed before partners are invited, or decision-making power may be concentrated within the initiating institution(s). While these structures and relationships may be unintended or unspoken, they can result in something being called 'participatory' without partners and participants being equal in their ability to set expectations, goals and decisions.[24] This is sometimes referred to as 'participation-washing'. This can be exacerbated when resources are limited and only available to certain partners or if the duration of the collaboration is limited due to project-based funding. Organisational objectives and the intended outcomes of participatory strategies may be misaligned with the participatory practices put in place.

[24] Jess Bunyan et al., *Power in Partnerships*, 2023, https://static1.squarespace.com/static/63bd721b38037d6b8195e562/t/656df5a55390ff308f7f59b1/1701705145891/Power+in+Partnerships+Zine.pdf.

The research carried out for this white paper highlighted the following main challenges for creating mutually beneficial and equitable partnerships:

- There is a growing emphasis on participation and partnerships from a top-down perspective, such as through funding calls and organisational strategies. However, it's essential to consider what forms of collaboration are actually needed and desired from a grassroots perspective.
- Successful collaboration requires specific skills (such as active listening, mediation, etc.). Cultural organisations and other partners may need to practise and strengthen their capacities for participatory processes to ensure effective collaboration.
- Perceptions of reciprocity, or what constitutes a fair exchange of time, knowledge or resources, vary between individuals or organisations. Facilitating reciprocity requires clear communication.
- Many cultural heritage organisations are organising collaboration around sensitive topics or themes, that may demand broader organisational change, such as an action plan for Diversity, Equity and Inclusion, to do justice to the contributions of partners.

Recommendations on how to foster equity and avoid 'participation-washing':

Being aware of the influence of power in relationships and working to correct imbalances is a long-term process. The following steps and strategies shared by people consulted during this research can help foster equity:

- **Communicate clearly and transparently:** Engage in clear and transparent communication, and practise active listening. It can be helpful to establish a common language (i.e. avoiding jargon), but most importantly, be patient and kind.
- **Involve stakeholders early:** Include your broader stakeholders earlier, where possible, so that their input can influence the project.
- **Set and adapt expectations together:** Share, set and adapt expectations together. This includes being open about your boundaries and limitations as both organisations and individuals.
- **Implement iterative processes:** Create an iterative process of experimentation and reflection, where everyone is given the opportunity to critique and influence the participatory methods.
- **Integrate participatory methodologies:** Experiment with participatory methodologies to embed participation across the organisation's processes.
- **Share power and responsibilities:** Distribute power and responsibilities with partners, which can help the adoption of innovative financing structures and ensure mutual benefits.

Supporting research: Chapters 3, 6

7.3.2 Building a strong foundation for co-governance

Co-governance means taking a participatory approach to management and decision-making processes, where leadership is decentralised and shared among multiple stakeholders. This

can contribute to a greater diversity of perspectives in the running of a cultural heritage organisation, supporting transparency and accountability. Co-governance can take many forms, such as a multi-stakeholder project team, a community heritage board, a youth committee, or a group of volunteers organising themselves. Implementing co-governance in practice can be challenging, especially when attempts are made to create a structure of co-governance that ends up perpetuating inequalities and power imbalances.

The research for this white paper has identified the following main challenges for cultural heritage organisations wanting to introduce more co-governance:

- For many local communities of cultural heritage organisations, the benefits of co-governance are not always clear. Survey results showed that community members were least interested in supporting 'the full participation of multiple stakeholders with decision-making power over policy prioritisation and institutional accountability.'
- Co-governance, or participatory governance, is often unpaid. Unpaid participation can exclude communities, groups and individuals who have limited resources and time from participation, resulting in exclusive practices and partial perspectives.
- While many cultural heritage organisations may not have the resources to provide compensation, it is still important to foster reciprocity and look for mutual benefits. Otherwise, it can create a significant power imbalance between those being paid for their time (or effort, commitment, knowledge, and skills) and those not.

Recommendations for building a strong foundation for co-governance:

In addition to the practices highlighted above on thinking critically about power and equality in all types of collaborations, the following recommendations can help create a strong foundation for shared management and decision-making:

- **Identify stakeholder needs and co-define mutual benefits:** Begin by identifying the needs of relevant stakeholders and collaboratively defining the mutual benefits of participatory governance in advance.
- **Accommodate diverse participation:** Welcome different forms and intensities of participation in line with the diverse stakeholders' needs.
- **Co-evaluate and iterate:** Periodically co-evaluate outcomes and integrate learnings for the improvement of practices, establishing iterative cycles for continuous enhancement.
- **Allocate resources for participation and compensation:** Include resources for participatory governance activities in the budget. Seriously consider compensating people for their time, and at a minimum ensure that they are not financially disadvantaged by their participation.

Supporting research: Chapters 3, 5, 6

7.3.3 Administrative, legal, and financial processes and hurdles

The legal and financial structures and rules cultural heritage organisations have to abide by can create obstacles and hurdles for collaboration. For cultural heritage organisations that are non-profits and/or part of the public sector, it is a core part of their business model that any income generated through their activities is redirected to the general public that they serve. This income then either goes back to the funding body or is used for the organisation's programming and thus execution of their mission towards society. Public institutions and most non-profits are more limited in how they can work financially and how they may build their network of stakeholders. Coordinating between public and private sector entities with potentially different organisational structures, language, objectives, and decision-making processes can be challenging.

The research carried out for this white paper highlighted the following challenges facing cultural heritage organisations looking to collaborate with more diverse stakeholders:

- Limited funding, staff capacity and expertise may pose obstacles to initiating and sustaining various partnerships in the cultural heritage sector.
- Applying for funding for any organisation can involve a lot of time and administrative work, as well as specific expertise, which may be difficult for smaller organisations to support. It can even block potential collaboration opportunities, especially when potential partners are unable to access the same pool of funding, such as unincorporated grassroots organisations.
- Even when a partnership can be formed, it is still challenging to ensure long-term financial sustainability and the longevity of the partnership. This often requires effective resource allocation, diversified funding resources, and strategies for generating revenue.
- Publicly funded heritage organisations may also find collaborations with more business-oriented organisations challenging. Although they may have shared goals and/or interests, they use different means and languages to achieve them. More entrepreneurial collaborations may require the cultural heritage organisation to take on more risk.

