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PARTICIPATORY GOVERNANCE AND MODELS IN CULTURE AND CULTURAL TOURISM

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INCULTUM

Visiting the Margins.
INnovative **CUL**tural **T**o**U**ris**M** in European peripheries

Participatory governance and models in culture and cultural tourism

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Introduction

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

Robson and Robson (1996) asserted that "the participation of stakeholders in tourism has the potential to provide a framework within which sustainable tourism development can be achieved" by striking a balance between those who have the traditional power (those who possess money, knowledge and control, such as governments, investors, and outside experts) and those who have to live with the outcome of the development project (the host community) (Vijayanand 2013). Once the power relation is balanced and each stakeholder has the opportunity to express opinions in decision making, tourism development will be more fully developed, fair, and ultimately sustainable.

The product of tourism contains is created by various kinds of activities. To the most important belong culture. In the book, we focus on the identifying and analysing the participatory governance and models in culture and cultural tourism. The ratio behind their involvement is to promote a positive impact of participatory models and avoiding negative effects of tourism for social relationships, local cultural heritage, or landscape preservation.

The main purpose of the book is to define the key terms of participatory governance in culture, to identify and characterise the participatory models in culture, cultural tourism as a part of sustainable development, based on literature review, own knowledge, and experience from previous empirical studies and to demonstrate their application on the selected examples of good practices.

The book consists of five chapters. The first chapter is devoted to the definition and characteristics of culture and cultural tourism as drivers of sustainable development. It shortly explains its interconnection with the rural tourism and creative tourism. The second chapter provides the theoretical review on participatory governance in culture and tourism and the participatory models applied in these fields and specifically in cultural tourism. The third chapter maps challenges that bring development of digital technologies and effects the use tools and methods in cultural policy, tourism development and stakeholders' engagement. Thanks to them new methodological participatory framework for cultural tourism in marginal and peripheral areas was developed and is presented in fourth chapter. It is based on cooperation and participatory approaches presented in first chapters of book, promoting communities of practices and a positive impact on local communities from a social, cultural, environmental and economic point of view. Implement cultural tourism based on living territories and communities, reducing tourism's negative impact through specific training and strengthening local identities and social ties. The last chapter of book demonstrated the implementation of the participatory governance and models in cultural tourism on selected best practices examples.

The main target groups of book are all stakeholders of cultural tourism, as local and regional authorities and administrators, entrepreneurs in the cultural tourism industry, SMEs, cultural institutions, organizations representing citizen groups of interest and other stakeholders relevant to cultural tourism development. The book can serve as an inspiration for the innovative solutions in cultural policy and cultural tourism development at the local, regional as well as national level.

1. Culture and cultural tourism in sustainable development

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

Culture is a complex unit that includes knowledge, church, art, law, morality, customs, and all other abilities and customs that man has acquired in historical development. It contains aesthetic, ethical, sociological and economic dimensions, it is a common denominator of a certain group, nation, and state. It is an essential indicator of the state of society and the quality of individual life in society. Culture is one of the most important tools of human cultivation. Culture develops taste, thinking, forms morality. Culture is a prerequisite for the emergence of social opinion. Culture directly strengthens civil society. Culture is a place of inspiration and creativity. In a broader sense, culture is synonymous with civilization. Culture is a living system that connects humankind´s past with its future.

UNESCO (2001) defines the culture as the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs (Matteucci, Von Zumbusch, 2020). Culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behaviour patterns, or way of life), and what people make (artworks, artefacts, cultural products) (Littrell, 1997). Hence, culture is an interactive process in which individuals and communities preserve their specificities (UN CESCR, 2009) and form the so-called 'genius loci' or unique selling point of destination that creates conditions for development of tourism. Therefore, culture and cultural heritage can be considered a development factor, as they can be used in various ways to contribute to the quality of life in individual communities. Their economic potential is reflected in increased tourism flows and resulting multiplier effects, in regional marketing

and branding, as well as having an important role in education, identification, and image (Nared et al., 2013; Nared, Bole, 2020). The role of culture in sustainable development has also been recognized by the international community (UNESCO, 2018). As a result of this recognition, the 2030 Agenda implicitly refers to culture in many of its sustainable development goals (EC, 2019). Culture embraces the contemporary attitudes, societal strengths, and creativity that maybe among the most important resources for facing the environmental challenges of today (Pritchard, 2019). The role of culture in sustainable development has also been recognized by the international community (UNESCO, 2018a). As a result of this recognition, the 2030 Agenda implicitly refers to culture in many of its sustainable development goals.

The relationship between culture and tourism has undergone evolution over the past century due to its complex relationship (Matteucci, Von Zumbusch, 2020). On the one hand, cultural heritage was mainly seen as a part of the cultural resources of destinations, mainly contributing to the education of the local population (OECD, 2009). Therefore, cultural resources were considered the foundation of cultural identities. On the other hand, tourism was viewed as a leisure-related activity; therefore, tourism was thought to be distinct from one's work-a-day life, as well as from local cultures. Tourism is the temporary, short-term movement of people to destinations outside the places where they normally live and work and their activities during the stay at each destination. It includes movements for all purposes (for more information, see Beaver 2002). Today, the culture-tourism complex is being exploited as a source of significant new opportunities for the further development of qualitative and experience-based tourism products that are closely linked to local identity and cultural capital. Along these lines, the management of cultural resources for the development of cultural tourism is considered as a top policy priority by numerous countries around the world and the EU member states as well (COM 2010352 final).

If tourism is to contribute to sustainable development, it must be economically viable, environmentally sensitive, and culturally appropriate. The concept of sustainable tourism was proposed by the United Nations World Tourism Organization (UNWTO) in 1988 and has since been further elaborated. In 2001, the UNWTO adopted the *Global Code of Ethics for Tourism* (UNWTO, 2001) that recognized 'tourism as a factor of sustainable development' (Article 3) and highlighted tourism as 'a contributor to the enhancement of cultural heritage' (Article 4). Sustainable tourism development is an approach that aims at reducing the

tensions and frictions created by the complex interactions between the tourism industry, tourists, the environment and the host communities in order to maintain long-term capacity and quality of human and natural resources (Bramwell, Lane, 1993). Sustainable tourism development has the ability to orchestrate the overall development of tourist destinations by an increase in employment, local or regional economics, and well-being (Gajdošík et al. 2017). It is a long-integrated process with wider economic, social, and environmental policy considerations within an overall sustainable development framework maximizing the economic, environmental, social, and cultural environment benefits (WTO, 1998; Hall, 2008; Kahle-Piasecki 2013). The sustainable tourism meets the needs of the present tourist and host regions while protecting and enhancing opportunities for future (Scolum, Aidoo, McMahon, 2020).

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

1.1 Cultural tourism and sustainable cultural tourism

In the last four decades, the term cultural tourism has started to appear more frequently due to an increasing significant stream of international tourists visiting major sites and attractions (Richards, 2018), as the culture is one of the key elements of tourism attractiveness, with tourism being one way of facilitating access to heritage, art, creativity and to cultural activities and practices (Matteucci, Von Zumbusch, 2020). With globalization processes, many destinations have realised that culture is an important element of tourism offerings, which helps to achieve authenticity and distinctiveness, thus strengthening a destination's attractiveness within the global, competitive tourism environment. Because an increasing number of urban and rural regions have started using their distinctive cultural assets and creative industries to position their destinations, a number of niches such as creative tourism, arts tourism, film tourism and literary tourism have come to the fore. While these emerging niches present some development and marketing opportunities, they also

bring some challenges. "Cultural tourism is a form of tourism that focuses on the cultural aspects of a place, such as culture, cultural heritage, cultural landscapes and cultural offerings, with these being the main motivation when selecting a destination" (European Commission DG EAC, OMC Report, 2019). Cultural tourism is based on a traveller´s engagement with a country or region´s culture specifically the lifestyle of the people in those geographical areas, the history of those people, their art, architecture, religion(s) and other elements that help shape their way of life (Slocum, Aidoo, McMahon, 2020). Tourism is herein defined as a positive force, since it can capture the economic characteristics of heritage and harness them for conservation by generating funding, educating the community, and influencing policy. Thus, cultural tourism, if and when successfully managed, is considered an important factor for sustainable local development, by bringing benefits to host communities and providing important means and motivation for them to care for and maintain their heritage and cultural practices. Cultural tourism highlights elements of intangible heritage, such as the practices and representations of artefacts, objects and cultural spaces. It provides valuable opportunities to promote and showcase local traditions or historical narratives (Slocum, Aidoo, McMahon, 2020). The important part of cultural tourism is a cultural heritage tourism. Heritage tourism is more place based. This kind of program create a e of place rooted in the local landscape, architecture, people, artefacts, traditions and stories that make a particular place unique. This term is more used by preservationists of cultural heritage and all relevant partners that need to be working together on this type of an effort (National Trust for Historical Preservation, 2001). It requires multidisciplinary participation and involves a large number of specialists and actors to deal with the tension of preservation culture on one hand and using them as a source of revenues on the other hand (Ponna, Oka Prasiasa, 2011).

Cultural tourism is an important accelerator of socio-cultural changes. It stimulates local and regional development, contributes to the strengthening of local communities, brings new employment opportunities and is a source of capacity building in the local environment. However, these positive aspects go hand in hand with commodification and commercialization of cultural heritage. Tourists, who are looking for tangible or intangible cultural monuments heritage, they want to have "authentic" experiences and see "authentic" places. With the commodification of cultural heritage, monuments or heritage phenomena become goods for sale and authenticity only marketing tool (Bitušíková, 2021).

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

Tourism provides access to cultural heritage, but many European tourist destinations face issues relating to overuse and overcapacity, which is the opposite of sustainable tourism development. This in turn has a detrimental impact on local citizens and communities, and "contributes to anti-tourism sentiments" and environmental problems (EC, 2019, p.25). According to the Council of Europe (2005), to achieve sustainable cultural tourism, the economic activity of tourism should "ensure that these policies respect the integrity of cultural heritage without compromising its inherent values". "The move towards more sustainable cultural tourism is important for the future of cultural tourism: developing and making use of partnerships, new technologies, strategies, and business opportunities can help make it sustainable" (EC, 2019, p.19).

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

To the forms of cultural tourism belong e. g. creative tourism, rural tourism, culinary tourism, heritage tourism, literary tourism, religious and pilgrimage and other forms that exists and offer unique opportunity for travellers to engage with the culture of a destination (Slocum, Aidoo, McMahon, 2020).

In the next text, we focus on selected forms of cultural tourism – creative tourism and rural tourism.

1.2 Creative tourism

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

Creative tourism was first analysed by Richards and Raymond, who defined it as "tourism that offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the vacation destination where they are undertaken" (2000, p. 18). Some authors identify the creative tourism as a form of cultural tourism. Creative tourism connotes the idea of tourists' creative engagement with cultural assets (Ashworth et al., 2007). OECD (2014, p. 14) defines creative tourism as a convergence of tourism and the creative economy that generates 'knowledge-based creative activities that link producers, consumers, and places by using technology, talent or skill to generate meaningful intangible cultural products, creative content, and experiences." UNESCO (2006) determined creative tourism as "travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture." Creative tourism offered new way of re-designing a non-interactive mode of sightseeing cultural tourism. In that sense, cultural heritage could be re-created to

have an interactive role and provide more engaging experiences cocreated between the visitors and the local population (Vitálišová et. al., 2023)

Important to the concept of creative tourism is an active participation of tourists in creative activities; thus emphasising the doing rather than the being there. By participating fully in cultural activities, participants are likely to improve some skills and develop some knowledge about the activity, the local culture and the local community. Equally important to creative tourism are the possibilities for self-actualization and self-expression (Richards, 2011), which are facilitated by the experience of authentic social encounters (Matteucci, Von Zumbusch, 2020; Matteucci, 2018; Raymond, 2007). Examples of creative tourism activities might make your own perfume in the Provence setting of Grasse, or take flamenco music courses in Andalusian locations such as Seville or Jerez. The benefits of creative tourism are not limited to tourists. There are many advantages for local communities, triggering actual co-creation processes. For instance, by building upon their endogenous resources, communities may revitalise their cultural traditions and practices, diversify their cultural offerings, support local innovative processes, empower local talents, and by so doing strengthen local pride and identity, preserve a distinctive cultural identity (thus reducing the threat of cultural homogenization), and overall improve the sustainability of destinations (Matteucci, Von Zumbusch, 2020). Recent creative tourism analysis (see, e.g., Duxbury & Richards, 2019) recognises the urgency to (re)connect humans to each other and to their environment, and participation of different types of stakeholders is, similar as in case of cultural tourism, key element of its development.

1.3 Rural tourism

Rural tourism is often characterized as a tool to regenerate socio-economic development (Oppermann, 1996; UNWTO, 2017; Quaranta et al., 2016) or to revitalize declining rural productivity (Ghaderi & Henderson, 2012; Kortoci & Kortoci, 2017; Su, 2011). The vast majority of authors define rural tourism by describing key tourism activities in rural destinations such as farm-based tourism, nature-based tourism, adventure tourism, wellness tourism, spiritual tourism, nostalgia tourism, heritage tourism, cultural tourism, agrotourism, ecotourism and other related activities in rural areas (e.g. Kaptan Ayhan et al., 2020; Roberts & Hall, 2004) and consensual definition is challenging and thus still missing (Lane & Kastenholz, 2015). Some authors even state that the rural tourism is a form of cultural

tourism based on a country experience which encompasses a wide range of attractions and activities that take place in agricultural or non-urban areas (Irshad, 2010). Therefore, Rosalina et al. (2021) reflect this situation and come with the definition of rural tourism as a type of tourism located in areas within a destination that are characterised by rural functions (such as traditional, locally-based, authentic, remote, sparsely populated and mainly agricultural areas) where the tourists can physically, socially or psychologically immerse themselves in this specific destination. They also summarize four fundamental characteristics that need to be considered when defining rural tourism: (1) Location is of utmost importance, most commonly understood as a geographical and social perspective; (2) Sustainable development is a core value of rural tourism; (3) The role of indigenous communities is preponderant in managing rural tourism; (4) Rural tourism should provide rural experiences as it retains its relevance, with tourists increasingly seeking authentic experiences (Guan et al., 2019; Kastenholz et al., 2012).

Rural tourism is expected to positively promote the quality of life and sustainable development in rural areas (Gannon, 1994). This expectation was reflected in the requirement for community-based aspects and sustainable development embedded within definitions in both early (e.g., Lane, 1994) and more recent studies (e.g., Garau, 2015; Fotiadis et al., 2019; Rosalina et al., 2021). It is also noteworthy that rural tourism offers a vast opportunity to satisfy the demand of post-pandemic tourists who seek stress relief and rejuvenation within a nature-based environment, or slow pace of life and idyllic landscapes (Ozdemir & Yildiz, 2020; Slocum, Aidoo, McMahon, 2020) or participate in physical and psychological well-being activities (Vaishar & Šťastná, 2020; Wen et al., 2020; Zhu & Deng, 2020). This approach to the rural development seeks to stimulate balanced economic growth by using tourism as a tool for broader economic progress, actively seeking alternatives to tourism with involvement of local businesses and communities in ownership, decision-making and benefits.

Based on the literature review provided in this section, we can clearly identify two main principles common to cultural, creative and rural tourism, which are a path towards their sustainability and participation, see their interaction in Figure 1.
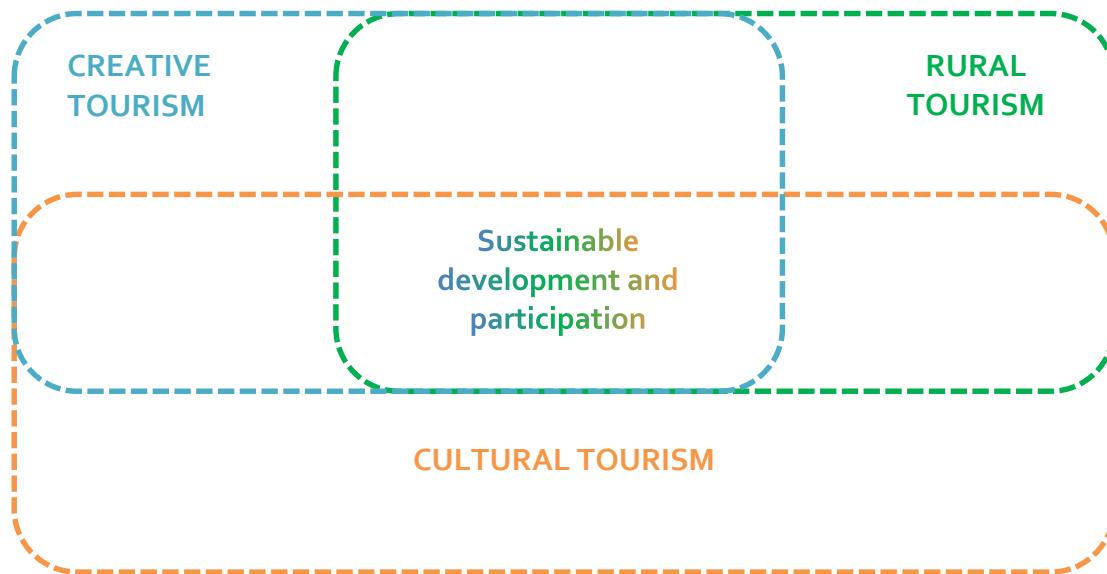
Figure 1 Connecting common principles of cultural, creative and rural tourism

The sustainable development of a tourism destination relies on the adoption of an effective destination governance. This consists of the management and development of limited resources by implementing principles, guidelines and a targeted stimulation of cooperation among the variety of destination's stakeholders (each of them with different interests), with the goal of pursuing common goals (Calvi, Moretti, 2020;Thees et al. 2020). everal authors have recently pointed out the importance and benefit of involving the local community in destination governance, through specific actions/plans of participatory governance (Bramwell 2010; Reid, Mair, & George 2004; Shakeela & Weaver 2018). Participatory governance models are based on participation, active involvement of civil society, and local communities in decision making as a crucial element to ensure a fair and effective management of cultural resources of a tourism destination (Calvi, Moretti, 2020; Cortés-Vázquez et al., 2017).