Recommendations on how to address administrative processes:
While it may not be possible for a single organisation to fully remove administrative obstacles for themselves or their partners, the following good practices can help to lower the threshold to collaborate: ● **Share the load:** Make the most of available resources. For example, established organisations can help alleviate the administrative load for their partners, by helping to apply for funding or providing access to legal expertise. This is even more strongly advised when there are collaborations between organisations/institutions and individuals (such as artists, volunteers, and grassroots organisations). ● **Adopt a collaborative approach:** Tap into the power of collaboration by taking on a more open-ended approach with all stakeholders, such as running co-creation or

co-idealisation workshops to engage all partners, understand their needs, and leverage how they can contribute.

- **Prioritise open dialogue:** Dialogue is the key to success when working together. Foster open and transparent communication channels between public and private/business/administrative partners to help identify and remove hurdles to collaboration.

Supporting research: Chapters 4, 6

7.4 Theme 4 - Collaboration Skills and Relationship-Building

"*You must be genuinely interested in your fellow human being*" - Jules Rijssen, Imagine IC

"*People want to collaborate. They want to be a part of something, something that is interesting to them*." - Dolores Mumelaš, National and University Library Zagreb

7.4.1 Segmenting stakeholders and understanding their needs

Cultural heritage organisations are very motivated to uncover whether any stakeholders and target groups are willing and able to financially support certain activities, to supplement cuts in public funding and increasing competition for impact-based financing. Many cultural heritage organisations segment their wider network of stakeholders, using categories such as 'strategic partners', 'volunteers', and 'donors' to organise interactions and identifying characteristics such as age, educational level, and gender. Research, such as surveys, focus groups, and interviews, can then be carried out with these groups to better understand what they need and are interested in, what the organisation could improve, and in what ways they would like to be more involved, if at all. The ambition is to better understand different target groups and to foster a relationship with them, with the hope that they end up supporting and even contributing to the cultural heritage organisation.

Based on the research carried out for this white paper, the main challenges for better understanding stakeholders and developing strategies to collaborate include:

- The sector is shifting towards impact-based financial resources, while many cultural heritage organisations are still looking for funding to support internal operations.
- Cultural heritage organisations need to be more visible and increase their value to different groups of people, even those who do not visit or engage with them.
- The boundaries are blurring between sectors and there is growing access to new potential partners. This increase in possibilities can be overwhelming.

Recommendations on segmenting stakeholders and understanding their needs:

- **Conduct stakeholder research:** Carry out your own research on the people you wish to collaborate with to better understand their needs.
- **Balance financing opportunities:** Identify a balanced mix of financing opportunities that support both internal operations (such as rent and staff hours) and collaborative and participatory activities. This will support meeting the needs and interests of a wide range of stakeholders.
- **Collaborate on financing strategies:** Explore financing opportunities together with stakeholders using participatory business model-making approaches to uncover whether any stakeholders are willing to provide financial support.

Supporting research: Chapters 3, 4, 5, 6

7.4.2 Managing a diverse network of stakeholders

Cultural heritage organisations often interact with a broad network of people and other organisations. It can become challenging to manage this process as the list of people grows and different types of interactions are needed. Groups of stakeholders such as donors, volunteers and professional networks may have an employee or department responsible for managing this specific working relationship and communication. For many other key partners and stakeholders, contacts may be dispersed across the organisation, especially when individuals are bringing in their own networks.

When considering the time and resources required for effective relationship-building and maintenance, several interviewees pointed out that the challenge is to identify when a relationship is a mutually beneficial long-term investment. In other recommendations in this white paper, leveraging the personal networks of an organisation can be a strength, but it can also make it more difficult for an organisation to stay on top of what is happening and ensure there is a consistent strategy. This becomes even more challenging with staff turnover, which raises questions about how to transfer these relationships.

Recommendations on how to manage a diverse network of stakeholders:

Several interviewees shared their strategies for effective stakeholder management, especially as many of them are part of smaller teams and organisations where this is just one of many responsibilities:

- **Create a stakeholder overview:** Create an overview of your partners and key network stakeholders, for example using a shared spreadsheet or a Customer Relationship Management (CRM) system, where the team can track recent interactions and action points, and reflect on what the relationship brings.
- **Evaluate partnerships regularly:** Consider ending a partnership or collaboration - on good terms - if it is too resource intensive and/or (no longer) brings enough in return.
- **Assign a clear point of contact:** Designate a clear contact person(s) who is easily accessible. This can help create clear communication with partners, but will especially

make it easier for people interested in working together to know who they can approach.
- **Mitigate staff turnover risks:** A good fail-safe against staff turnover and potential loss of relationships is to make sure that all team members show their face when there are interactions with partners, participants and stakeholders. Building up familiarity can make it easier to transfer relationships in the future.

Supporting research: Chapter 6

7.4.3 Who does your relationship-building? Thinking about affinity, effort, and investment

In many cultural heritage organisations, small or large, building relationships with volunteers, visitors, stakeholders and partners is a priority and a core activity. Positions might exist in the organisation to specifically manage volunteers, maintain and grow the network, or liaise with artists. However, it is still the case in many organisations, especially those that have smaller teams or fewer resources, that relationship-building is part of everyone's work. While this does bring some benefits, such that more personal networks can be tapped into, it also brings challenges. This is especially true when relationship-building is treated as an additional and auxiliary responsibility outside of someone's regular work activities. The majority of the people interviewed emphasised that relationship-building is a crucial but time-intensive activity that asks a lot of the individual(s) involved.