Based on the literature review presented in this section, two main principles emerge as common threads across cultural, creative, and rural tourism: sustainability and participation. These principles play a fundamental role in shaping the development and success of these tourism sectors.

Sustainability is a key consideration in cultural, creative, and rural tourism. These forms of tourism aim to preserve and promote cultural heritage, creativity, and the natural environment in a manner that ensures their long-term viability. Sustainable tourism practices

encompass environmental, social, and economic aspects, seeking to minimize negative impacts on the environment, support local communities, and generate economic benefits that can be reinvested into the preservation and enhancement of cultural and natural resources.

Participation is another essential principle that underpins the success of cultural, creative, and rural tourism. Participation involves active engagement and involvement of various stakeholders, including local communities, tourists, businesses, and organizations. By involving these stakeholders in decision-making processes, planning, and the implementation of tourism initiatives, a sense of ownership, inclusivity, and empowerment is fostered. Participation also enables the co-creation of tourism experiences and ensures that they are responsive to the needs and aspirations of both the local community and visitors.

The link between sustainability and participation is significant. Sustainable tourism practices often rely on participatory approaches to ensure that the interests and perspectives of local communities and other stakeholders are taken into account. By involving local communities in decision-making processes, tourism initiatives can be designed and implemented in a manner that aligns with local values, aspirations, and needs. This participatory approach enhances the potential for tourism to contribute positively to the social, cultural, and economic well-being of the community, while minimizing potential negative impacts.

Furthermore, participation itself contributes to the sustainability of cultural, creative, and rural tourism. Engaging local communities and stakeholders in tourism initiatives fosters a sense of ownership and responsibility for the preservation and promotion of cultural and natural resources. This involvement strengthens the bond between the community and its heritage, leading to increased awareness, pride, and commitment to sustainability. Additionally, participation can generate economic benefits for local communities, as they become active participants and beneficiaries of the tourism value chain.

By emphasizing sustainability and participation as key principles, cultural, creative, and rural tourism can thrive in a responsible and inclusive manner. These principles provide a framework for designing and implementing tourism initiatives that respect and preserve cultural heritage, foster creativity, enhance the natural environment, and contribute to the well-being of local communities. By adhering to these principles, tourism stakeholders can

create meaningful and authentic experiences that benefit both visitors and host communities, while ensuring the long-term sustainability and vitality of the tourism industry.

The next section is devoted to a literature overview on participation in culture and tourism as a basis for the identification the suitable models of governance applying in the cultural tourism.

2. Participatory approaches and models in culture and tourism

Governance is any decision-making body or structure that exists within an authority area and has a remit to affect public service planning and delivery (Skidmore et al., 2006). "Governance can be equated with strategic leadership, in that governance is the process of determining future development paths, and establishing policies that determine appropriate behaviors." (Slocum, Curtis, 2017, p. 178). Governance expresses the movement from governing towards involving stakeholders in processes commonly reserved for and run by experts, officials, and politicians. Its key aspects of participation and access have been popular in cultural policies for a long time (OMC, 2018).

The main principles of governance defined by OECD (2004), World Bank (1991), European Commission (White Paper on Governance, 2001) and UNO (1996) are as follows: transparency, efficiency, effectiveness, participation of stakeholders and equality of their needs and interests, sustainability, and safety. Due to governance, the relationship among stakeholders and especially with citizens is no longer seen as a passive transaction. The main features of relationships are partnership and participation that have a direct link with the use of communication, negotiation, or other tools to develop relationships to the loyal long-term partnership with stakeholders (Vitálišová et al., 2021).

Governance implies the participation of various stakeholder groups in processes that were previously carried out largely by government parties. The sharing of responsibilities is one of its essential characteristics. "It also requires that individuals who hold positions of power are held to the same legal and ethical standards as the general public. It maintains a practice of transparency, operating openly so that the general public remains aware of policies under consideration" (Slocum, Aidoo, McMahon, 2020).

Stakeholders groups contain persons, groups or organizations that have a direct or indirect influence on the decision making process, or they are also affected retroactively Jurgens, Berthon, Papania, Shabbir, 2010). Within the participation process the authority should analyse their role and influence on the decision-making. One of the most used analytical method is a power interest matrix (Figure 2). **It** allows answering the questions of how concretely and to what extent stakeholder (s) can be involved in the policy process and how to set their participation in the process according to the impact and their expectations. The matrix helps identifying four basic groups of stakeholders based on the analysis of their influence. The decisive group is a group of key players who can help solve and enforce the

decision, or prevent it from being solved. They are in the position of strategic partners in solving the given policy problem (Hrazdilová Bočková, 2016). The second group are "observers" who are interested in a solution, but do not have enough power to influence the choice and implement policy measures in relation to the given problem (Čapková, 2004). The third group of stakeholders are "influencers" with a high degree of influence and low interest in solving the issue. They can significantly intervene in the solution of the issue, even if they are not interested in it, or do so unintentionally. The last group are marginal players who are not interested in solving the issue, but do not have sufficient power to influence this solution.

Power of influence

high   low

Level of
interest

high

| KEY PLAYERS | OBSERVERS |

low

| INFLUENCERS | MARGINAL PLAYERS |
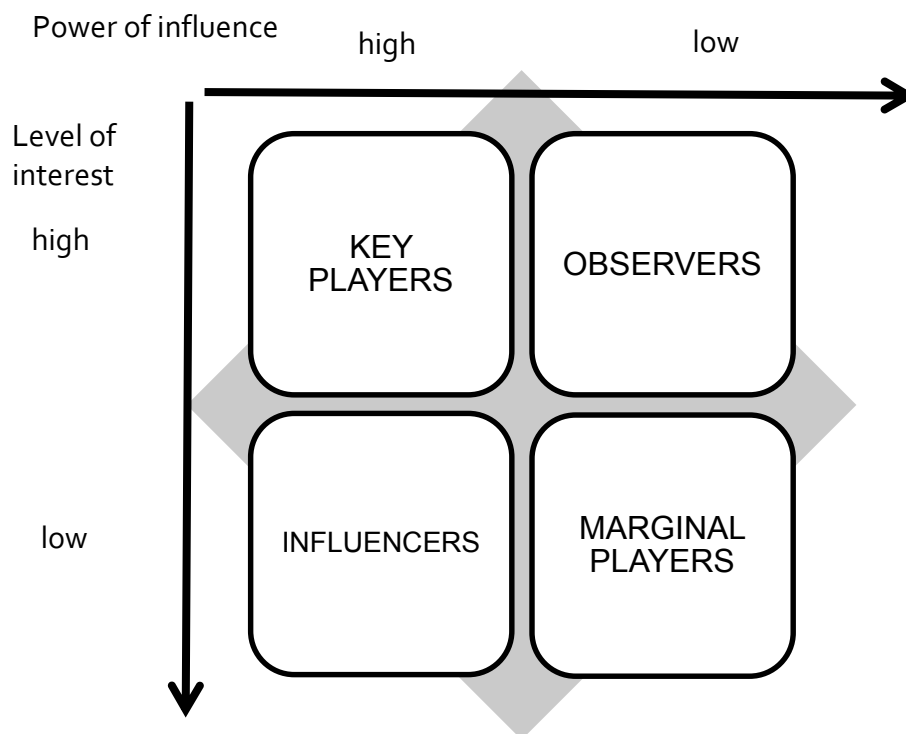
Figure 2 Power interest matrix (Johnson, Scholes, 1993)

The governance process can be conducted top-down or bottom-up:

•top-down: authority (traditional cultural heritage institution) releases power and empowers various social actors;

•bottom-up: communities start initiatives, responsibilities are shared, and decisions are taken by communities rather than by individuals.

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

While governance is perceived as a decision-making body or structure, then participation is formal participation by citizens in these decision-making bodies or structures (Skidmore et al., 2006). The goal of community participation is to improve communication between stakeholders in the interest of facilitating better decision making and sustainable development (Nampila, 2005). Community participation also is the mechanism for active community involvement in partnership working, decision making, and representation in community structures (Chapman & Kirk, 2001). Community participation increases people's sense of control over issues that affect their lives as it allows community members to become actively involved and to take responsibility for their own development, to share equally in the fruits of community development and to improve their decision-making power (Levi & Litwin, 1986; Nampila, 2005). Community participation provides a sense of community to take responsibility for oneself and others, and a readiness to share and interact (Aref, 2011; Aref et al., 2010).

Community participation in all sphere of life follows the specific stages of engagement. There exist various definitions of the number of stages as well as the content of the stages. Wright et al. (2010) define 9 levels of participation process (figure 3). The first five levels define a preliminary stage of participation, usually in the form of consultations or surveys). From the sixth to the eighth levels, practice partners or community partners are given the power to make decisions; to make real, and they are authorized to implement minor project components of the participatory process. Level nine surpasses participation, as individuals assume full responsibility and possess total decision power (Duarte et al., 2018).
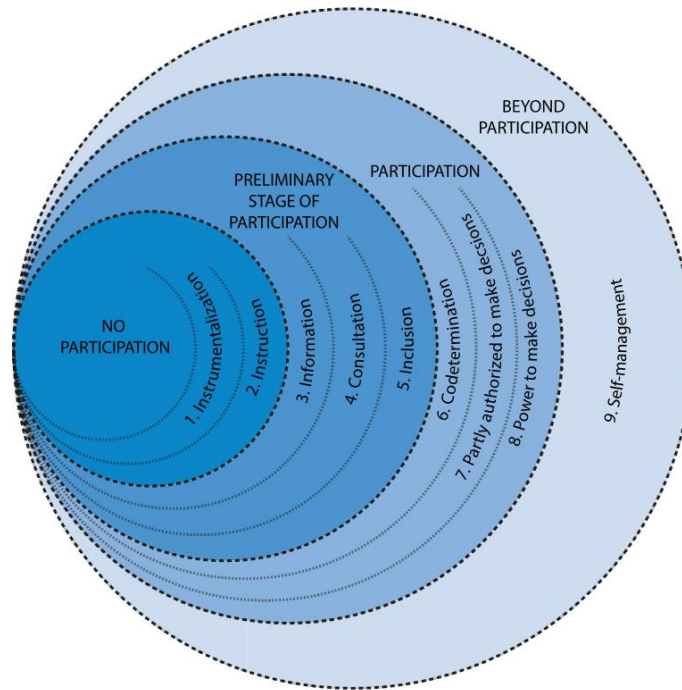
Figure 3 Stages of participation based on Wright et al. (2010)

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

The International Association for Public Participation (2018) presents its own approach to public participation in a form of IAP2 Spectrum of Public Participation (Figure 4). This approach follows the promises to the public that the public participation process should be kept. It does not define specifically tools or methods, just define the rate of impact on the decision-making process.

Although, the participation stages defined on previous pages are general and can be accustomed to various field, the empirical studies point out that there can be identified some specifics in culture as well as in tourism. We characterise them in next subchapters. Community participation in culture and tourism development processes can support and uphold local culture, tradition, knowledge, and skill, and create pride in community heritage (Lacy et al., 2002).

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

INCREASING IMPACT ON THE DECISION

Figure 4 IAP2 Spectrum of Public Participation (2018)

2.1 Cultural governance and participation models in culture

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

The governance approach to culture has been gradually implemented since the 1980s. The dominant progress in its implementation is related to Culture 3.0. Culture 3.0 has been characterized by a wave of social and technical innovations driven by a structural transformation of the production side. The technologies behind the birth of the cultural industry (radio, television, cinema, photography, recorded music, and industrial printing) are all based on massive and cheap reproduction of content. They make access to cultural content easier and more affordable (Sacco, Ferilli, Blessi, 2013, 2018). The Culture 3.0 revolution is characterised by the explosion of the pool of producers (Potts et al., 2008). In other words, social actors and cultural customers can co-design, co-create (e. g., Ciolfi, Bannon, Fernström, 2008), co-produce cultural services (Voorberg et al., 2015), as well as consume them. This situation also describes the term of prosumerism (Duncum, 2011), merging cultural goods and genres, being both active and passive, and attempting to make some sense of it all (UNESCO, 2009). Producers and users are now interchanging roles in a spectrum of possibilities where access to content produced by others and circulation of own content to others are naturally juxtaposed and generally occur through the same platforms (van Dick, 2009).

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

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

Cultural participation can be implemented in two directions, horizontal and democratic. In the horizontal way, participation in a given cultural activity or institution is promoted and measured, motivated by (commercial) interests in increasing audience numbers and/or by the idea of cultural participation as a general human right and need. The

democratic approach is based on the prerequisites settled by political theory. Participatory processes involve interests and conflicts, and citizen participation requires visible citizen influence or even control with decisions, resources, and outcomes. Ownership, power, and agency are key elements in this democratic understanding of the concept, where one often distinguishes between partial vs. full participation, manipulation vs. citizen control, or fake vs. true participation (Eriksson, 2020).

Cultural participation is a complex and multifaceted concept, and cultural economics contributes to its understanding by modelling participation and studying the determinants of the demand for cultural activities (Ateca-Amestoy 2008; Ateca-Amestoy, Prieto-Rodriguez 2013; Falk, Katz-Gerro 2016), as well as the relationship between the cultural sector (cultural participation and cultural heritage, specifically) and the various areas of local and regional development. Cultural participation is a categorical term for the redistribution of power of stakeholders that enables the have-not stakeholders, currently excluded from the political and economic processes in culture, to be deliberately included in the future.

Due to the great progress in digitalisation, also culture move to another stage of development, as well as the forms and tools of cultural participation. We can name this stage as culture 4.0. It refers to the intersection of culture and technology in the digital age, in the same was as in other areas of life. It is an evolving concept that recognizes the impact of technological advancements on the creation, dissemination, and consumption of cultural content. Culture 4.0 encompasses the integration of digital technologies, such as artificial intelligence, virtual reality, augmented reality, big data, and the Internet of Things, into various cultural practices and experiences.

In Culture 4.0, traditional cultural forms and expressions are transformed through the use of digital tools and platforms. This can include digitizing cultural artifacts, creating interactive and immersive experiences, and utilizing data analytics to better understand audience preferences and behaviors. It also involves new modes of cultural production, distribution, and engagement, often blurring the boundaries between creators and consumers.

Culture 4.0 recognizes the potential of technology to enhance and expand cultural experiences, foster innovation and creativity, and enable greater accessibility and inclusivity. However, it also raises important questions and challenges related to intellectual property, privacy, digital divide, and the preservation of cultural heritage in the digital realm.

Cultural participation in Culture 4.0 refers to the active engagement of individuals in cultural activities and experiences facilitated by digital technologies and platforms. It involves the active involvement of people in creating, co-creating, consuming, and interacting with cultural content in the digital age.

In Culture 4.0, cultural participation takes on new dimensions and possibilities. It extends beyond traditional modes of passive consumption to include active collaboration, contribution, and dialogue. Digital technologies enable individuals to participate in cultural processes by creating and sharing their own content, remixing existing cultural materials, and engaging in online communities centered on cultural interests. Cultural participation in Culture 4.0 can manifest in various forms, such as **co-creation forms** in cultural content through user-generated platforms, crowdsourcing initiatives, or collaborative digital tools; **interactive and immersive experiences** via digital technologies, where individuals can engage with artworks, performances, or exhibitions in dynamic and participatory ways; **social media and online communities** providing spaces for individuals to discuss, share, and discover cultural content, as well as connect with like-minded individuals and communities and **cultural entrepreneurship** such as creating and monetizing digital artworks, music, or literature. Moreover, digital technologies have the potential to democratize cultural participation by making cultural content more accessible to a broader audience, including those who may face physical or geographical barriers. Cultural participation in Culture 4.0 encourages active engagement, collaboration, and creativity, allowing individuals to shape and contribute to the cultural landscape in new and diverse ways.

Cultural participation is linked to several areas of social and economic impact. Promotion of cultural participation can be a powerful driver of social inclusion and help mitigate factors that lead to social and economic marginalisation. The role of culture in the prevention and treatment of diseases throughout life has been confirmed during the COVID-19 related lockdown. Due to the limited possibilities delivering cultural products, their producers indicated their mental problems and social isolation caused by the Covid-19 pandemic and related restrictions, such as lockdowns, social distance, etc. (Vitálišová et al., 2021). The negative impact on human behaviour caused by isolation and restriction in vocational activities was also confirmed by medical studies (e.g. Jančinová, Babničová, Chromá 2020). These findings provide a new opportunity to capitalize on them for health and social care systems. High levels of cultural participation could be conducive to a favourable

social environment for cultural and creative entrepreneurship, thus improving the impact of cultural and creative production on job creation. The tools and methods of cultural participation can help address societal challenges in cities or regions (e.g., climate change) from new angles, which favour resilience, skill creation, and prosocial behavioural changes. Their range is wide and has been applied to various aspects of cultural policy and culture. However, each participatory process is unique and uses a specific combination of tools and methods in terms of the objective envisioned.