Many of the interviewees highlighted the following challenges for building and maintaining relationships with people on behalf of a cultural heritage organisation:

- Relationship-building is a skill, and therefore not everyone can do it well (yet).
- Involving new people and building trust with them takes a lot of time. It requires patience and the investment of resources.
- Connecting with people and building trust is emotionally demanding work, especially if the cultural heritage involved is painful or contentious. How can an organisation support the people who (have to) do relationship-building as part of their work, and share the load?

Recommendations on supporting relationship-building roles within your staff:

Many interviewees shared advice based on their own experiences on how cultural heritage organisations can better support their staff that do the important work of connecting and engaging people with cultural heritage.

- **Integrate relationship-building into roles:** Since relationship-building takes a lot of time, it should be built into people's responsibilities and compensation.

- **Allocate resources for relationship-building:** Where possible, allocate resources in funding applications and budgeting to the time and people needed for relationship-building.
- **Invest in skill development:** Support the learning process for the skills that go into relationship-building, such as active listening and mediation. This type of capacity-building can take place informally, sharing experiences amongst colleagues, as well as more formally by taking workshops or training.
- **Ensure team support and continuity:** When there are clear contact persons for stakeholders assigned, make sure they have the full support of the team and that the organisation stays connected to its network even if staff members leave.

Supporting research: Chapter 6

8. Reflections and Next Steps

This white paper delved into the motivations for embracing participation and partnerships in the cultural heritage sector, the challenges that come with this, and strategies and steps for fostering sustainable collaboration. Expectations for cultural heritage organisations are changing in Europe and around the world, with greater emphasis on them playing a societal role on top of being stewards of heritage. At the same time, organisations are looking for and being pushed to diversify their financing sources to become more resilient and flexible. The lessons already learned by those in the cultural heritage sector from the longer journey of fostering participation, partnering, collaboration, and any number of synonyms, can be repurposed and redirected towards supporting these new societal roles and financing sources. The most important being that efforts should be shared.

The recommendations build on how the RECHARGE project proposes integrating participatory practices into the entire workflow of cultural heritage organisations, by providing good practices and actional strategies. For those earlier in their journey to become more collaborative and foster participation, the recommendations highlight a **shift in mindset** - recognising the value of what other people can contribute, and therefore seeing it as a worthwhile investment to build relationships that are mutually beneficial and reciprocal.

Further research avenues raised by this work include:

- Which participatory form and source of financing is more suited for which kind of cultural heritage organisation? Do certain forms and sources attract certain participants?
- Are collaboration skills something missing from cultural heritage organisations or are they unactivated?
- How do factors such as income level, access to financial resources, or previous exposure to cultural institutions, interact with intrinsic and extrinsic motivations to influence willingness to pay for cultural heritage experiences?
- Do certain pricing strategies or ticketing structures impact participants' motivations for engagement?
- Which funding calls support and pay for relationship or community development and engagement?

9. Resources

Useful Resources
RECHARGE resources: RECHARGE Research https://recharge-culture.eu/processes/research/f/32/ RECHARGE Playbook https://recharge-culture.eu/processes/playbook RECHARGE Living Labs https://recharge-culture.eu/processes_groups/1 **Ethics:** ICOM Code of Ethics for Museums https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf **Impact:** Europeana Impact Playbook https://pro.europeana.eu/page/europeana-impact-playbook

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10. Appendices

10.1. Appendix 1. Focus Group Interview (FGIs) Scenarios (FCC, Chapter 4)

FGI 1: Cultural heritage organisation enthusiasts

Research question	FGI question
How do the FGI participants view the social role of museums and their impact?	What museums are for? [miro board]
Are they participating in CHIs activities and if yes, what is the type of their engagement (especially online vs. offline)?	How do you personally use museums? How often do you visit? What kind of activities do you take part in? [miro board] Are these activities online or on site (or both)?
What motivates them engaging in these activities?	Why do you engage in these activities? Do you see benefits for yourself? If yes, what kind of benefits? [miro board]
Did the pandemic have an impact on their participation patterns?	Is there any change in your attitude towards museums? Has a pandemic impacted that? What did your relationship with museums look like during the pandemic?
What are the obstacles that might prevent them from participating?	Are there situations when you feel disencourage from participating in culture (museum sector)? What kind of situations are these? [miro board] Have you ever encountered a situation where you couldn't take part in some museum-related activities?
How do they see others & their involvement in CHIs activities (is that what others do in their social circles)?	Is participating in museum-related activities something that people around you also do?
How does participation in CHIs impact them and their lives?	Do you think participation in museums changes something in your life? If so, what exactly?

What could motivate them to get involved in other types of engagement?	Do you think you could take part in other museum-related activities? If yes, what would be the factor that convinces you to take part?
What are their associations with participation in CHIs activities?	What comes to your mind when you think about participating in museums?
How do they imagine the perfect participatory museum?	Please, imagine a perfect participatory museum or museum-related activity or project. What characterises it?
	Why people (would) participate in such projects?

FGI 2: Cultural heritage organisation non-goers

Research question	FGI question
How do they spend their free time?	Jak spędzacie swój wolny czas? [Jumboard]
What do they do to relax?	Co zazwyczaj robicie, żeby się zrelaksować? [Jumboard]
What motivates them in choosing a free time activity?	Dlaczego akurat to? Co powoduje, że wybieracie te, a nie inne aktywności?
How do they perceive CHIs? How would they define a CHI?	Z czym kojarzą się Wam muzea? [Jumboard]
Do their friends or inner circle participate in CHIs activities? Do they engage somehow?	Czy Wasi znajomi, przyjaciele, rodzina, chodzą do muzeów lub innych instytucji kultury?
What are the factors that prevent / disencourage them from participating?	Czy chodzicie do muzeów? Dlaczego nie?
What could motivate them to use the CHIs offer? What would they expect?	Dlaczego tak?

How do they perceive the CHIs impact and/or their relevance (or lack of relevance) in wider society?	Po co są muzea? [Jumboard] Co one dają społeczeństwu?
What are their associations with CHIs activities?	Z czym Wam się kojarzą projekty muzealne? [Jumboard]
How would they imagine a perfect museum experience?	Jak sobie wyobrażacie idealne muzeum, do którego chcielibyście chodzić?