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

- **contributory projects:** where the audience has a small contribution in aninstitutionally controlled process;

- **collaborative projects**: where the audience becomes a partner in aninstitutionally controlled process;

- **co-creative projects**: where the audience and the institution jointly define the project goals, generate the programme, and control a whole process;

- **hosted projects:** where the audience is in full control within the context of the institution. Institutions share space and tools with community groups with a wide range of interests. These projects allow participants to use institutions to satisfy their own needs with minimal institutional involvement.

High levels of cultural participation also create stronger support for public and private investment and cultural policies in public opinion, thus contributing to the financial and social sustainability of the cultural and creative sectors (OECD, 2021).

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

a) the starting phase (generation of ideas);

b) the opening-up phase (design/preparation/production of the cultural project); and

c) the implementation of the project (expected uses according to the goals of participation).

Sokka et al. (2021) focuses in their research on the governance specifically in cultural heritage policy. They follow the works of Adell, Bendix, Bortolotto & Tauschek (2015) and Zamarbide Urbaniz (2019) and identify four governance types (figure 5) with differing weights regarding public authorities, civil society, markets, and citizens. They include governmental, corporatist, service-led and co-creative type of cultural heritage governance.

Governmental approach implies an institutionalized definition of cultural heritage and a lower rate of participation. The cultural heritage policy and management is controlled by governmental bodies. It focuses on representing traditional hierarchies and face difficulties in accumulating knowledge, adapting to new circumstances and achieving collective actions. This type of governance is not suitable for responding positively to the current demands, it does not create a suitable space for citizen engagement.

Corporatist governance refers to controlled collaboration between the state and civil society which represents the link between the state and the citizens. The role of citizens become defined by instrumental logic. This type of governance maximizes stability, but as an exclusive model and is not flexible with regard to changing circumstances. The level of success of participatory practices can vary in connection with the specific situation of the site or local area and depending on the history and tradition of the representative group.

Service-led governance is based on the development of service delivery models. The core of this governance is to balance the development of a correct managerial approaches for the institution with the necessity of the integration of audience within the institution. The cultural service should satisfy audiences´ needs as well as reflect public-good nature of participation. This model does not support actively citizen participation.

Co-creative approach to governance is based on participatory design of services. The most current forms of participation used in this types are a co-creation and co-production. Co-creation process can enable organisation to joint or partnership-oriented creative approaches between two or more parties, especially between an institution and stakeholders, towards achieving a desired outcome (van Westen and van Dijk, 2015). Co-creation enables to stakeholders participate in decision making process. It helps finding a connection between groups that would normally not collaborate; raising awareness and sensitivity towards important issues with certain groups/individual; creating a safe space for sharing and a common understanding; enabling the creation of more layered and nuanced exhibitions and events, building relationships between groups/individuals that exist well

beyond the scope of a project and empowering minority perspectives. Co-creation consists of three stages – co-implementing, co-designing and co-initiating – with different set of tools how to engage the citizens (Lund, 2018). Co-production can be defined as a mix of activities that both organisation and stakeholders contribute to the provision of services or delivery of product. The former are involved as professionals, or 'regular producers', while 'stakeholder production' is based on voluntary efforts by individuals and groups to enhance the quality and/or quantity of the services or product they use (Verschuere at al., 2012).

The co-creative governance of cultural heritage needs the effective leadership; acceptance and adoption of participatory structures; the support to back grassroots community development as well as to create and maintain the channels for expressions of individual and interest-group options. The co-creative mode is apt to detect changes early and create flexible decision-making procedures.
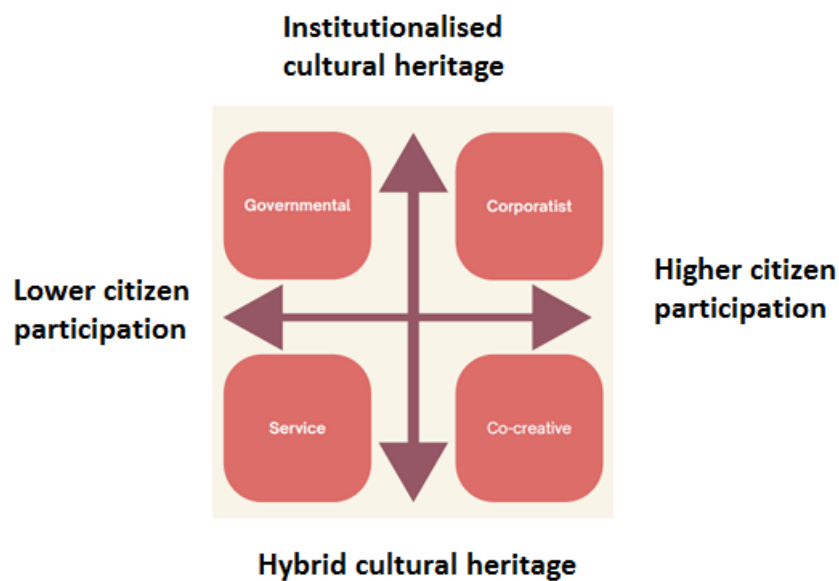
Figure 5 Types of cultural heritage governance

Based on the interdisciplinary research implemented with the project Reach – Culture project five existing participatory toolkits were identified (see more here: https://www.reach-culture.eu) which are described below and provided the innovative guideline to create a cultural product.

A) Co-creation navigator

It is an open roadmap accessible to everyone helping to shape each unique co-creation

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

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

Figure 6 Co-creation navigator (https://ccn.waag.org/navigator/, cit. 7.1.2022)

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

B) Europeana Space hackathons

The Europeana Space Hackathons, hacking culture, a guide for hackathons in the culture, is

a result of the Europeana Space project oriented on exploring different scenarios for the reuse of digital cultural heritage, to inspire new approaches towards legal reuse of digital content in the lightof unlocking the business potential that lies behind it (Bachi ed., 2017).

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

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

Pilot hackathons were devoted to various fields of culture. The Hacking Culture Bootcamp was focused on experience with digitalized historical footage. Creatives, entrepreneurs, designers, directors and developers had the opportunity to experiment with Smart Audio/Video formats and come up with inspiring applications that create new TV experiences for the public or private domain, using Europeana content[1].

The dance pilot hackathon in Prague focused on the reuse of cultural heritage materials in live performance, cross-media storytelling, motion tracking and transformation of data, brain/computer interfaces in performance[2].

Hack the Book is a festival for creatives, entrepreneurs, designers, developers' publishers, content curators, and creators who had the opportunity to rethink the book. The festival included workshops, talks, and a 2-day hackathon that focused on creating a physical (physical + digital) book from scratch using the infrastructure offered by Europeana Space by remixing and building upon Europeana content[3].

Hack Your Photo Heritage was a 3-day event aimed at developers, cultural heritage professionals, designers, creative entrepreneurs, photographers, and photo-amateurs.

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[1] https://www.europeana-space.eu/hackathons/europeana-tv-hackathon/, cit. 7.1.2022.

[2] https://www.europeanaspace.eu/hackathons/dance-hackathon/, cit. 7.1.2022

[3] https://www.europeana-space.eu/hackathons/open-hybrid-publishing-hackathon/, cit. 7.1.2022

Participants learnt how to tap the power of huge resources such as Europeana and Europeana Space, Flickr Commons, and Wikimedia to build innovative apps reusing photographic heritage, mixing images from the past with smartphone selfies, connecting old and new generations by making apps bridging centuries, developing web environments for teachers, educators, and museum curators to bring true public access to photographic cultural heritage, converting photo imagery to 3D prints and new materials[4].

The Future Museum Challenge was focused on building new products and developing creative ideas that will bring museums into the 21st century. The aspects included the museum experience, the enhancement of content, the audience, and improving the educational experience. Participants were invited to focus on creating products that are not only innovative but also can produce sustainable business models[5].

The **ART//GAMES//HACKATHON** was an intensive weekend workshop, which allowed artists, coders and technologists to team up, collaborate and develop prototypes of game art projects[6].
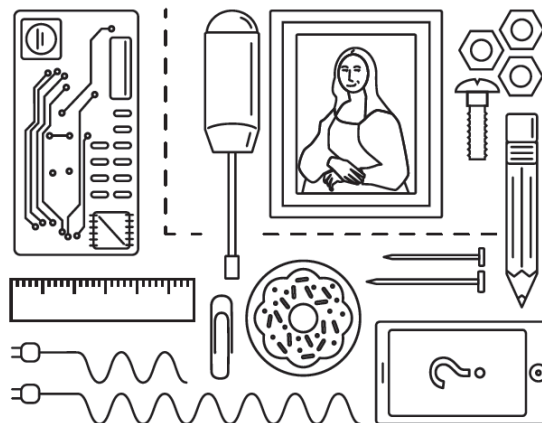
Figure 7 Guide for hackathons in the cultural sector

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[4] https://www.europeana-space.eu/hackathons/photography/, cit. 7.1.2022
[5] https://www.europeana-space.eu/hackathons/museums/, cit. 7.1.2022
[6] https://www.europeana-space.eu/hackathons/games/, cit. 7.1.2022

(Bachi ed., 2017)

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

C) Participatory methods toolkit: a practitioner´s manual

The Participatory Methods Toolkit: A Practitioner's Manual was written by Nicci Slocum and published in 2003 (the second edition in 2006). The publication provides practical information for the start-up and management of participatory projects. It presents and discusses ten participatory techniques, methods (e. g., focus groups, citizen jury, consensus conferences, and Delphi expert panels), or applications, including participatory evaluation, monitoring, and evaluation (PAME). Each method is defined and indications of when to use it. There is a detailed discussion of how to implement each method, including budget considerations. These methods and techniques can be adapted or combined to suit specific projects. The manual is for use by practitioners who want to familiarise themselves with a variety of participatory methods and can also be used as an introductory resource for less experienced development workers[7].

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

D) Participatory approaches: a facilitator guide

The guide to participatory approaches was developed by Voluntary Services Overseas (VSO). The book provides a set of guidelines for people who will be involved in participatory processes and projects with a specific design focus on VSO (Voluntary Services Overseas) volunteers. It looks at appropriate levels of participation; pitfalls of participatory approaches (PA); best practice in facilitation; and tools for participation. The guide is organised into three parts: (I) Principles, (II) Methods, and (III) Toolkit. Part I gives a background to PA with a comparative analysis of PA in relation to top-down approaches, and within the range of PAs; looks at the role of PA in VSO; discusses how to facilitate participatory processes with

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[7] https://asksource.info/resources/participatory-methods-toolkit-a-practitioners-manual, cit. 7.1.2022

multiple stakeholders; presents a framework for PA on different levels of participation; and examines key facilitation skills needed to support participatory activities. Part II collates a range of participatory methods that have been used successfully in the field by VSO volunteers. Methods are classified according to this suitability for use at different stages of a project process. Examples of methods that can be used for specific purposes, such as participatory organizational evaluation and gender / diversity analysis, are also given. Part III gives tips on how to choose the most appropriate tool and how to organize participatory workshops and small group activities. It also systematically records a range of tools used by development workers around the world with reference to which tool is appropriate in what situation. A profile of each tool includes guidelines on its purpose, potential applications, and variations, as well as possible pitfalls. Illustrative case studies taken from real experiences of development workers in the field are also included[8].

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

E) Participatory methods website

This website https://www.participatorymethods.org/ is managed by the Institute of Development Studies at the University of Sussex, more specifically by the Cluster for Participation, Inclusion, and Social Change. Provides resources to generate ideas and action for inclusive development and social change and explains what participatory methods are, where and how they are used, and their problems and potentials. It is focused on participatory approaches to program design, monitoring, and evaluation; to learning, research, and communication in organizations, networks, and communities; and to citizen engagement in political processes[9].

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

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[8] https://www.participatorymethods.org/resource/participatory-approaches-facilitatorsguide, cit. 7.1.2022
9 https://www.participatorymethods.org/, cit. 7.1.2022

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

Moreover, the Institute of Development Studies at the University of Sussex in 2021 published a unique publication, The Handbook of Participatory Research and Inquiry (eds. Burns, D., Howards, J., Ospina, S. M., Volumes I and II). The book traces the roots of radical advancement of methods and gives space to exploring critical issues which need to be understood in order to do good participatory work, such as facilitation, reflective practice power analysis, positionality, and ethics. Most of the book is devoted to the methods themselves. Each chapter gives a detailed account of the method, critical design features, and detailed how-to steps contextualised in at least one detailed case study. The authors present cutting-edge contemporary approaches to participatory research and inquiry. It has been designed for the community of researchers, professionals, and activists engaged in interventions and action for social transformation and for readers interested in understanding the state of the art in this domain. The Handbook offers an overview of different influences on participatory research, explores in detail how to address critical issues and design effective participatory research processes, and provides detailed accounts of how to use a wide range of participatory research methods. Chapters cover pioneering new participatory research techniques including methods that can be operationalised at scale, approaches to engaging the poorest and most marginalised, and ways of harnessing technologies to increase the scope of participation, amongst others[10].

2.2 Participatory governance and models in cultural tourism

Community participation in cultural tourism reflects the specifics of culture as well as tourism. The culture participation and participatory models were already defined. In the next text, firstly, we define the role of community engagement and participation in tourism and specifics and then we focus on the governance and models in cultural tourism as an alternative form of tourism based on the cultural and tourism development.

The role of community in tourism was highlighted by Murphy in 1985. The purpose of his work was 'to examine tourism development issues and planning options in industrial

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[10] https://uk.sagepub.com/en-gb/eur/the-sage-handbook-of-participatory-research-and-inquiry/book260608, cit. 13.1.2022

nations' (Murphy, 1985, p. 118). Murphy focused on the host community, by identifying their goals and desires he assessed the capacity of local community to absorb tourism. Using an ecosystem approach or ecological community model and the notion of social carrying capacity, he stressed that the planning system must extend down to the micro level, to the community. A consensus of opinion now exists to suggest that community participation is essential in the development of tourism (Cole, 2006; Botes, van Rensburg, 2000; Porritt, 1998), and that the local community has a right to participate in spatial and tourism planning (Simmons, 1994). Community participation is considered necessary to obtain community support for development plans and acceptance of tourism development projects and to ensure that benefits relate to the local community needs (Cole, 2006). Tosun and Timothy (2003) further argue that the local community is more likely to know what will work and what will not work in local conditions; and that community participation can add to the democratisation process and has the potential to increase awareness and interest in local and regional issues. Furthermore, they suggest that democracy incorporates the rights of the individual, which often encourage various forms of equity and empowerment.

A participatory approach in tourism is an approach that tries to move away from top-down one-way decision making. The goal of this approach is to balance the power between all parties to promote a win-win situation in tourism development (Ozcevik et al., 2010; Arnstein, 1969). Therefore, participation is defined as 'a process of involving all stakeholders (local government officials, local citizens, architects, developers, business people and planners) in such a way that decision-making is shared' (Haywood, 1988, p. 106). In sharing decision-making, responsibilities, and benefits among stakeholders, the ultimate goal is to transfer the power of development from the government and 'outside experts' to citizens and local communities. The participatory approach is useful in all stages of destination planning, as it helps decision makers maintain traditional lifestyles and respect community values (Murphy, 1985; Wild, 1994; Cater, 1994; Calzanda, 2019).

A collaborative approach in the tourism sector refers to an interactive process of sharing experience and ideas, as well as forming a pool of finance and human resources among stakeholders in order to solve a problem or fulfil a specific aim (Vernon et al. 2005). In the context of tourism development, the participatory-collaborative approach is an essential prerequisite for achieving sustainability and the Sustainable Development Goals (SDGs).

Wang and Fesenmaier (2007) argue that the collaborative approach in tourism is important in developing image and brand, implementing holistic tourism products, and increasing destination competition by providing better customer services or generating innovation or innovative tools in tourism. Empowering community is a vital to remember the importance of the community as a part of cultural product and respecting their concerns, desires and interests (Timothy, 2011). We perceive the relationship between tourists, host communities, businesses, attractions, and the environment as complex, interactive, and symbiotic.

The importance of community approach is widely recognised in the sustainable tourism (Cole, 2006). In sustainable tourism development, four distinct stakeholder groups were initially recognised: the present tourist, the present host community, the future tourist and the future host community (Byrd, 2007). The key to success and implementation in a community is the support of these stakeholders (e.g., example citizens, entrepreneurs, and community leaders) (Gunn,1994).

Robson and Robson (1996) asserted that 'the participation of stakeholders in tourism has the potential to provide a framework within which sustainable tourism development can be achieved' by striking a balance between those who have traditional power (those who possess money, knowledge, and control, such as governments, investors and outside experts) and those who have to live with the outcome of the development project (the host community) (Vijayanand 2013). Once the power relationship is balanced and each stakeholder can express their opinions in decision-making, tourism development will be more fully developed, fair, and ultimately sustainable. Another rationale for the participatory-collaborative approach is that participation and collaboration contribute to a capacity-building process for all stakeholders in several dimensions. The positive outcomes of the participatory-collaborative approach are: decision-making based on public opinion, improved decision legitimacy and quality, enhancing tourism products portfolio, generating new ideas and innovations, increased trust among stakeholders, conflict reduction, cost reduction and efficiency, and shared responsibility (Byrd 2007, Palmer and Bejou 1995), contributing ultimately, in our case, to European social and economic development.

. The specific concept of tourism development based on participation is a community-based tourism (CBT) that generates benefits for residents in the developing world by allowing tourists to visit these communities and learn about their local environment, their culture,

habits, and natural or cultural heritage. It is a form of enterprise-based strategy for biodiversity conservation and integrated conservation and development projects (Kiss, 2004; Luccetti Font, 2013), which subsequently contributes to a sustainable reduction in rural poverty on a sustainable basis. Stakeholders, both on the side of demand and supply, must understand and follow sustainable tourism principles, because it helps to save authentic tourism destinations for future generations (Albornoz-Mendoza, Mainar-Causapé 2019). CBT involves increasing local people´s contribution to the tourism value chain y providing cultural interactions experiences for domestic and foreign tourism, hospitality services that complement the industry (World Bank, 2011). CBT aims to address community disadvantages and is related to strategic sustainability issues with respect to empowerment, social justice, and self-reliance (Giampiccoli, Sayman, 2018).   It is the endogenous approach to development that can be seen as a challenge to traditional top-down government-led development policy, as it shifts control of the tourism industry from governmental officers to the community itself. The community becomes the main actor and decision-maker in planning, developing, and managing resources to serve the purposes of the tourism industry as well as be the most interest in obtaining knowledge about tourism in its coexistence space assuming the benefits and damages that may arise (Simpson, 2008; Gonzáles-Herrera, et al. 2022).

It is an alternative way to ensure that the host community will receive benefits from tourism development rather than only paying for costs and avoiding nuisances. The World Tourism Organization (WTO) recognizes an increasing consumer demand for educational and participatory travel experiences. Community-based tourism not only offers this, but at the same time provides a tool that strengthens the ability of rural communities to manage tourism resources while having the potential to generate income, diversify the local economy, preserve local culture and habits, conserve the unique environment, generate innovations, and provide education opportunities (WTO and UNEP, 2005). The involvement of local individuals in establishing robust community institutions can foster unity and consensus within diverse communities. By adopting people-centric governance models, there is a potential to empower and inspire local residents to actively engage in the development of tourism initiatives (Chiutsi & Saarinen, 2017).

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

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

Sustainable tourism development is a long-integrated process with wider economic, social, and environmental policy considerations within an overall sustainable development framework that maximizes economic, environmental, social, and cultural environment benefits (WTO 1998; Hall 2008; Kahle-Piasecki 2013). Several authors (inter alia, Bosak 2016; Simpson 2008; Edgell 2006) argue that it is a community-based activity that relies on long-

term planning and a balanced action between traditional financial goals and environmental-social goals. Sustainable tourism develops the relationship between tourists, host communities, businesses, attractions, and the environment, and protects and enhances tourism for future generations (OECD 2018; Swarbrooke 1999). It is also concerned about how to reduce the negative effects of tourism activities on the environment (e.g. mass tourism), society and economy so that ecological sustainability, economic feasibility, and social equality can be achieved (Pan et al. 2018).

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

Based on the literature review of all the authors mentioned, we can confirm that most of the authors dealing with cultural tourism associate it strongly with community participation in tourism development. Cole (2005) added that the community is a part of the product in cultural tourism, especially its support and pride.

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

Three elements of participatory governance play a crucial role: balancing top-down coordination and bottom-up participation, legitimising the initiative (internally and externally), and enabling and organising communication. This approach was developed based on empirical studies in Vienna, Matera, and Rome and on their common characteristics. One of the biggest challenges is to find the right mix between governance and participation.

Based on McGettingan and Burns (2004), some additional preconditions (potential drivers) of the development process can be defined based on satisfied community needs as a 'place to live' and later as a 'place to visit' for the larger community of tourists. The relationship between the place to live and the place to visit is the empowerment of the place for the development of tourism based on the values of the community, which are the starting point for formulating and developing a form of tourism for this place. Networking between the host (friends, family and other locals) and the tourist has social and economic benefits. The empowerment of this place will encourage the participation of the community to further the empowerment of community tourism. These preconditions are illustrated as follows (Figure 4):
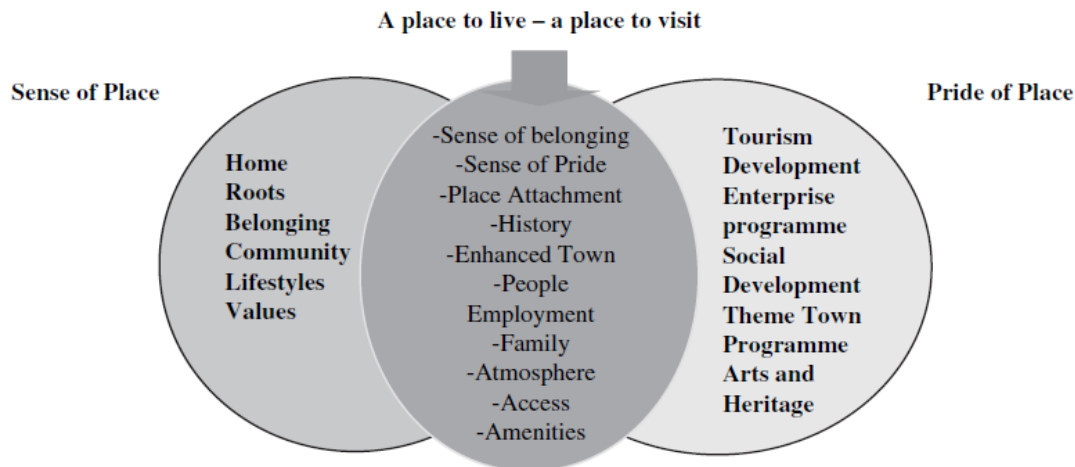

Figure 4 Place empowerment

Source: McGettigan, Burns (2004)

The key principles that should be kept for the successful participatory implemented cultural development defined by Eladway et al. (2020) as follows (see Figure 5).

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

Figure 5 Principles of participatory approach in the cultural tourism development

Source: Eladway et al. (2020)

The defined principles correspond with the key principles of governance (OECD, 2004; World Bank, 1991; European Commission. 2001).

Specifically, for the cultural tourism defined Timothy (2011) and Slocum, Aidoo, McMahon (2020) the degrees of empowerment in four stages:

1. Imposed development, where the ideas and plans from outside the community imposed without public input.

2. Token involvement, when the local community feedback sought on externally determined initiatives mainly to check off that requirement.

3. Meaningful participation, where the involvement of local community and other stakeholders is embodied in the realised activities, but the ownership still remains external to the community.

4. True empowerment, where the local community initiates the goals, programs and projects, even though external assistance may still be sought.

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

(Dearden, Harron, 1992; Go, 1997; Swain, 1989). Therefore, the participation of local communities and participatory approaches in cultural tourism is an essential part of the development of tourism in the peripheries

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

- information and knowledge barriers - insufficient, unclear, or missing information (Cole, 1999; Sofield, 2003),

- practical obstacles - remote and difficult access to location and inappropriate timing of opening hours of cultural institutions,

- financial barriers - tickets for cultural events are expensive compared to the average salary and pension,

- social barriers - cultural offer does not affect certain parts of the population, especially socially disadvantaged groups;

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

Sheyvens (2003) defines them more generally as a lack of ownership, capital, skills, knowledge, and resources. Goodson (2003) added a lack of interest on the part of residents. Another problem was identified by Sofield (2003), which is associated with a lack of understanding about tourism, tourism planning, and management. Kadir Din (1996) considers ignorance as the greatest barrier to participation, but that ignorance is not limited to residents, but 'also affects the planning machinery and bureaucracy vested with implementation.' Another finding (Chiabai et al., 2013) declares that there is a specific problem to involve cultural heritage communities in the cultural tourism debate and sustainable urban conservation through e-participation processes. Local governments more often utilize the Internet only to provide information to citizens rather than using it as a two-directional medium and non-participative tool. However, these findings are relatively old, and because of the rapid progress in the development of IT, we can assume that their utilization in cultural tourism development is still more and more welcomed, which is confirmed also by already implemented projects within HORIZON 2020 (e. g. Reach Culture Social Platform for participatory approaches and social innovation in culture).

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

Except for all models that were identified in the previous chapter in cultural participation, in the field of cultural tourism we can apply the models of participation identified by the tourism literatures. Most of them are very individual, reflect specific conditions of each tourism destination, and are explained in the examples of case studies. To the more general approaches we can identify in the work of Tosun (1999, 2006), McGettigan, Burns, and Candon (2004, 2005).

First, in 1999 Tosun (in Kurniawan et al., 2021) defined 3 types of participation: spontaneous participation, induced participation and coercive participation. Spontaneous participation is bottom-up participation based on active participation in decision-making. Induced participation is top-down, passive, and formal participation in implementation and sharing benefits, choice between proposed alternatives, and feedback. Coercive participation is top-down passive, mostly indirect formal participation but not necessarily sharing benefits choice between proposed limited alternative or no choice, paternalism, non-participation, high degree of tokenism, and manipulation.

Later, Tosun (2006) presented the model for the conditions of developing countries. He identifies 3 main stages of tourism development: (1) the emergence of pressures from internal and external factors on central governments of developing countries to accept, support, and facilitate implementation of a participatory development approach, (2) the emergence of political will at the central level, and (3) enacting legal measurements, restructuring administrative system at operational level, and the actual community participation process. The graphical presentation of this model is illustrated in Figure 8.
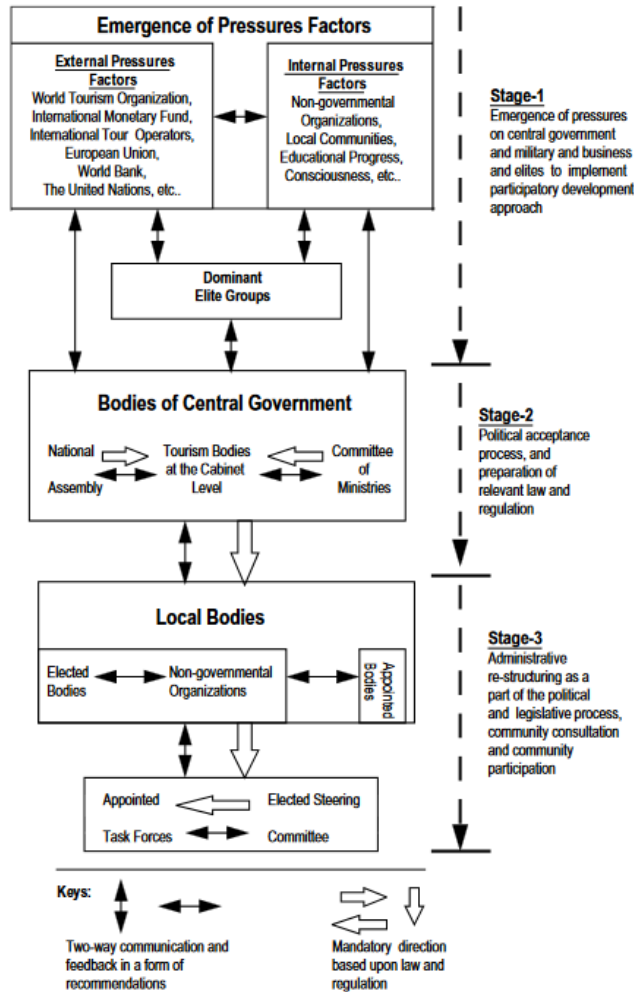
Figure 8 Stages in emergence of community participation in tourism

Source: Tosun (2006)

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

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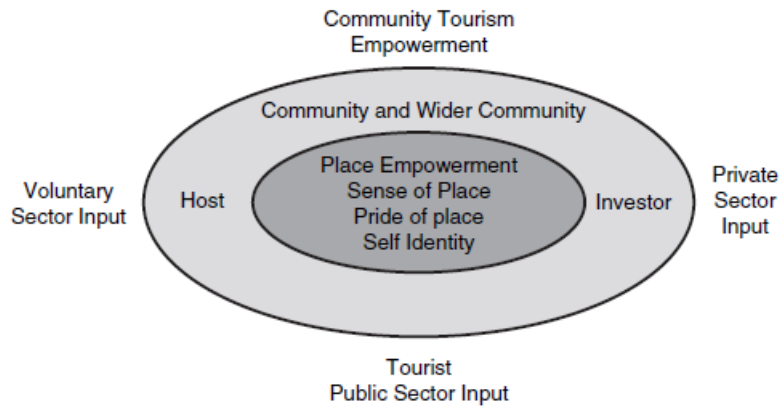
Figure 9 Community tourism empowerment

Source: McGettigan, Burns (2004)

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

The third framework or model of participation in the development of cultural tourism is presented by Eladway et al. (2020). They combine the approaches of Anstein (1969), Tosun (2006) and Pretty (1995) and tested it on an example of Fuwah city.
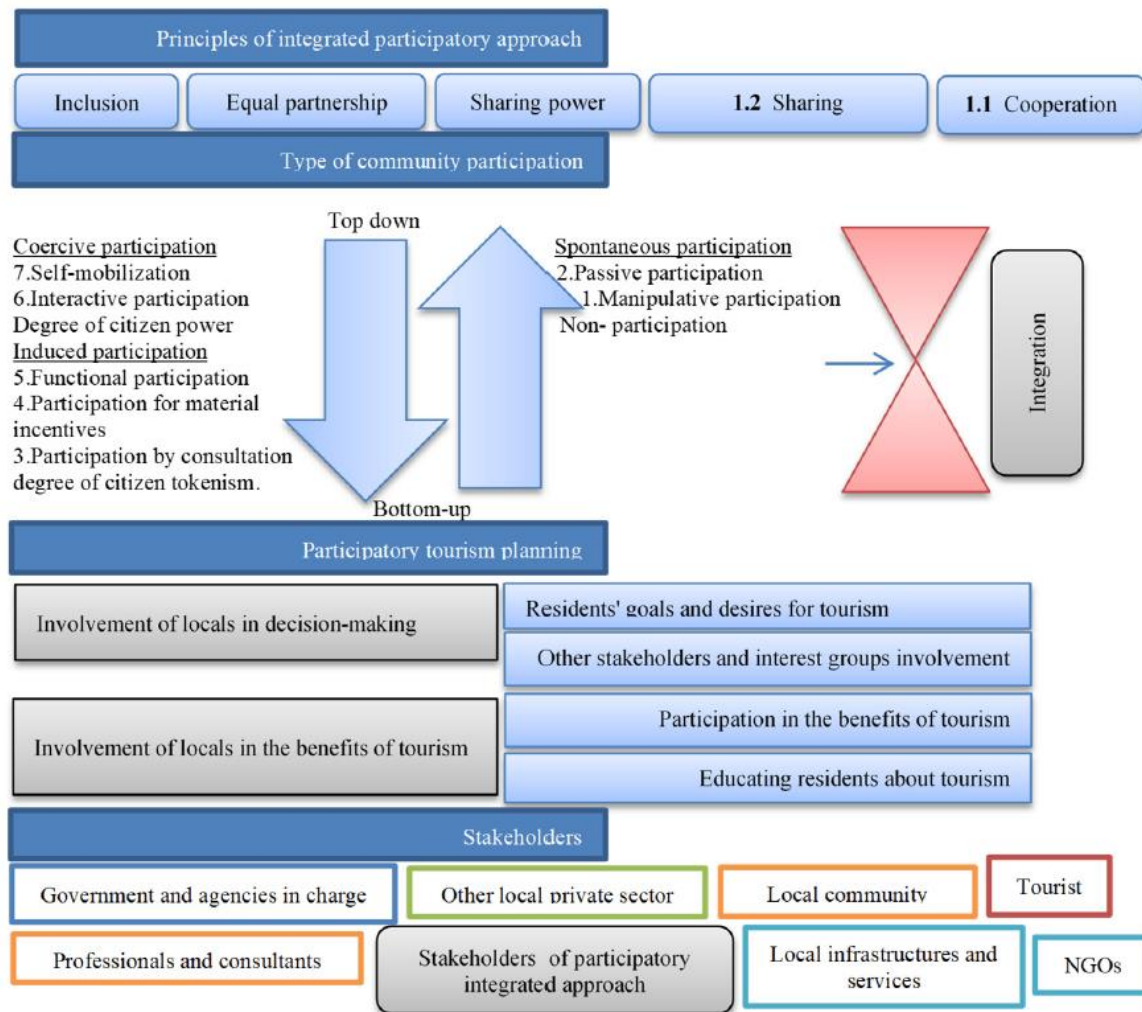
Figure 10 The framework for participatory approach in tourism

Source: Eladway et al. (2020)

It develops previous knowledge by the principles of integrated participative approaches, definitions of stakeholders, and types of recommended participation. However, because of the application at the local level, the national and regional frameworks that usually significantly influence the local system are lacking.