FGI 3a: representatives of the IT sector

Research question	FGI question
How do the FGI participants view the social role of museums and their impact?	What museums are for? [post-its]
Are they (in their private life, in their free time) participating in CHIs activities and if yes, what is the type of their engagement (especially online vs. offline)?	How do you personally use museums? How often do you visit? What kind of activities do you take part in? Are these activities online or on site (or both)?
What motivates them engaging in these activities?	Why do you engage in these activities? Do you see benefits for yourself? If yes, what kind of benefits? [post-its]
Are they collaborating with CHIs professionally or did in the past?	Have you ever collaborated with CHIs professionally? Why / why not? Tell us a little bit about it.
What are their experiences of collaborating with CHIs?	Was your experience from this collaboration?
What makes these collaborations attractive?	Are you interested in such collaborations? Why? Why not?

What are the obstacles that might be preventing them from such collaborations?	Have you ever said “no” to such collaboration?
How do they see their sector’s involvement in the collaboration with CHIs?	Is the IT sector in Estonia collaborating with the CHI sector? How?
Value recognition: what do they perceive as their gain?	What is there for the IT sector? How can software companies benefit from such collaborations?
What is their attitude towards profit sharing?	How do you perceive the business side of such collaboration?
How do they define the success factors of such collaborations?	An ideal joint project? What would be in your opinion a successful joint project?

FGI 3b: Representatives of the cultural heritage sector

Research question	FGI question
How do the FGI participants view the social role of museums and their impact?	What CHIs are for? [post-its]
Are they collaborating with private sector in developing process of new products or solutions professionally or did in the past?	Have you ever collaborated with the IT sector professionally? Why / why not? Tell us a little bit about it.
What are their experiences of collaborating with CHIs?	Was your experience from this collaboration?
What makes these collaborations attractive?	Are you interested in such collaborations? Why? Why not?
What are the obstacles that might be preventing them from such collaborations?	What prevents you from such collaborations?

How do they see their sector's involvement in the collaboration with CHIs?	Is the CHI sector in Estonia collaborating with the IT sector? How?
Value recognition: what do they perceive as their gain?	What is there for the IT sector? How can software companies benefit from such collaborations?
What is their attitude towards profit sharing?	How do you perceive the business side of such collaboration?
How do they define the success factors of such collaborations?	An ideal joint project? What would be in your opinion a successful joint project?
How do they define the success factors of such collaborations?	How could Enterprise Estonia or similar organisations support this kind of collaboration?
The impact of the pandemic	Pandemic – did it make you think of alternative fundings?
Potential of collaboration within the sector	Could CHIs develop something together – what would be the pros and cons?
	What would be the success factors?

FGI 4: Local communities

Research question	FGI question
How do the FGI participants view the social role of museums and their impact?	In your opinion, what CHIs are for? [post-its]
Are they (in their private life, in their free time) participating in CHIs activities and if yes, what is the type of their engagement (especially online vs. offline)?	How do you personally use museums? How often do you visit? What kind of activities do you take part in? [post-its] Are these activities online or on site (or both)?
What motivates them engaging in these activities?	Why do you engage in these activities? Do you see benefits for yourself? If yes, what kind of benefits? [post-its]

Are they collaborating with CHIs professionally or did in the past?	Have you ever collaborated with CHIs professionally? Why / why not? Tell us a little bit about it.
What are their experiences of collaborating with CHIs?	Was your experience from this collaboration? Was it positive? Negative?
What makes these collaborations attractive?	What makes you want to collaborate with museums/CHIs?
What are the obstacles that might be preventing them from such collaborations?	Have you ever said “no” to such collaboration? In what situations?
How do they see their sector’s involvement in the collaboration with CHIs?	Do people around you, sharing similar passion or professional interest collaborate with museums/CHIs as well?
Value recognition: what do they perceive as their gain?	What is there for you? How do you (and others) benefit from such collaborations?
How would they like their collaboration with CHIs to evolve?	Is there anything you miss in how the collaboration is currently structured? Could it be improved? If yes, how?
How do they define the success factors of such collaborations?	Imagine your ideal collaboration with a museum/CHI. What would be the characteristics of it? What things would make it successful from your perspective? [post-its]

FGI 5: Creatives

Research question	FGI question
How do the FGI participants view the social role of museums and their impact?	In your opinion, what museums are for? [post-its]
Are they (in their private life, in their free time) participating in CHIs activities and if yes, what is the type of their	How do you personally use museums? How often do you visit? What kind of activities do you take part in? [post-its] Are these activities online or on site (or both)?

engagement (especially online vs. offline)?	
What motivates them engaging in these activities?	Why do you engage in these activities? Do you see benefits for yourself? If yes, what kind of benefits? [post-its]
Are they collaborating with CHIs professionally or did in the past?	Have you ever collaborated with museums professionally? Why / why not? Tell us a little bit about it.
What are their experiences of collaborating with CHIs?	What was your experience from this collaboration? Was it positive? Negative?
What makes these collaborations attractive?	What makes you want to collaborate with museums?
What are the obstacles that might be preventing them from such collaborations?	Have you ever said “no” to such collaboration? In what situations?
How do they see their sector’s involvement in the collaboration with CHIs?	Do people around you, sharing similar passion or professional interest collaborate with museums as well?
Value recognition: what do they perceive as their gain?	What is there for you? How do you (and others) benefit from such collaborations?
How would they like their collaboration with CHIs to evolve?	Is there anything you miss in how the collaboration is currently structured? Could it be improved? If yes, how?
How do they define the success factors of such collaborations?	Imagine your ideal collaboration with a museum. What would be the characteristics of it? What things would make it successful from your perspective? [post-its]

10.2. Appendix 2. Set of dimensions and options of community participation. (UVA, Chapter 5)

DIMENSION 1: Involving collaborative co-governance

This strategy encourages active collaboration and shared responsibility between different stakeholders including local communities, artists, educators and the museum itself (managers, curators, etc.) in developing policies, programs and other museum activities. This stakeholder participation ranges from contributing with their ideas and perspectives to involvement in the decision-making process and to even engaging in the governance structure, establishing mechanisms for evaluation or policy prioritization so as to ensure that decisions align with the museum's mission and serve the interest of the broader community.	Option 1.1. Status quo
	Option 1.2. Annual consultation with participant community on activities of their interest
	Option 1.3. Advisory board with relevant groups (artists, curators, citizens, artisans, etc.)
	Option 1.4. Full multi-stakeholder engagement with the power of decision over policy prioritization and institution accountability
DIMENSION 2: Involving creative co-production	
This dimension involves collaboration between museums and artist, designers and local communities to create collections, exhibitions and educational programs. This process provides for community members to actively participate in the production of knowledge as well as in creative content and cultural programming. Actions range from creating workshops on creative skills and content experiences for communities to booking spaces and programming for emerging artists and guest curators, or establishing long-term plans and program-contracts with creators associations, art fairs and schools of arts and designing with power and decision-making authority to intervene in museum practices and cultural programming.	Option 2.1. Status quo
	Option 2.2. Workshop program and content experiences for creatives and local communities
	Option 2.3. Provision of facilities (space, funding, residencies, internships, traineeships) for emerging artists and guest curators.
	Option 2.4. Long-term program contract with schools of arts, art departments, art fairs and creators associations with programming decision-making authority
DIMENSION 3. Involving social co-innovation	
In this approach, museums actively engage with their local communities and other stakeholders to address social challenges, foster inclusivity, promote social change, and contribute to societal well-being. Actions consider collaborative partnerships with organisations, non-profits and volunteers in social and museums activities: co-ideation of specific initiatives dealing with social equity, inclusion and diversity; and mandatory engagement on empowering communities, giving them	Option 3.1. Status quo
	Option 3.2. Voluntary program on social actions and museum activities
	Option 3.3. Social co-creation activities that promote cultural diversity, social inclusion, and civic engagement

decision-making authority and objectively measuring the well-being impact of museum policies	**Option 3.4. Long-term engagement program with communities to address social challenges and the impact of well-being over time**
DIMENSION 4: Involving technological co-innovation	
This strategy refers to a participatory process in which museums collaborate with technology experts, innovators, and researchers to explore and develop new technological solutions, tools, and approaches that enhance the museum experience, increase cultural supply and improve managerial tasks. It involves leveraging technology to drive innovation, creativity, and engagement within the museum environment. Actions range from collaborating in the digital accessibility of cultural contents, to creating of new cultural supply for an immersive museum, and engagement of technologists as commercial allies and in managerial improvements.	**Option 4.1. Status quo** **Option 4.2. Contributing in crowdsourcing initiatives to make digital material more widely available** **Option 4.3. New digital cultural supply based on sensory experimentation, augmented and virtual reality and other interactive technologies** **Option 4.4. Participatory engagement of creators and technologists in the museum development cycle (programming, accessibility and managerial issues)**

10.3. Appendix 3. Socioeconomic characterisation and cultural profile of the community samples on the Value for participation survey (UVA, Chapter 5)

Figures 1 and 2 describe, respectively, the overall sample and the sub-samples for each city in terms of the main socio-economic variables, based on the basic results contained in Table 2 (the descriptive statistics of the whole set of variables managed in the survey appears in Table A.1 in the Annex). The main distinctive features are the following:

Ø More than half of the respondents stated they were female.

Ø The average age of respondents was 42 years old.

Ø The most frequent income levels, with approximately 25% of the population each, are the strata of less than 800€, 800€ to 1,600€ and 1,600€ to 2,200€. Incomes in Limerick are slightly higher and more balanced, while in Prato the middle income level is predominant, and in Tallinn the lower strata.

Ø We found the population to have a medium to high level of education, with about 50% reporting graduate/diploma studies, and 20% having completed master/doctorate studies. The educational level of the respondents is slightly higher in Prato and Tallinn.

Ø Most of the respondents are either employed (about 50%) or studying (about 18%).

Ø Most of the respondents have visited the museum at some time, especially in Tallinn, with 87.81% of the sample. However, they have hardly any loyalty to the museum, having visited it only once (Tallinn) or less (Prato) in the last year. However, the community displays a more regular consumption of the Hunt Museum in Limerick, having visited the museum an average of five times over the last year.

To summarise the socioeconomic profile of the respondents in one sentence, we can say that they are mainly women, of adult age, although there is also a significant group of students. They average 42 years old and have completed graduate/diploma studies. They are mostly employed and have an average income of between 1,660 and 2,200 euros. They already know and have visited the museum, but then do not visit it very often (except for Limerick).

Figure 1. Socio-economic characteristics of the total sample.