An interesting and valuable participatory methodological framework offers Panagiotopoulou et al. (2017, 2019). Its first version was developed during participatory cultural planning exercise, aiming at managing the cultural heritage of a very special area of the Crete region, the Province of Kissamos. The participatory methodological framework consists of four stages as depicts the following figure.
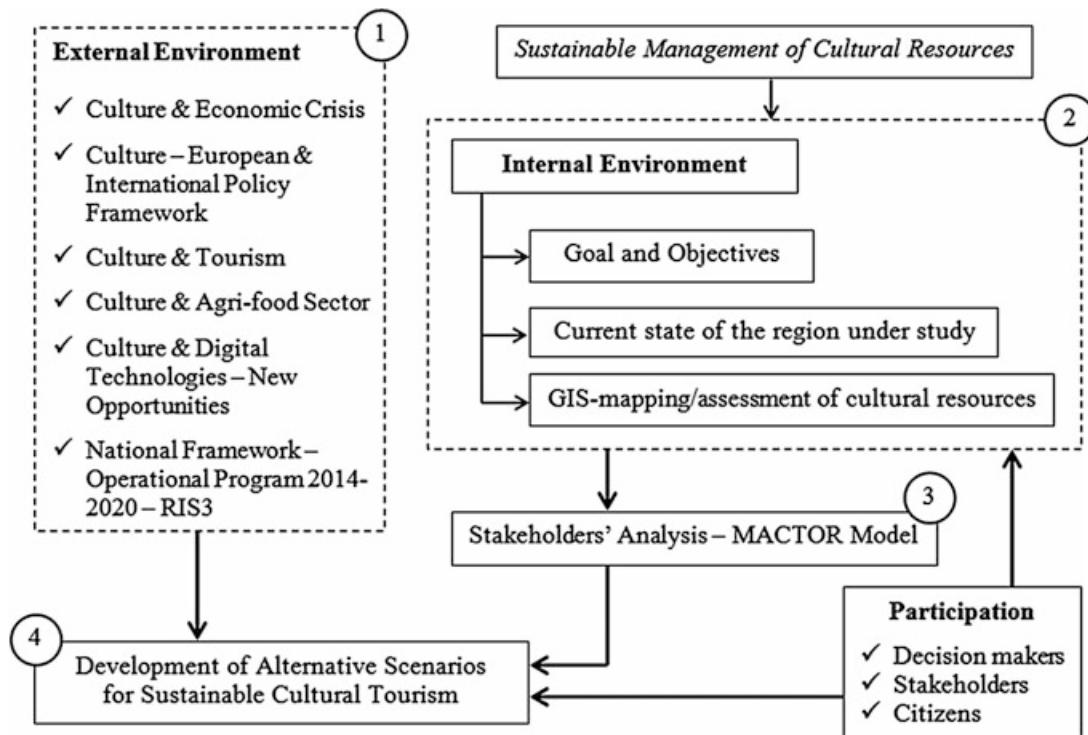
Figure 11 Participatory methodological framework for sustainable cultural tourism

Source: Panagiotopoulou et al. (2017, p. 342)

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

effort on the mild exploitation of these valuable local assets, seeking to compromise their role as a vehicle for local economic and social development on the one hand and their protection on the other. Finally, special care is also taken to arrive at a more spatially balanced pattern of exploitation, serving the regional development objectives in the study region (Panagiotopoulou et al., 2017, p. 342-3).

In an effort to accommodate sustainable, inclusive and resilient management objectives of local natural and cultural resources in their future development paths, Panagiotopoulou et al. (2019) designed a multilevel participatory methodological approach, with participation of local community (citizens, stakeholders, decision makers, cultural and tourism associations, etc.) cross-cutting all steps of the participatory planning process in cultural tourism, as described in the following figure 12.

This multilevel participatory planning framework is aimed at engaging community and serves following objectives: firstly to enrich the knowledge base of the planning exercise with regard to the cultural capital, by gathering information on local assets; secondly to grasp the narratives and values attached by the local community to the various types of cultural resources; thirdly to co-design alternative scenarios for their sustainable exploitation and co-decide the one that best fits to local expectations/visions, seeking resilient heritage-led development pathways that preserve local identity and deliver it to the next generation; and fourthly to reach consensus on those policy choices that can implement the desired future pathways (for more information, see Panagiotopoulou et al., 2019).

Contrary to the Panagiotopoulou et al.(2017, 2019) also Ottaviani et al. (2023) develops the participatory model oriented on the sustainable cultural tourism present Their participatory process called the Sustainability-Driven Participatory Process was tested within the activities of project H2020 "Social Innovation and Technologies for sustainable growth through participative cultural tourism". It is based on four pillars of sustainability. Their concept of sustainability has expanded beyond its traditional focus on social, economic, and environmental aspects to include culture as a fourth pillar. This recognition of culture's importance can be seen at international and European policy levels, as well as in research. According to Nurse (2006), culture should be integrated into discussions on sustainability in two ways.

External Environment
- Culture and Economic Recession
- Culture in the European Policy Agenda
- Culture and Tourism
- Culture and Agri-food Sector
- Culture and ICT
- National/Regional Framework – Operational Program 2014-20 – RIS3, etc.

Internal Environment

Goal and objectives	←→	Workshops - Co-defining goal & objectives
In depth analysis of study region - Current state	←→	Workshops – Enriching knowledge base on current state
SWOT analysis of the study area	←→	Participatory assessment of current state of the study area
GIS mapping / valuing of cultural resources	←→	Questionnaires – Gathering local information on tangible & intangible cultural resources
SWOT analysis of the cultural reserve	←→	Workshops - Participatory assessment of cultural resources - SWOT Analysis
Stakeholders' analysis - MACTOR Model	←→	Stakeholders' engagement
Structuring/Assessing Scenarios for Sustainable / Resilient Heritage-led Development	←→	Workshops - Decision makers (Municipality Boards) Web-based consultation Workshops – Citizens & Stakeholders
Setting up Policy Paths & Policy Measures	←→	Participatory Assessment of Policy Paths / Measures

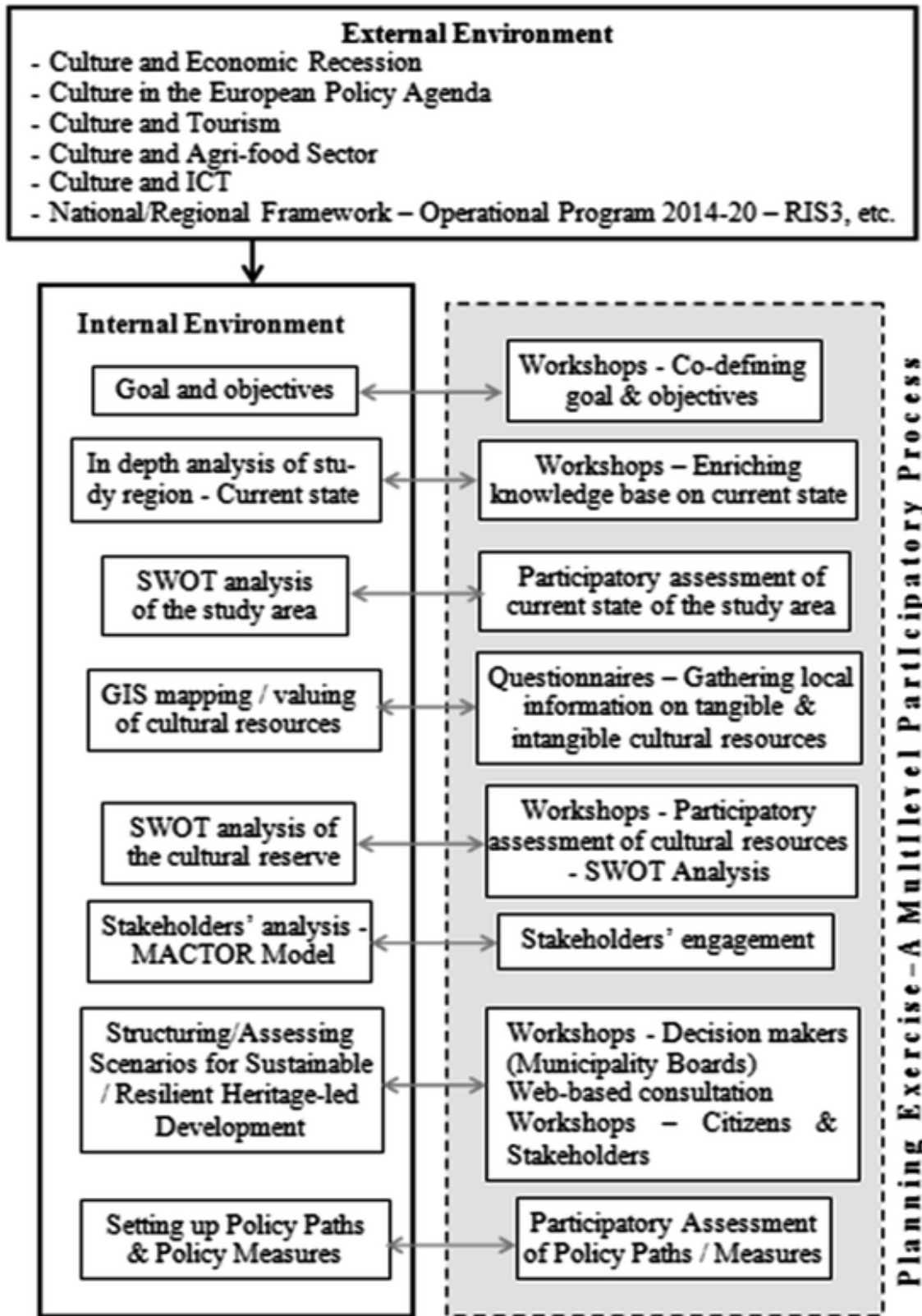Planning Exercise – A Multilevel Participatory Process

Figure 12 Multilevel participatory planning framework for sustainable cultural tourism

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

Firstly, it should be included in terms of the "culture of sustainable development" becoming a global agenda. Secondly, culture, not just as a manifestation, but as "cultural vitality" encompassing well-being, creativity, diversity, and innovation, should be regarded as a fundamental requirement for a healthy society. Furthermore, culture itself can be nurtured through the framework of sustainable development (figure 13).
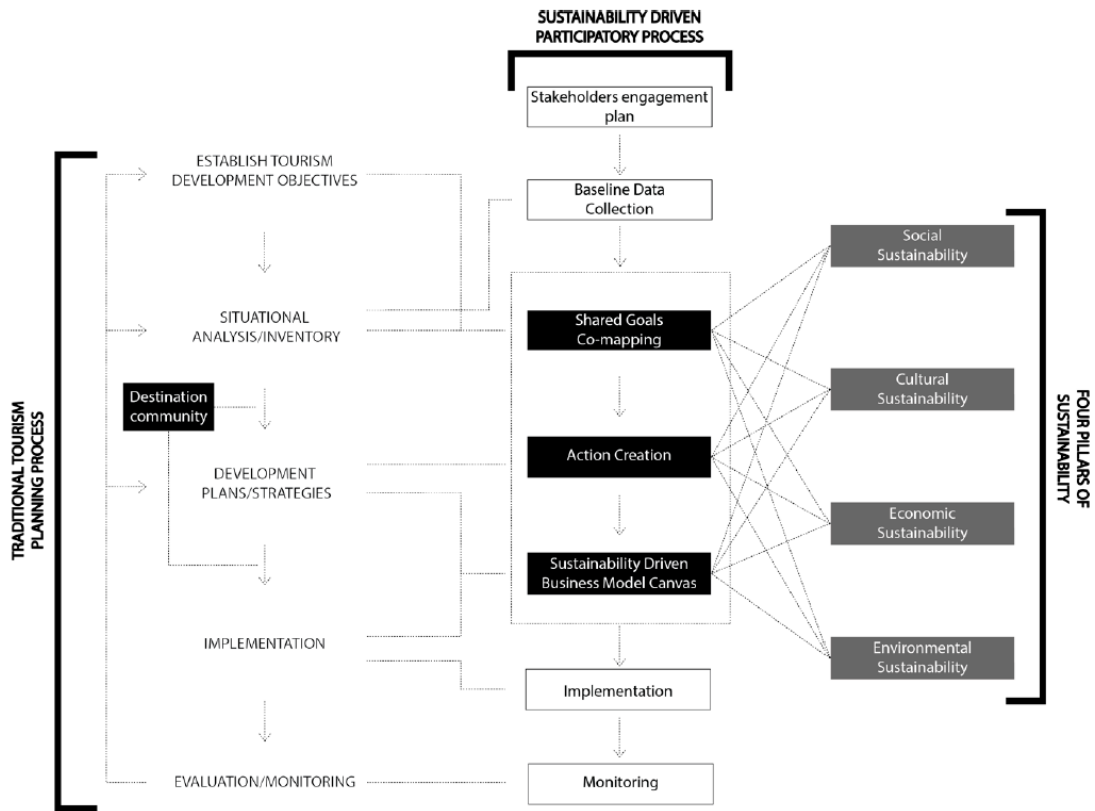
Figure 13 Sustainability-Driven Participatory Process in relation to the traditional tourism planning process and with the four pillars of sustainability (Ottaviani et. all, 2023).

Their proposal of participatory model builds on the traditional framework for tourism planning and incorporates at each participatory step reflections on the four pillars of sustainability. The participatory process aims to be initiated by governmental bodies or local actors with an interest in fostering sustainable tourism development at the local level. This modified approach to participatory planning provides support for the creation of a comprehensive and well-rounded perspective on cultural tourism development driven by sustainability. Consequently, it holds the potential to assist individuals and organizations in planning and developing local heritage-based tourism in a sustainable and inclusive manner.

The specific e-model of participation for sustainable tourism development was developed by Chiabai, Paskaleva, and Lombardi (2011) with the support of modern information and communication technologies (ICTs). The methodology used is anchored to the recursive cycle of action research 'learning by doing' approach characterized by a spiral of steps; each composed of a loop of planning, action, and revision (Figure 13) and was tested on an example of Genoa. The related case study is 'an integrated two-step approach that combines ICT tools with specific focus group techniques. The first phase consists of designing a user-friendly georeferenced Web system (www.issac-genovaculture.eu) as a tool to facilitate participation processes, using e-blogs and e-forum instruments with privacy security. The second phase aims to effectively activate the participatory process using the website realized in the first phase and involving stakeholders. This latter phase is achieved using the 'blended focus groups' methodology, which integrates face-to-face activities with online discussion. The two phases described above are monitored and fine-tuned using satisfaction and SERVQUAL analysis ' (Chiabai, Paskaleva, and Lombardi, 2011, p. 7). This approach is more oriented towards the integration of participation in service quality, not on the whole cultural processes or various cultural products.
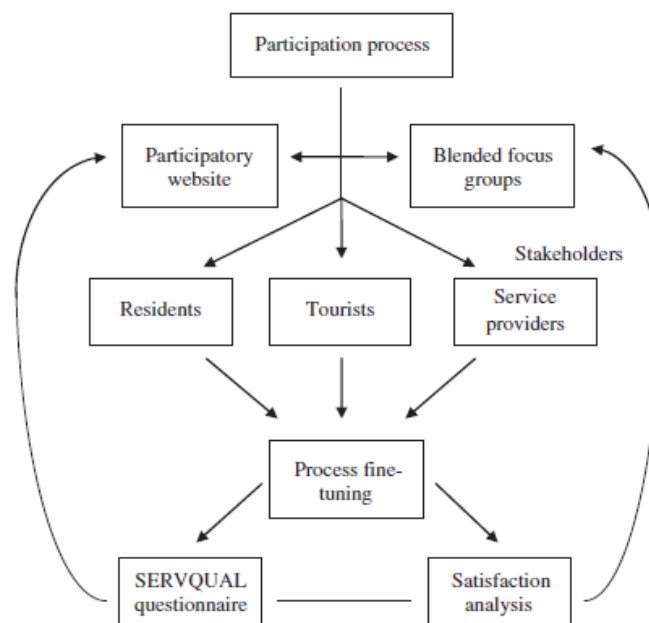

Figure 13 Action–research recursive cycle

Source: Chiabai, Paskaleva and Lombardi (2013)

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

3. Digitalisation and sustainable cultural tourism

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

Culture, tourism, and ICT and their mutual interactions and applications offer a tremendous potential for the digitization of cultural heritage, thus largely affecting the way cultural products are produced, assessed, consumed, managed, and promoted for tourists (Stratigea et al. 2017). Creation and proper management of cultural content, but also further developments in the field of digital technologies targeting the modelling, analysis, understanding, and preservation of cultural heritage are nowadays at the forefront of technological research and innovation endeavours. Developments in the field are expected to widely affect the marketing potential of cultural destinations and their ability to strengthen their attractiveness, based on a well-planned strategy and the use of ICT for its implementation (Panagiotopoulou et al., 2019). As pointed out by EC, cultural tourism, should maximize the impact of the heritage digitization investment (cf. European Commission, Directorate-General Information Society 2002, p. 72) as it can help to increase cultural tourism experience (e.g., Buhalis and Amaranggana 2014; Neuhofer et al. 2015). Different ICT tools, such as travel applications, can be used in various functional categories, such as information and context awareness (see, e.g. Dickinson et al., 2014) or tourists may use internet in a creative way for trip planning and to find more authentic experiences (Xiang

et al., 2015). Digital supplementary tools, combining various forms, such as text, sound, video, graphics, or georeferenced, contribute to improve users' perception of their surroundings (Economou, 2015, p. 218) and awareness of local identity (Roque, Forte, 2017). Additionally, the use of modern ICT in post pandemic era has been recognized to promote cultural opportunities (Garau, 2015; Marzo-Navarro et al., 2017) as technology can be an alternative to physical tourism experiences (Sharma et al., 2021; Stankov et al., 2020). The adoption of digital technologies derives from the desire to attract more visitors, reduce costs, improve the visitor experience, and adapt to competitors. The COVID-19 pandemic has accelerated the adoption of digital technologies (Raimo et al., 2021).