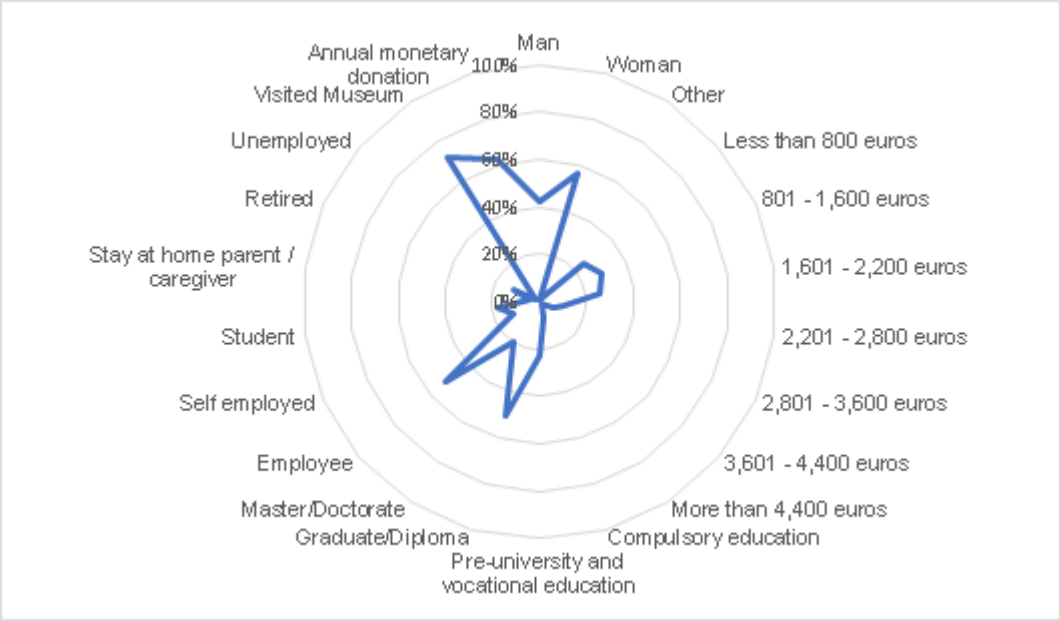


Figure 2. Socio-economic characteristics of the sub-samples: Limerick, Prato and Tallinn.

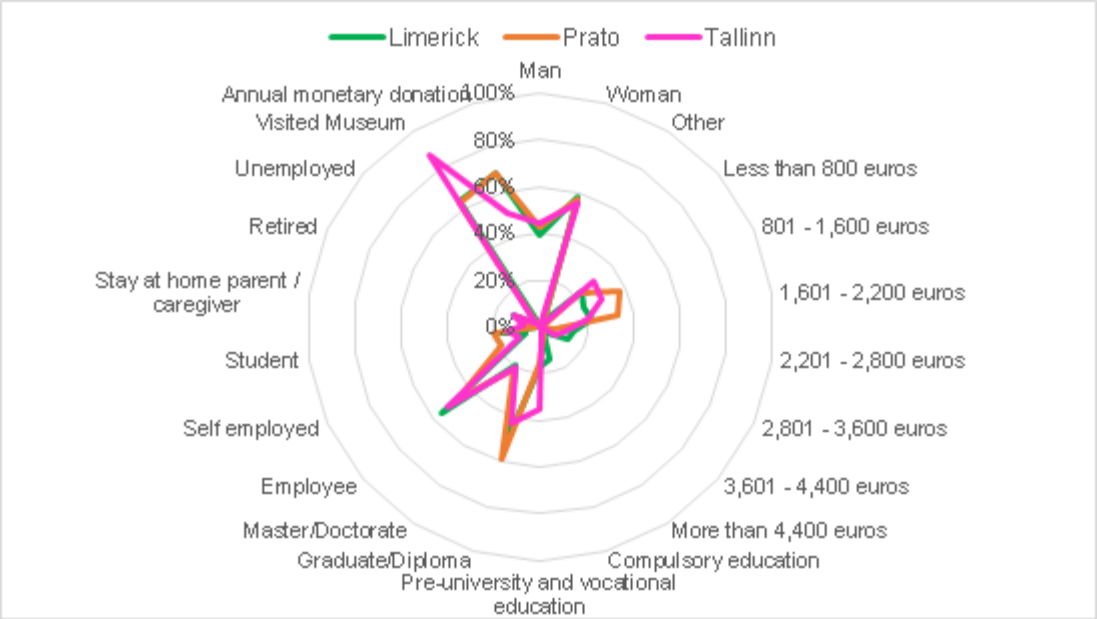


Table 2. Socio-economic characteristics of samples: main results.

Variable		Global	Limerick	Prato	Tallinn
Sex	Man	42.26%	39.33%	42.75%	44.60%
	Woman	56.79%	58.03%	57.00%	55.40%
	Other	0.95%	2.64%	0.25%	0.00%
Monthly income level	Less than 800 euros	24.91%	22.80%	22.67%	29.91%
	801 - 1,600 euros	29.09%	20.47%	37.53%	29.03%
	1,601 - 2,200 euros	25.53%	22.02%	33.00%	20.82%
	2,201 - 2,800 euros	10.41%	14.77%	5.54%	11.14%
	2,801 - 3,600 euros	6.94%	12.69%	0.76%	7.62%
	3,601 - 4,400 euros	1.69%	4.15%	0.25%	0.59%
	More than 4,400 euros	1.42%	3.11%	0.25%	0.88%
Level of education	Compulsory education	6.91%	14.15%	3.93%	2.76%
	Pre-university and vocational education	22.64%	16.79%	15.72%	34.71%
	Graduate/Diploma	50.20%	49.88%	58.72%	42.53%
	Master/Doctorate	20.25%	19.18%	21.62%	20.00%

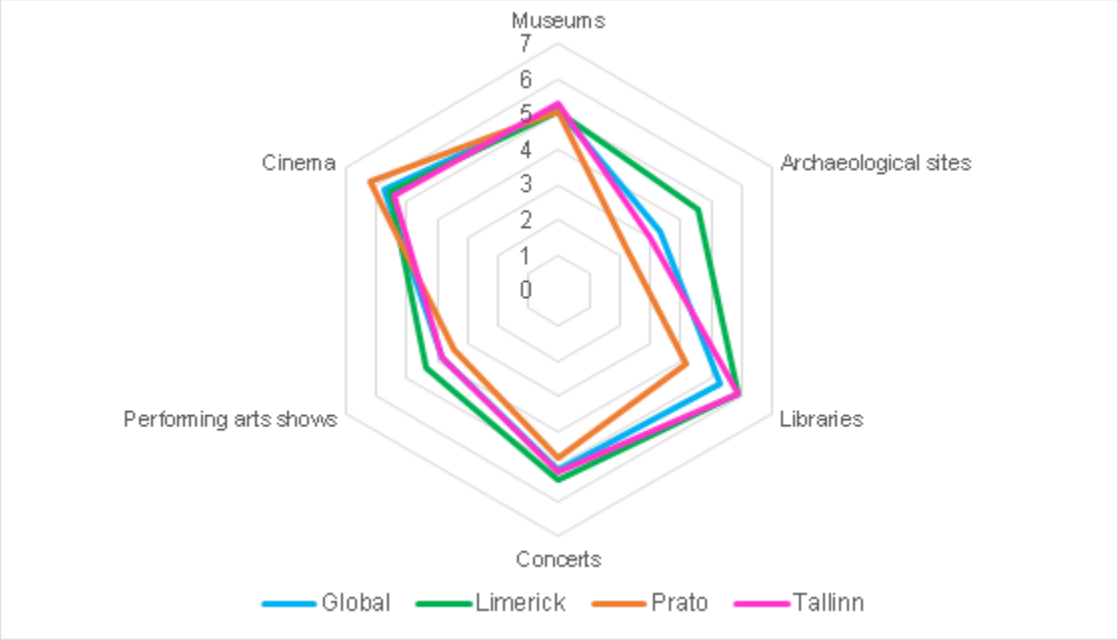
Occupation	Employee	51.94%	55.87%	47.17%	52.64%
	Self employed	11.51%	6.95%	18.42%	9.42%
	Student	17.63%	18.46%	20.14%	14.48%
	Stay at home parent / caregiver	3.97%	2.39%	1.71%	7.58%
	Retired	11.91%	12.94%	10.17%	12.64%
	Unemployed	1.74%	0.95%	1.71%	2.52%
Visited Museum	Visited Museum	71.88%	63.78%	63.14%	87,81%
	Average visits last year	2.10	5.07	0.68	1,02
Average age		42.27	42.61	42.16	42.03
Agreeing to people being involved in the museum		3.26	3.57	4.04	2.23
Agreeing on an annual monetary donation		62.11%	68.34%	68.30%	50.34%

As a complementary analysis of this characterisation, the cultural consumption habits of the communities were also studied. Table 3 shows the average number of times per year that respondents participate in arts and cultural activities. In general, respondents reported the highest consumption of visiting museums, going to libraries and going to the cinema (more than five times a year); and the lowest consumption of visiting monuments and archaeological sites, and attending performing arts shows (slightly more than three times a year). Nonetheless, there is some difference between the case studies (Table 3 and Figure 3), with Limerick showing a more balanced structure of cultural consumption, while Prato is more notable for going to the cinema, and Tallinn for library attendance.

Table 3. Cultural consumption (number of visits per year)

Cultural consumption	Global	Limerick	Prato	Tallinn
Visits to museums or exhibitions	5.16	5.07	5.10	5.31
Visits to monuments or archaeological sites	3.30	4.59	2.25	3.00
Going to libraries	5.31	5.88	4.14	5.88
Attending musical performances (concerts)	5.07	5.37	4.74	5.13
Attending performing arts shows (theatre, opera, dance, circus)	3.87	4.38	3.42	3.81
Going to the cinema	5.73	5.58	6.18	5.43

Figure 3. Cultural consumption profile of the total sample and subsamples: Limerick, Prato, and Tallinn.



10.4. Appendix 4. Questionnaire on the willingness to pay by community. (UVA, Chapter 5)

Please note that this is a shortened version of the survey conducted in which only the questions are presented.

A) INFORMATION ABOUT THE LIVING LABS

1. Please indicate how much you agree with the following statements about the role of museums in communities, with 1 being "do not agree at all" and 5 being "completely agree":

Affirmation	**1**	**2**	**3**	**4**	**5**
Museums are central to the progress of communities					
The value and importance of a museum is expressed in the effect it has on communities					
Populations with museums tend to have a high standard of living					
Museums provide public spaces for social interaction and participation					
Museums have the ability to transform societies					

The services offered by museums help people to learn					
Museums help to preserve history and strengthen community identity					
Investment in museums is as important as investment in other social services					

2. Have you visited the X Museum?: YES _____ NO _____ (go to question 3)

If YES: **2.1.** In what year was your last visit to the Museum?: _____

2.2. How many times have you visited the Museum in the last twelve (12) months? _____

B) ASSESSING THE DIMENSIONS OF COMMUNITY PARTICIPATION IN MUSEUMS

To examine how people participate in museums, we have five categories: collaborative co-governance, creative co-production, social co-innovation, technological co-innovation, and annual monetary contribution. Please see the explanations below.

3. How much do you agree with people being involved in the management processes (decision-making) and the development of the services offered (mission activities) by museums? Please rate from 1 to 5, with 1 being "do not agree at all" to 5 being "strongly agree":

1	2	3	4	5

4. Below are three different ways that museums can better involve the community. Please read the options below and select which one you think would work best [The interviewer will give a brief explanation of the meaning of each dimension]

Set 1:

Dimension	Alternative 1	Alternative 2	None
Involving collaborative co-governance	Status quo	Status quo	
Involving creative co-production	Status quo	Status quo	

Involving social co-innovation	You will be able to take part in the long-term social action programme drawn up by the museum, being able to have a more active participation and decision-making power in those that are of special interest to you.	You can participate in a voluntary program of social and museum actions (e.g. activities with people at risk of exclusion, or environmental care).	
Involving technological co-innovation	You will be able to participate in a permanent committee in charge of the creation and programming of the Museum's accessibility and technological management.	You will be able to contribute to crowdsourcing initiatives to make the museum's digital material more accessible to and known by different audiences.	
Value vehicle: annual monetary contribution	100 €	50 €	
Choice			

5. Imagine that to guarantee the development of community participation in museums, it is necessary for the general public to become directly involved in funding. If this is the case, would you make an annual monetary donation? The resources collected with this money would only be used by Museum for community participation activities.

YES _____ (5.1) NO _____ (5.2)

5.1. (If yes) Which of the following values best represents your ability to make your annual donation to the Museum? Please take into account your actual annual income and expenses.

25 € _____ 50 € _____

100 € _____ 200 € _____ Other: _____ €

5.2. (If no) Why do you disagree with the donation proposal??