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

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

Apart from traditional official destination websites and booking platforms, social media platforms such as forums, blogs, and Instagram are becoming the mainstream go-to marketing avenues to promote tourism destinations. In addition, social media usage is predicted to grow in the next years (Leung et al., 2013; Sotiriadis, 2017). Not only are social

media considered to be a potentially powerful way to contribute to tourism destination branding, social networks also allow direct engagement with potential tourists (Moro & Rita, 2018), but also local communities. As the Internet becomes more accessible, influencers on social media platforms have become a new source of information, where people share their experiences and passions with each other (NBTC, 2019). Cultural tourists who look for authentic and unique experiences are likely to gather insights from online communities, rather than experiencing mass cultural tourism sites. Beyond marketing communication to potential and past visitors, new media technologies can also offer new modes of communication to local stakeholders who need to stay connected within their communities. Cultural tourism is being transformed through the adoption of new technologies[11]. For example, cultural attractions such as museums, are now using augmented and virtual reality to enhance the visitor experience (Richards, 2019). An example of this trend is the festival White Night, which includes immersive large-scale installations and holograms (see Section 5.11 on examples from Slovakia) or interactive museum called Love Bank, dedicated to the love story Marina written as a longest love poem on the world (see Section 5.9).

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

3.1 Sustainable access

Sustainable access to cultural heritage is greatly facilitated by digital technology. The digital accessibility of cultural heritage plays a crucial role in addressing sustainability challenges faced by cultural sites. It offers solutions to overcome physical access barriers, manages visitor overcrowding, and addresses carrying capacity issues. In some instances,

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

heritage sites have even resorted to prohibiting full physical access for visitors and instead opted to share information related to the site through online platforms, as exemplified by the Lascoux Caves in France.

The digital curation of content enables the collection, organization, and preservation of the finest and most captivating artifacts of various cultures. Platforms such as Europeana (see Section 5) have emerged as valuable resources, providing access to a diverse range of digital heritage materials including news, objects, visual arts, 3D panoramic displays, and historical interviews. By bringing together tangible and intangible components on a digital platform, these platforms create a comprehensive and immersive experience for users.

However, ensuring sustainable access to digital objects requires a holistic approach to digital preservation. It encompasses a wide range of activities aimed at guaranteeing the technical and intellectual preservation of digital information objects. A sustainable approach to digital preservation is necessary to safeguard the accessibility and longevity of these digital assets.

By leveraging digital technology, cultural heritage becomes more accessible to a global audience, transcending the limitations of physical space and time. It enables individuals from different parts of the world to explore and engage with cultural heritage that they may not have otherwise been able to experience. Digital accessibility also contributes to the preservation of cultural heritage by reducing the wear and tear caused by physical visits and ensuring the long-term conservation of valuable artifacts.

Digital technology plays a vital role in ensuring sustainable access to cultural heritage. It addresses challenges related to physical access, overcrowding, and carrying capacity at cultural sites. Through digital platforms and curation efforts, cultural heritage materials are collected, organized, and preserved, providing an immersive and comprehensive experience for users. A sustainable approach to digital preservation is essential to guarantee the long-term accessibility and conservation of these digital assets, enabling individuals from around the world to engage with and appreciate cultural heritage in a meaningful way (EC, 2019).

3.2 Documentation and storytelling

Cultural objects and sites hold immense significance as they serve as powerful conveyors of messages. However, when these objects are displaced from their original location and context, it becomes crucial to have thorough documentation in place.

Documentation ensures that there is an accurate record associated with the object, preserving its historical and cultural value. Furthermore, documentation and research play a vital role in facilitating the authentic interpretation of cultural heritage sites and practices.

Interpreters of cultural heritage rely on documentation to craft narratives and stories that revolve around the objects, sites, or practices. These stories serve as a means to engage the public and foster a deeper connection with the cultural heritage being presented. By utilizing storytelling techniques, cultural heritage interpreters can effectively communicate the significance and meaning behind the objects or sites, making the experience more accessible and relatable to visitors.

Storytelling, in particular, plays a pivotal role in promoting cultural diffusion. It serves as a mechanism for sharing and disseminating cultural knowledge and traditions. Through narratives, cultural heritage can reach a wider audience, transcending geographical boundaries and fostering a sense of interconnectedness. Stories have the power to evoke emotions, provoke curiosity, and spark interest in diverse cultures and practices.

One notable example of the integration of storytelling and cultural heritage is the European Tale Centre located in Pacanow, Poland. This center exemplifies the effective utilization of storytelling techniques to create immersive and differentiated experiences for visitors. By incorporating narratives that intertwine with the cultural objects and practices, the European Tale Centre provides a platform for visitors to engage with the cultural heritage on a deeper level, enriching their understanding and appreciation.

Documentation is essential when cultural objects are displaced from their original context, ensuring the preservation of their historical and cultural significance. Moreover, storytelling serves as a powerful tool to bridge the gap between cultural heritage and the public, promoting cultural diffusion and creating meaningful experiences. By employing effective storytelling techniques, cultural heritage can become more accessible and engaging to a diverse range of visitors, fostering a deeper appreciation for our collective human history and diversity (see Section 5.10 European Tale Centre in Pacanow, Poland) (EC, 2019).

3.3 Communication and marketing

The advent of digitalization has significantly impacted the entire production chain of tourism and culture, making it a crucial component in the contemporary landscape. The integration of digital services encompasses various stages, starting from the initial planning

of a visit to the purchase of e-tickets, on-site experiences, and the subsequent sharing of memories and emotions with friends, fellow tourists, and the wider public. As digitalization continues to evolve within the cultural context, the significance of authentic and high-quality interpretation and communication becomes even more pronounced.

Moreover, contemporary cultural tourists seek increased autonomy in their interactions with cultural heritage. They desire the freedom to choose when, where, and how they engage with the diverse layers of stories and experiences offered at cultural sites. This growing emphasis on individual preferences and personalized experiences necessitates effective interpretation and communication strategies that cater to the diverse needs and interests of visitors.

Additionally, tourists themselves play an active role in creating and transmitting cultural heritage through their digital engagement. By sharing their photos, maps, and stories online, they contribute to the construction of new forms of heritage and participate in the transmission of cultural knowledge. The way tourists choose to remember and represent a place digitally reflects their unique perspectives and associations, whether it be novelty, curiosity, or connections to their daily lives.

Given these dynamics, there is a pressing need for further research and exploration into enhancing audience participation at cultural heritage sites. This involves the development of new platforms and digital tools that can effectively engage and reach wider audiences. By utilizing innovative technologies and approaches, these platforms can offer more personalized and immersive access to the cultural heritage experience, deepening visitors' connections and understanding.

In conclusion, the integration of digitalization within the realms of tourism and culture has transformed the way people engage with cultural heritage. The digital services chain, spanning from pre-visit planning to post-visit sharing, has become an integral part of the overall experience. Authentic and high-quality interpretation and communication are paramount in this digital era, catering to the evolving expectations of cultural tourists. Additionally, tourists themselves actively contribute to the creation and transmission of cultural heritage through their digital interactions. To meet the evolving needs of visitors, further research and the development of new platforms are essential, enabling wider audience reach and providing more personalized and immersive access to the cultural heritage experience (EC, 2019).

3.4 Business intelligence

Business intelligence plays a crucial role in the management and planning of sustainable cultural tourism. By utilizing strategies and technologies for data analysis, cultural and tourist organizations can gain valuable insights into their business operations. Business intelligence provides historical, current, and predictive views of performance, enabling organizations to make informed decisions and identify areas for improvement (EC, 2019, p. 52).

The European Tourism Indicators System (ETIS) is an important tool in adopting an intelligent approach to tourism planning. It offers a comprehensive set of indicators that destinations can use to monitor their performance and strive for sustainability. With 43 core indicators covering various aspects of sustainability, ETIS provides a solid foundation for effective destination management. Destinations can also incorporate supplementary indicators to tailor the monitoring process to their specific needs (EC, 2016). Eurostat, in collaboration with the European Group on Museum Statistics (EGMUS) and the UNESCO Institute for Statistics, collects data on cultural heritage-related economic activities and government expenditures. While it may not distinguish expenditures on cultural heritage specifically, it provides valuable information on cultural services and contributes to the understanding of cultural heritage's economic significance (EC, 2019, p. 50).

The Cultural and Creative Cities Monitor is another essential tool for assessing the performance of cultural and creative cities in Europe. By offering a common evidence base at the city level, it highlights the importance of culture and creativity in driving socio-economic development and resilience. This monitoring system supports the European Commission's commitment to prioritize culture in its policy agenda (EC, 2017).

Research also plays a critical role in the development of marketing strategies and services in the tourism industry. The European Travel Commission (ETC) recognizes the significance of research in understanding market trends, consumer behavior, and the effectiveness of marketing campaigns. Through research, tourism organizations can make data-driven decisions and tailor their offerings to meet the evolving needs and preferences of travelers.

Business intelligence, as facilitated by tools like the European Tourism Indicators System, Eurostat, the Cultural and Creative Cities Monitor, and research initiatives, provides

cultural and tourist organizations with the necessary insights to effectively manage their operations, promote sustainability, and align with policy objectives. By leveraging data and evidence, organizations can make informed decisions, optimize their performance, and contribute to the overall development of the cultural tourism sector.

3.5 Innovation

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

Eureka3D is a new project recently selected for funding in the Strand 2 of the Digital Europe Programme, under the Data for Cultural Heritage call of 2022. The project will start in 2023 addressing the growing need of enabling the digital transformation of the Cultural Heritage sector. It focused on the need of museums, galleries, libraries, archives and archaeological sites to review and modernise, if not to create from scratch, their internal processes from digital capture to end-user access and re-use. They need to re-train their personnel to cope with the new digital responsibilities and roles, to review their infrastructure capacity, in particular with regard to the ability to process 3D contents, and to generate a novel holistic documentation of the digital objects. The existing services of the Europeana platform is a good starting point to support sharing and re-use, but an integration with more advanced, powerful and safe services is needed to answer to the demand of small cultural institutions. Evolving from former ICT generations focussing on a web presence, specialised catalogue databases, isolated digitization processes and showcase virtual exhibitions, cultural institutions need to move towards a more comprehensive, integrated, cloud-based IT-infrastructure that reaches out, outside the borders of the individual institute, and focusses on network services and interoperability, within the European Data Space for Cultural Heritage, crossing also with other Data Spaces that are under construction and

evolution, including a Data Space for innovative tourism. In this light, Eureka3D is a relevant reference for the innovation proposed in INCULTUM.

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

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

Digitalisation brings also new challenges to the culture. It allows to attract new audiences who previously had little interest in cultural heritage. Digital advancements offer innovative ways to present content in visually appealing formats and provide improved

explanations and information breakdowns for visitors. These technological solutions are not limited to those already interested in cultural heritage but can expand the pool of potential visitors, including those who may not have initially been drawn to it. With the rapid growth of digital information, objects, and relationships, our world is gradually transitioning to digital representations. However, it is crucial to ensure that cultural heritage is present in the digital realm, including the internet, mobile applications, video games, digital registers, online libraries, and more, to reach its potential audience. Digital technologies enable interactive communication and experiences that traditional methods of presentation cannot replicate, fostering a more engaging, educational, memorable, personalized, and experiential learning process about cultural heritage. By incorporating elements of play and practical experiences, cultural heritage can be introduced to individuals in an enjoyable and hands-on manner. Heritage institutions such as museums, archives, galleries, and libraries have long served as custodians of information, sharing it with the wider community. Digitization and digitalization have made this information exchange even more convenient, allowing digital copies of cultural heritage, ranging from scanned photos and documents to 3D models of buildings and objects, to be easily shared with the public, creatives, developers, researchers, schools, faculties, and anyone interested in creating new value within cultural and creative industries. Digitalisation provides an opportunity to develop new destinations or enhance existing ones. It contributes to shaping tourism flows and ensuring a more equitable distribution of both the benefits and challenges associated with tourism (Straus et al., 2022).

The impacts of digital transformation in cultural institutions are reflected not only in empowering the customer; enabling staff to think 'beyond my service', encouraging staff to explore new and more efficient ways of working or empowering and supporting staff to continuously improve, encouraging customer-focused thinking and focusing on developing organizational culture (Curtis, 2018), but can also bring new stimuli for city development, for example, increased demand for additional services for tourists. Innovations in cultural and creative industries can arise into new ideas, mobilizes the creative potential of places in the form of new products, services, information, technological innovations, non-technological processes, and outputs that generate creative capital that is increasingly important for the growth of cities and regions (Batabyal and Nijkamp 2016, Borseková et al. 2021, Florida 2003, Vitálišová et al., 2022). Innovations can also bring about the new way of utilization the historical and cultural heritage in other economic activities (e. g., old abandoned historic

buildings rebuilt to hotels, restaurants, business offices in a form of co-working space or incubators, etc.).

However, all implemented innovations, especially in cultural and cultural industries, should be carefully prepared with respect to local identity, acceptable by the local community and its shared values (Martinat et al. 2016, Vitálišová et al. 2019). Therefore, the participation of local communities plays a crucial role. The optimal model for the development of sustainable cultural tourism is presented in the following figure.
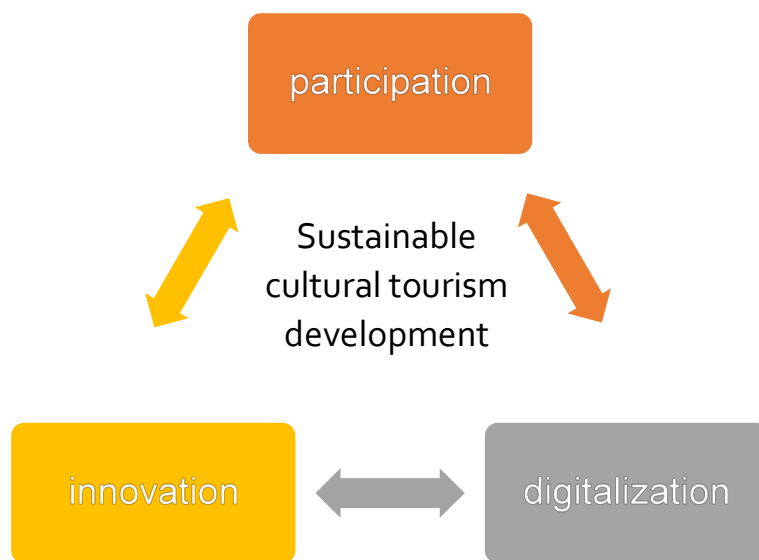
Figure 14 Sustainable cultural tourism based on interaction between participation, innovation and digitalisation

The approach of sustainable cultural tourism based on the interaction between participation, innovation, and digitalization is of great importance in today's rapidly evolving world. This approach recognizes the interconnectedness of these three elements and leverages their synergistic effects to drive positive change in the cultural tourism sector.

Firstly, participation is a key aspect of sustainable cultural tourism. By involving local communities, stakeholders, and tourists in the planning, development, and management of cultural tourism activities, it fosters a sense of ownership, inclusivity, and shared responsibility. Participatory approaches empower individuals and communities, giving them a voice in decision-making processes and ensuring that their perspectives, traditions, and

values are respected and preserved. This not only enhances the authenticity and integrity of cultural tourism experiences but also promotes social cohesion, cultural diversity, and economic benefits for local communities.

Innovation plays a vital role in shaping the future of cultural tourism. By embracing innovative ideas, technologies, and practices, destinations can create unique and engaging experiences for visitors. Innovation drives the development of new products, services, and business models that cater to evolving visitor demands and preferences. It encourages creativity, experimentation, and the integration of cutting-edge technologies, such as virtual reality, augmented reality, and interactive displays, to enhance the visitor experience and interpretation of cultural heritage. Innovative approaches also enable destinations to overcome challenges, such as overcrowding, environmental impacts, and cultural commodification, while fostering sustainability and long-term viability.

Digitalization has transformed the way cultural tourism is experienced and managed. Digital technologies provide opportunities for wider access to cultural heritage, enabling virtual visits, online exhibitions, and immersive storytelling. They facilitate the dissemination of information, enhance communication, and enable real-time feedback and engagement with visitors. Digital platforms, such as websites, mobile applications, and social media, have become essential tools for marketing, promotion, and destination management. Digitalization also offers opportunities for data collection, analysis, and business intelligence, enabling destinations to make data-driven decisions, personalize experiences, and optimize resource allocation.

The interaction between participation, innovation, and digitalization in sustainable cultural tourism creates a powerful dynamic that drives positive outcomes. Participatory approaches foster innovation by tapping into the collective wisdom, knowledge, and creativity of diverse stakeholders. The active involvement of communities and visitors in the co-creation and co-management of cultural tourism experiences leads to the emergence of novel ideas, solutions, and collaborations. Digitalization acts as an enabler, providing the tools, platforms, and infrastructure to support participatory and innovative practices. It enhances accessibility, engagement, and sustainability by leveraging digital technologies to bridge gaps, reach wider audiences, and create immersive and personalized experiences.

Overall, the approach of sustainable cultural tourism based on the interaction between participation, innovation, and digitalization is crucial for the long-term success and resilience

of the cultural tourism sector. It empowers communities, fosters creativity, enhances visitor experiences, and leverages the potential of digital technologies to promote sustainable development, cultural preservation, and economic growth. By embracing this approach, destinations can unlock the full potential of their cultural heritage, create meaningful connections between people and places, and ensure a more inclusive, dynamic, and sustainable future for cultural tourism.

To meet this optimal scenario, the next section is devoted to the innovative approach of participatory approach in cultural tourism developed with the project "INCULTUM Visiting the Margins. INnovative CULtural ToUrisM in European peripheries." and tested in the practice via selected pilot actions, which are partially presented in the fifth chapter of the book.

4. New perspective in cultural tourism in marginal and peripheral areas - Innovative INCULTUM Participatory Framework

The INCULTUM project (2021-2024, https://incultum.eu/) deals with the challenges and opportunities of cultural tourism with the aim of furthering sustainable social, cultural and economic development. It explores the full potential of marginal and peripheral areas when managed by local communities and stakeholders. Innovative participatory approaches are adopted, transforming locals into protagonists, able to reduce negative impacts, learning from and improving good practices to be replicated and translated into strategies and policies.

With the project, 10 innovative pilot solutions are developed, which are based on cooperation and participatory approaches, promoting communities of practices and a positive impact on local communities from a social, cultural, environmental and economic point of view. Implement cultural tourism based on living territories and communities, reducing tourism's negative impact through specific training and strengthening local identities and social ties.

In fact, the INCULTUM project and its pilot actions are designed to meet the challenges and opportunities of cultural tourism with the aim of furthering sustainable social, cultural, and economic development of the territories. It explores the full potential of marginal and peripheral areas when managed by local communities and stakeholders. Innovative participatory approaches are adopted, transforming locals into protagonists, able to reduce negative impacts, learning from and improving good practices to be replicated and translated into strategies and policies. Even if pilot actions share a set of general objectives as stated in the project's definition, the specificity of their intervention impacts on the tools and methods adopted, e.g. focusing more on digital vs. physical participation.

The ten pilots of the INCULTUM project focus on the identification of drivers and barriers to the successful implementation of participatory models. The specificity of each territory and various forms of innovation that are experimented in the pilots offer a wide ambit of benchmarking between the theoretical approaches presented in the literature review of this chapter and the actual problems, frictions, opportunities and challenges encountered by the partners. The INCULTUM pilots are still ongoing at the time of delivery of this document and their outcomes will be described in next project outputs.

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

The proposed INCULTUM Participatory Framework was inspired by Panagiotopoulou et al. (2017, 2019) as well as by the theoretical review presented in the first and second chapter of the book. It is organized as multilevel methodological approach, see its overview at Figure 15. It combines the specifics of cultural tourism, rural tourism, creative tourism with the newest governance approaches and models how to engage the community and create the sustainable unique and innovative cultural product by using digital technologies.

The initial focus of INCULTUM (and/or other) pilot actions is directed towards analyzing and exploring the external environment. This approach proves valuable in identifying dominant trends and interdependencies that can guide decision-making regarding cultural resource management in the respective pilot action regions. By examining the position of the cultural sector within European and national policy agendas, as well as other related frameworks such as tourism and digitalization, sustainable cultural tourism development paths can be charted.

It is crucial to consider both opportunities and threats from the outset. Opportunities may arise from potential calls for projects or changes in tourism development paths towards sustainability. Conversely, threats such as climate change, economic recession, the Covid-19 pandemic, and other potential risks need to be taken into account. This early assessment helps in understanding the role of the cultural sector in times of economic recession and

climate change, and also highlights new opportunities that may emerge when exploring alternative culture-led future development options.

Furthermore, exploring potential cultural linkages with other sectors, such as agriculture, marine industries, or traditional crafts, can strengthen regional identity and foster extraversion. For instance, the promotion of gastronomic tourism can be an avenue for showcasing cultural and culinary traditions, thereby enhancing the region's attractiveness.

Moving on, a detailed analysis of the region where the INCULTUM Pilot Action is located is undertaken, with a specific focus on the internal environment. This entails establishing the goals and objectives of the Pilot Action, collecting data, and examining the current state of the area under study. The exploration includes social attributes, local economic structure, infrastructures, natural characteristics, problems, and more. Participatory approaches are employed to collect and assess data, ensuring the involvement of relevant stakeholders and local communities. Competitive advantages or unique selling points are identified, and participatory assessments are conducted to evaluate the related local cultural and natural resources. Stakeholder analysis is also undertaken to identify relationships of influence and dependence, as well as stakeholders' positions regarding the goals and objectives of the Pilot Action.

Throughout the various stages of INCULTUM pilot actions, participatory models and approaches are encouraged. This involves engaging local communities and stakeholders in data collection, workshops, assessments of cultural and tourism potential, and discussions on desired development paths. Questionnaires, surveys, interviews, citizen science initiatives, meetings, and workshops serve as tools for community participation. Additionally, involving stakeholders and communities in the implementation and assessment of pilot actions and their results proves beneficial.

The incorporation of digital essence within INCULTUM pilot actions can be a catalyst for innovation. It may involve deploying digital technologies, creating digital platforms or tools, or utilizing different types of information and communication technologies (ICTs). Digital tools and technologies can also enhance the participation of local communities and stakeholders in the pilot action's implementation. The digital essence within INCULTUM pilot actions focuses on various aspects, such as data collection, analysis, and evaluation; improving sustainable access to culture and cultural heritage; enhancing cultural tourism

through documentation and storytelling; leveraging digital communication and marketing tools; utilizing business intelligence; and fostering innovation in cultural tourism.

External Environment
- Culture and Economic Recession
- Culture, Tourism and Digitalization in the European Policy Agenda
- Covid-19 pandemic
- Culture and Tourism and their relations to other sectors (agriculture, marine industries, etc.)
- National/Regional Frameworks and strategies, etc.

Internal Environment

- INCULTUM project
- Goals and objectives of Pilot Actions
- Analysis of the location of Pilot Action
- Data collection and analysis
- Identification of USP/competitive advantage of the locality
- Stakeholder's analysis, etc.

Participatory models
- Workshops – co-defining goals and objectives, enriching knowledge base
- Participatory data collection, citizen science
- Participatory assessment of locality and its cultural and tourism potential
- Questionnaires, interviews, meetings with local stakeholders
- Stakeholders and community engagement in pilot actions implementation
- Participatory assessment of pilot action implementation, etc.

Digital essence of INCULTUM Pilot Action

Digital technology or tools and/or ICT deployed or created by implementation of Pilot Actions

Focus of digital essence in INCULTUM Pilot Actions
- Data collection, data analysis, data evaluation
- Sustainable access
- Documentation and storytelling
- Communication and marketing
- Business intelligence
- Innovation

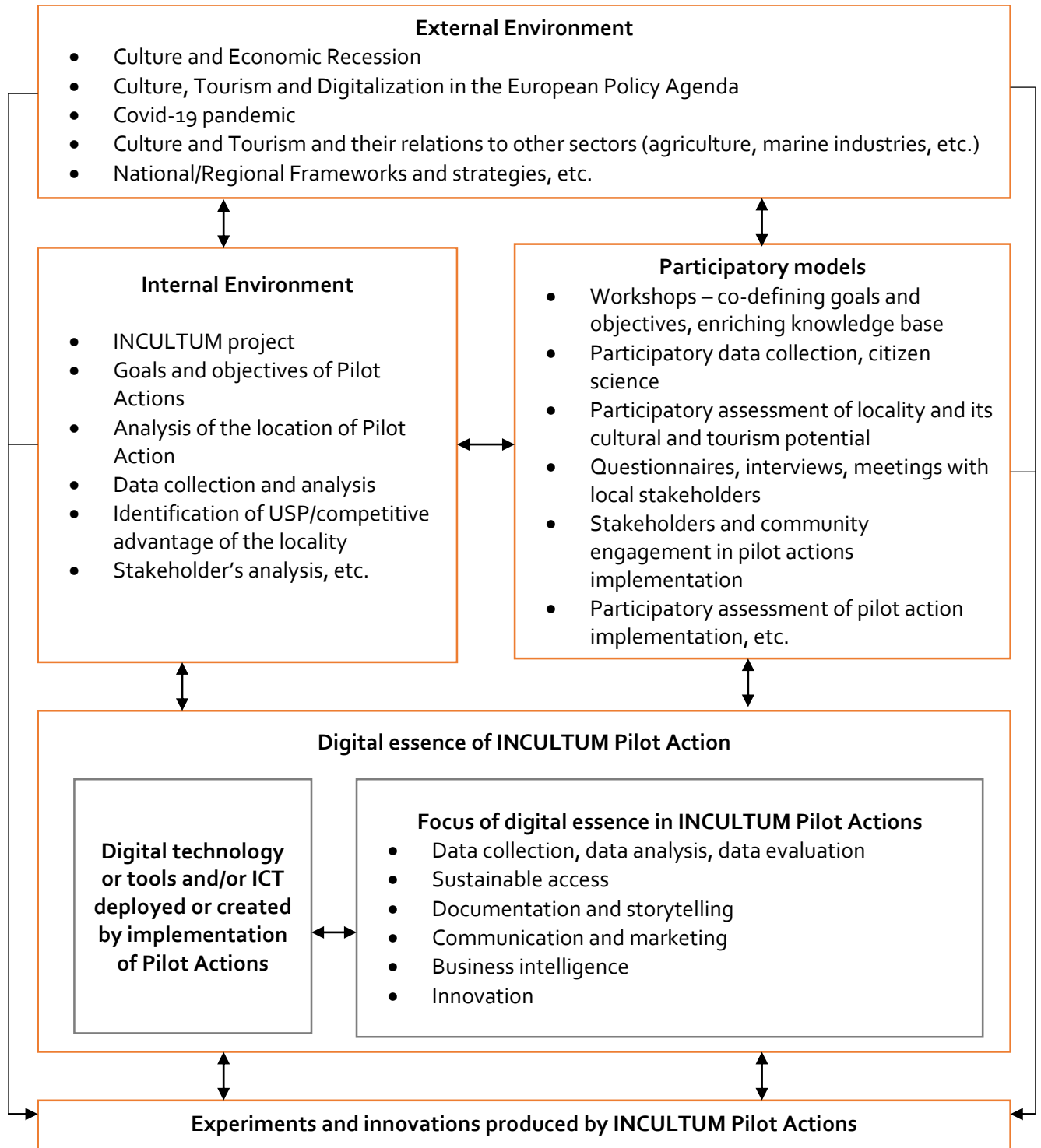**Experiments and innovations produced by INCULTUM Pilot Actions**

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

The realization of pilot actions through the innovative INCULTUM participatory framework contributes to original experiments and the emergence of innovation in the realm of cultural tourism. By embracing participatory approaches and incorporating digital elements, INCULTUM strives to create a conducive environment for experimentation and the development of novel approaches within the cultural tourism domain.

The INCULTUM framework offers several compelling reasons why other projects and initiatives can benefit from adopting a similar approach:

1. Comprehensive analysis of the external environment: The framework emphasizes the importance of analyzing the external environment, including policy agendas and related frameworks. This thorough examination allows projects to align their goals and objectives with larger strategic objectives, ensuring coherence and synergy with broader cultural and tourism development initiatives.

2. Early identification of opportunities and threats: By considering potential opportunities and threats from the outset, projects can proactively adapt to changing circumstances and capitalize on favorable conditions. This forward-thinking approach enhances project resilience and increases the likelihood of successful outcomes.

3. Integration of participatory models and approaches: The incorporation of participatory models and approaches promotes inclusivity, collaboration, and stakeholder engagement. By involving local communities, relevant stakeholders, and target audiences, projects can ensure that the outcomes are aligned with the needs, desires, and aspirations of those directly affected. This participatory aspect fosters a sense of ownership and co-creation, leading to greater long-term sustainability and impact.

4. Digital essence and innovation: The utilization of digital tools, technologies, and platforms within the INCULTUM framework offers significant potential for innovation. By leveraging digital resources, projects can enhance data collection, analysis, and evaluation processes, improve sustainable access to cultural heritage, augment cultural tourism experiences through documentation and storytelling, leverage digital marketing and communication tools, employ business intelligence, and foster overall innovation in cultural tourism. These digital components enable projects to leverage the power of technology to engage audiences, enhance experiences, and reach wider audiences.

5.   Transferability and scalability: The INCULTUM framework can be adapted and applied to diverse contexts and regions, making it a versatile model for projects and initiatives beyond its original scope. By tailoring the framework to suit local conditions and specific project objectives, other initiatives can capitalize on the lessons learned from INCULTUM and leverage the benefits of its structured approach.

6.   Emergence of original experiments and innovation: By embracing the INCULTUM framework, projects can tap into the potential for original experiments and the emergence of innovative solutions in cultural tourism. The participatory nature of the framework, combined with its emphasis on digital tools and technologies, creates an environment conducive to creativity, experimentation, and the development of novel approaches. This can lead to unique and groundbreaking outcomes that have the potential to transform the cultural tourism landscape.

In conclusion, the INCULTUM framework offers a comprehensive and adaptable approach that can be utilized by other projects and initiatives in the cultural tourism sector. By leveraging the framework's emphasis on external and internal analysis, participatory engagement, digital tools and technologies, and the pursuit of innovation, projects can enhance their effectiveness, sustainability, and impact. The transferability and scalability of the framework make it a valuable resource for various contexts, facilitating the advancement of cultural tourism endeavors beyond the boundaries of the INCULTUM project.

5. Good practices and case studies on digitalisation and participatory approaches and models in cultural tourism

This chapter briefly describes good practices and case studies on participatory models and approaches in the development of cultural tourism, including examples related digitalisation of culture and cultural heritage and examples from peripheral areas of the world. This good practice and case study on participatory models includes examples on participatory models in INCULTUM Pilot Actions or can serve as an inspiration for INCULTUM Pilot Actions, as well as for all who are interested in innovation in cultural heritage or cultural tourism, and may further reused them in their organisations or destinations. Negative impacts of tourism and development manifest at various levels, affecting both local communities and visitors. These include touristification, which can lead to a loss of local character and authenticity; gentrification, which often results in the displacement of long-term residents; insecurity of employment, where jobs may be seasonal or unstable; social tensions between residents and visitors; and a reduction in the quality of the visitor's experience due to overcrowding or commercialization.

To counter these negative impacts, INCULTUM proposes several key strategies. Adopting participatory and collaborative approaches ensures that all stakeholders have a voice in the development process. Transforming local communities into protagonists of their own narratives and cultural heritage allows for a more authentic and respectful tourism experience. Engaging stakeholders as dynamic agents of transformation encourages a proactive stance towards sustainable tourism.

Participation is crucial for enabling development and growth that benefits all. By engaging local communities in valuing their territories and cultural/natural heritage, a sense of ownership and pride is fostered. Stakeholders become involved in the co-creative management of tourism potential, which includes developing shared marketing channels, digital tools, communication, and interactivity. This collaborative approach not only enhances the tourism experience but also contributes to the economic and social vitality of the area.

Furthermore, policy makers play a vital role in establishing regulations that support the promotion of territories in a sustainable way. This involves collaboration with local stakeholders and communities to ensure that growth is inclusive and beneficial for all parties

Countries of selected case studies
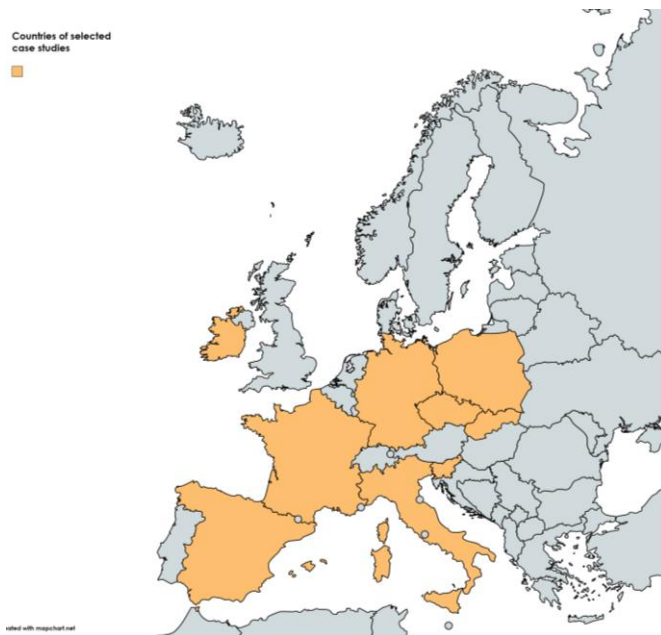
involved. By implementing these measures, the negative impacts of tourism can be mitigated, leading to a more sustainable and equitable future for tourism development. Based on this, we have selected several case studies from Europe (see the map), utilizing criteria of digital exploitation, digitalization, and participatory approaches and models in cultural tourism. In the next section we provide the selection of good practices on participatory approaches and models and inspiring digital solutions in cultural tourism.