I would like to, but at the moment I don't have the financial means to contribute _____

The taxes and contributions we pay are already enough _____

I am satisfied with the existing situation; I think there are other more important problems_____

Other_____ Which one?_____

6. Now, we would like to propose another set of alternative choices. Therefore, from this new set, which alternative do you prefer the most?: [The interviewer will give a brief explanation of the meaning of each dimension]

Set 2:

Dimension	Alternative 1	Alternative 2	None
_____	_____	_____	_____

Involving collaborative co-governance	Status quo	You may be consulted by the museum about activities of your interest.	
Involving creative co-production	Status quo	You can be part of a permanent advisory board composed of representatives of art schools, art fairs and associations of creators with decision-making powers in programming.	
Involving social co-innovation	You can participate in a voluntary program of social and museum actions (e.g. activities with people at risk of exclusion, or environmental care).	Status quo	
Involving technological co-innovation	You will be able to contribute to crowdsourcing initiatives to make the museum's digital material more accessible to and known by different audiences.	You will be able to propose ideas for a new digital cultural offer based on sensory experimentation, augmented and virtual reality and other interactive technologies.	
Value vehicle: annual monetary contribution	50 €	50 €	
Choice			

C) SOCIO-ECONOMIC INFORMATION OF RESPONDENTS

7. You identify yourself as?: Man _____ Woman _____ Other _____

8. In which year were you born?: _____

9. Do you live in X)?

YES_____ NO_____(9.1, 9.2 and 9.3)

9.1. (If no) Place of usual residence (city)_____

9.2 (If no) How many overnights do you spend in X?_____

9.3 (If no) Is the visit to the X Museum one of the main motivations for the trip to X?

YES_____ NO_____

10. What is your level of education?

Compulsory education _____ Pre-university and vocational education _____
Graduate/Diploma _____ Master/Doctorate _____

11. Which of the following categories best describes your current job?

Employee _____ stay at home parent / caregiver _____

Self employed _____ Retired _____

Student _____ Unemployed _____

Other(specify):_____
___

12. Which category best describes your monthly income?

Less than 800 euros _____

801 - 1,600 euros _____

1,601 - 2,200 euros _____

2,201 - 2,800 euros _____

2,801 - 3,600 euros _____

3,601 - 4,400 euros _____

More than 4,400 euros _____

13. What would you recommend to the museum to get more community involvement in their activities and participatory strategies? Briefly explain your answer:

_____
_____
_____
_____
_____

14. Indicate the annual frequency (number of times/year) with which you carry out each of the following cultural activities.

	0	< 3 times	3-6 times	7-10 times	>10 times
Visits to museums or exhibitions					
Visits to monuments or archaeological sites					
Attendance at libraries					
Attendance at musical performances (concerts)					
Attendance at performing arts shows (theatre, opera, dance, circus)					
Attendance at cinema					

10.5. Appendix 5. List of interviewees (NISV, Chapter 6)

Organisation name	Place	Type	Website	Interviewee(s)
Center Rog	Ljubljana, Slovenia	Creative Hub	https://center-rog.si/en/	Meta Štular, Director of Strategic Development and Programmes
Imagine IC	Amsterdam, the Netherlands	Archive/Museum	https://imagineic.nl/	Danielle Kuijten, Director Jules Rijssen, Network Collector
Józef Piłsudski Museum	Sulejówek, Poland	Museum	https://muzeumpilsudski.pl/en/explore-the-museum/	Marta Idziak, Head of Local Programmes Anna Wachowiak, Head of Development Dorota Koral, Volunteer Coordinator
Kalamaja City Museum	Tallinn, Estonia	Museum	https://linnamuuseum.ee/en/kalamaja/muuseumist-lm/	Maibel Napa, Curator
Michael Culture Association	Belgium	Digital Heritage Network	https://michael-culture.eu/	Corinne Szteinsznaider, Coordinator Marco Fiore, Policy and Project Officer
National Print Museum	Dublin, Ireland	Museum	https://www.nationalprintmuseum.ie/	Carla Marrinan Funder, CEO
National and University Library in Zagreb	Zagreb, Croatia	Library	https://nsk.hr/en/	Dolores Mumelaš, Senior Librarian
Oodi Library	Helsinki, Finland	Library	https://oodihelsinki.fi/en/	Harri Annala, Librarian
Oranssi	Helsinki, Finland	Youth Organisation	https://oranssi.net/in-english/	Anna Kovács, Executive Director

				Minka Yltävä, Volunteer Coordinator
Sites of Memory	Multiple locations in the Netherlands	Site-specific Performances	https://en.sitesofmemory.nl/	Katy Streek, Founder and Theatremaker
Spazju Kreattiv	Valletta, Malta	Creative Centre	https://kreattivita.org/en/	Daniel Azzopardi, Artistic Director
SUCHO (Saving Ukrainian Cultural Heritage Online)	Online	International Volunteer Initiative	https://www.sucho.org/	Sebastian Majstorović, Co-Founder
VeleHanden	Online, The Netherlands	Crowdsourcing Platform	https://velehanden.nl/	Mark Groothuis, Project Manager

10.6. Appendix 6. Interview questions on durability and impact of partnerships and collaborations (NISV, Chapter 6)

1. *Describing the partners* – Who are the partners? What sectors are represented? What is the collaboration like with the partners?

2. *Beginning of the partnership* – Who initiated the partnership? What brought you together? What is the motivation (for you) to join? Was a clear vision and structure already established? Does the partnership respond to certain policies or guidelines? What did you find challenging?

3. *Growth, Maintenance & Durability* – How (is) has the vision and motivations of partners changed? What is challenging in keeping the collaboration active? What helps partners work together well? What keeps them engaged (i.e. communication)?

4. *Financing & Ownership* – How is this partnership financed/supported? Is this a long-term stable set-up? Who is in charge of maintaining the partnership? What happens if colleagues change? What is needed in terms of resources and leadership to foster this partnership, and maybe help it grow?

5. *Impact & Evaluation* – What has the collaboration brought you? What is the impact of the partnership? How do you know it's a 'good' partnership?

6. *Examples* – Are there any other partnerships/collaborations that come to mind as a form of inspiration/model to follow?