5.1 Participatory approaches in rural heritage: case studies from Spain and Italy

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

The pilot has been working with communities where traditional practices and knowledge are being abandoned. Communities are often threatened by change and uncertainty about the future, so the pilot has worked with them in a participatory way to support improved organisation. Work has also been done with city stakeholders and policy makers, making proposals to preserve and improve rural heritage. The pilot has recognised the need to organise policy making for economic and social benefits, maintaining productive activity whilst preserving landscapes, as well as cultural, social and environmental values. In both contexts, intervention and mediation become the focus in overcoming social conflicts and lead to social empowerment, sustainable economic development, and cultural and social recognition. The implementation of co-governance initiatives has had a direct impact on reinforcing the resilience of this heritage, increasing its capacity to face current challenges, which are directly connected to global and climate change (source and for more information, see: Civantos et al., 2020).

Locations of rural heritage pilot in Spain, the municipality of Castril and Altiplano de Granada, Pictures by Kamila Borseková

5.1.1 Participatory Conversion of Historical Irrigation Systems into Cultural Routes

Location: Spain, Altiplano de Granada

The Altiplano is situated in the northern part of Granada's province, in the southeastern region of Spain. This flat, semi-arid area possesses poor soils and experiences an extreme climate due to its altitude, continental influence, and the surrounding mountains. These unique characteristics have contributed to the creation of an impressive landscape featuring badlands, where a historical relationship between humans and the environment has led to a sustainable use of resources, particularly water and soils. This, in turn, has given rise to traditional and historical irrigation systems, forming real oases of great beauty and holding numerous cultural and environmental values. Most of these systems date back to the Middle Ages, during the Islamic period.

Over the past fifty years, modernization of agriculture, rural population exodus, and public policies in Spain have brought about changes in the way farmers use water for irrigation. The abandonment of traditional irrigation and terraces has exposed the land, soil, and biodiversity to degradation. This has been further exacerbated by increasingly frequent extreme meteorological events and the misconception of modernizing these systems according to conventional industrialized practices. However, the historical and traditional water management strategies, deeply rooted in the region's heritage, continue to hold valuable knowledge on the careful utilization of existing resources, especially prevalent in the southern parts of Europe. Archaeologists, historians, and anthropologists study these irrigation systems as an integral part of the cultural landscape, dating back to antiquity and medieval periods, bridging past lifestyles and irrigation techniques with the present. Despite still being in use, these systems managed by local farmer communities face threats of abandonment and agricultural intensification. Nonetheless, their cultural and natural significance has led to a recent proposal to be designated as a Geopark, currently under evaluation by UNESCO.

In addition to their remarkable environmental value, irrigation systems also hold historical and cultural significance. As such, two European projects (the already implemented H2020 project REACH and the ongoing H2020 project INCULTUM) and several local initiatives aim to convert some existing pathways adjacent to the irrigation channels and oases into cultural routes of great attractiveness, boasting landscape, cultural, and environmental values. The overarching idea behind these routes is to connect them with agrarian local production, rural heritage, traditional practices, and ecosystem services.

The pivotal aspect of converting historical irrigation systems into cultural routes lies in the active participation of local communities. In the context of tourism development, a participatory-collaborative approach becomes an essential prerequisite to achieving sustainability and the Sustainable Development Goals. This specific concept of tourism development, based on participation and community-based tourism, offers benefits to residents in the developing world by enabling tourists to visit these communities, learn about their local environment, culture, habits, and natural or cultural heritage (Kiss, 2004; Luccetti Font, 2013). Stakeholders, both in demand and supply, must adhere to sustainable tourism principles as they play a crucial role in preserving authentic tourism destinations for future generations (Albornoz-Mendoza, Mainar-Causapé 2019). In Altiplano de Granada, these principles are implemented as local irrigator communities take charge of managing irrigation systems. These farmers, as the owners and experts of the canals, agrarian spaces, and traditional practices, are given a leading role in proposing, building, and managing the routes. This approach ensures that they retain control, autonomy, and direct benefits, resulting in positive impacts returning to the local communities. Additionally, the implementation of co-governance initiatives has directly contributed to strengthening the resilience of this heritage, enhancing its capacity to tackle current challenges, particularly those linked to global climate change. (For more information, see: Civantos et al., 2020). The project's central focus is on local communities, recognizing their importance and empowering them to play a leading role. Cultural heritage is seen as a powerful tool for social intervention, considering the significant socio-political, economic, and ecological stakes involved. It aims to bring about real change by improving the daily lives of the population through empowerment and advocating for the consideration of rural realities by local, regional, and national administrations. This approach gives rural communities a stronger voice in the discourse, governance, and policy-making processes at various levels.

The project also emphasizes the inclusion of communities where traditional practices and knowledge are at risk of being abandoned. By actively involving these communities, it seeks to preserve their cultural heritage and prevent its loss. Additionally, it promotes the participation of municipality stakeholders and policymakers, encouraging their active engagement in proposing measures to protect and enhance rural heritage.

The project recognizes the need to strike a balance between economic and social benefits, while ensuring the preservation of landscapes, as well as cultural, social, and

environmental values. It respects the importance of productive activities in these areas while also safeguarding the unique heritage they hold. This involves careful policy-making that takes into account the multifaceted benefits derived from these regions.

Intervention and mediation are key aspects of the project, focusing on overcoming social conflicts and fostering social empowerment, sustainable economic development, and the recognition of cultural and social contributions. By addressing conflicts and promoting dialogue, the project aims to create a harmonious environment where diverse stakeholders can work together towards shared goals.

Overall, the project aims to empower local communities, leverage cultural heritage as a catalyst for change, and create a platform for inclusive decision-making that leads to sustainable development and the preservation of rural heritage.
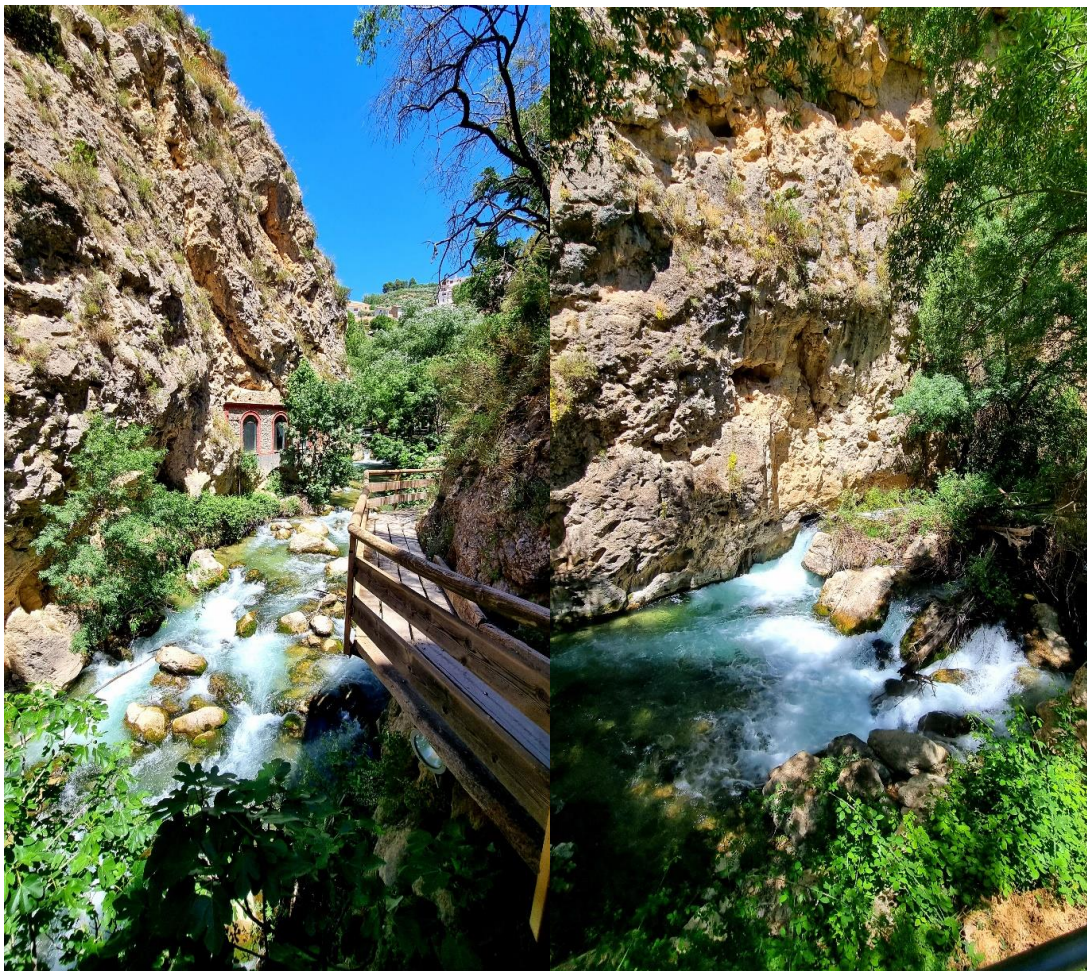
Irrigation channels in Altiplano de Granada, close to municipality of Castril

Pictures by Kamila Borseková

5.2 Participatory approaches in institutional heritage: case studies from Germany

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

Three museums were involved: the Industrie- und Filmmuseum Wolfen (Industry and Film Museum Wolfen) in Bitterfeld-Wolfen, the Haus der Geschichte (House of History) in Wittenberg, and the Museum for Islamische Kunst (Museum of Islamic Art) of the Staatliche Museen zu Berlin (SMB-PK). Two of these are smaller institutions, mainly oriented locally, and one is larger, which primarily addresses an international audience. These three examples demonstrate a wide range of participatory initiatives across different museum areas, such as exploration of the contents of collections, contributions from contemporary witnesses, co-creation of learning materials and exhibitions, organisation of interactive / dialogic guided tours, and other forms of exchange, as well as government volunteer programmes.

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

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

Museums show a desire to overcome barriers, connecting a very different environment. As a reliable and responsive partner and reference point for communities and societies, they encourage cross-sector interaction. Participatory activities far exceed the traditional core practices of museums. However, many excellent initiatives are implemented only within a fixed time-limited project framework programme, which strongly determines / limits the scope for action and hinders sustainable development. Three important elements have been

identified as important for the development of museums as meeting points of multiple relevance and to promote a stronger appreciation of cultural heritage:

1. Involvement of the museum's constituent community in (decision making) processes, including the communities of origin, audiences, the neighborhood, staff and politicians.

2. Diversification, extension, transparency and network at different levels – concerning partners and addressees; topics, approaches, methods, and media, as well as working fields and procedures.

3. Long-term and flexible structures – including funding and administrative procedures.

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

5.3 Participatory approaches in the Heritage of Small Towns: Case Studies from Czech Republic

The case studies from the Czech Republic in the Heritage of Small Towns pilot shed light on the challenges and perspectives associated with the use of cultural heritage in small towns. While cultural heritage is often utilized as a promotional tool for small towns, there are certain biases and limitations in its representation and utilization.

One of the notable challenges is that the general images and stories associated with cultural heritage in small towns often focus on tangible, monumental, and old heritage. There is a tendency to overlook the difficult past of a city or region, its contemporary issues, and its connections to larger spatial references, such as Europe or other places. This narrow representation fails to address the holistic and dynamic nature of cultural heritage, limiting the depth of understanding and engagement with the heritage of small towns.

Furthermore, several weak points and desiderata are observed in the practice of cultural heritage in small towns. These include issues of under or over-tourism, discrepancies between the values and needs of the community and cultural heritage policies, lower sustainability of cultural heritage events and institutions, and a bias towards built heritage. These challenges highlight the need for a more comprehensive and inclusive approach that

encompasses intangible heritage, addresses community needs, and ensures the long-term sustainability of cultural heritage initiatives in small towns.

However, the case studies also reveal that small towns often possess strong networks of engaged individuals and dedicated institutions. These communities demonstrate innovative approaches and go beyond standard efforts in heritage representation and cultural activities. The presence of such sociocultural capital showcases the potential for small towns to leverage their cultural heritage for community development and resilience.

To harness the potential of cultural heritage in small towns, it is crucial to provide stronger support in terms of finances, expertise, and coordination. This support will enable the maintenance and further development of sociocultural capital, ensuring that small towns can effectively manage, reuse, and preserve their cultural heritage. However, it is important to approach this with caution, as an overemphasis on tourism and economic profit may lead to negative consequences, such as the displacement of residents and the erosion of the town's unique character.

Taking a resilience perspective is essential for small towns. This perspective involves thinking beyond short-term economic gains and immediate renovation projects, and instead, cultivating the long-term social, cultural, and political qualities and skills of small-town communities. By leveraging cultural heritage in a way that fosters community well-being, identity, and sustainable development, small towns can strengthen their resilience and create a balanced and vibrant environment for residents and visitors alike.

In conclusion, the case studies from the Czech Republic highlight the challenges and opportunities surrounding the use of cultural heritage in small towns. By addressing biases in heritage representation, promoting sustainability, and adopting a resilience perspective, small towns can maximize the potential of their cultural heritage to drive community development, enhance local identity, and foster long-term socio-cultural well-being (source, and for more information, see: Klusákova et al., 2021).

Small Czech town Český Krumlov

Pictures by Kamila Borseková

5.4 Participatory model for the integration of refugees into cultural activities

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

The project "Multaka: Museum as Meeting Point – Refugees as Guides in Berlin Museums is a commendable initiative that allows Syrian and Iraqi refugees to be trained as museum guides so that they can then provide guided museum tours to Arabic-speaking refugees in their native language. These tours are free. The 'Multaka' (Arabic for 'meeting point') also aims to facilitate the exchange of diverse cultural and historical experiences. Based around the themes of museums and issues of didactics and methodology, the program is primarily aimed at teenagers and young adults, but also addresses older people in mixed groups. On one level, guided tours pose questions around historical objects relevant to contemporary debates in order to establish a connection between the past and the present. Guides involve visitors in the process of observing and interpreting the objects. In this way, through mutual dialogue and the consideration of their own history, visitors become active participants. On another level, the tours focus on the historical and cultural connections between Germany, Syria, and Iraq. Through the depiction of these commonalities and their incorporation into a larger cultural and historical epoch-transcending narrative, museums have the opportunity to function as a connecting link

between the refugees' countries of origin and their new host country, creating a context of meaning for their lives in Germany. By addressing visitors in clear and simple language aimed at all age groups and using peer-to-peer communication, the "Multaka - Museum as Meeting Point" project hopes to facilitate refugee access to museums, and to help them to find social and cultural points of connection, as well as to increase their participation in the public sphere. In each museum, the emphasis falls on their specific collections: the guided tours in the Skulpturensammlung (Sculpture Collection) and the Museum für Byzantine Kust (Museum of Byzantine Art) refer to the interreligous roots and the common origins of the three world religions of Islam, Judaism, and Christianity. The displays in the Museum of Islamic Art and the Museum of the Ancient Near East are based on outstanding testimonies of the history of mankind, especially from Syria, Iraq, Turkey, and Iran. Both museums provide many narratives of the migration of cultural techniques between Europe and the Middle East, the diversity of societies, and the cultural interconnectedness of every epoch. Tours of the Deutches Historishes Museum connect these cultural experiences with the new homeland. Migration, shared heritage, general topics in history, contact zones, and identity are the key themes developed across the board. The project fosters the growth of new structures of understanding and acceptance in a heterogeneous and ethnically diverse society. Through workshops, training sessions, and guided tours, museums become spaces in which to reflect on collective identities. There is art creation by participants, inspired by museum collections, after the guided tours. In one year, the project attracted more than 5,000 visitors (source: https://www.open-heritage.eu/practic/2837/, for more information, see: https://multaka.de/en/startsite-en/).

Source: https://multaka.de/en/startsite-en/

5.5 Community-focused grassroots heritage project – case study on the Historic Graves project

The Historic Graves project is a very unique community-focused grassroots heritage project. It empowers local community groups by providing training in cost-effective, high-tech field surveys of historic graveyards, as well as recording their own oral histories. These groups collaborate to create a comprehensive online record of historic graves in their respective areas, which collectively forms a valuable national resource. The project establishes a system and sequence that coordinates and standardizes the surveying of historic graveyards.

The project involves training community groups to utilize digital cameras and smartphones for surveying historic graveyards. By combining both new and existing survey records with locally recorded audio and video stories, a multimedia record of each graveyard is created. Central curation and publication of these survey records result in the amalgamation of individual community graveyard surveys, enhancing their value through their association with others. The project's website enables visitors from Ireland and around the world to freely explore and search the expanding database of multimedia records and stories. Communities can also self-publish their historic graveyard surveys and the related multimedia content. The surveys are financially supported by several Local Development Partnerships through LEADER funds, and they receive backing from Local Heritage Officers,

County Archaeologists, and Local Authorities. Contributions to the project come in three forms: voluntary work, permission to use resources, and funding. Efforts are now focused on working closely with community groups to secure funding for training, surveys, and uploads. Since April 2018, website users have been invited to contribute to crowdfunding new surveys, with every penny (except for Paypal charges) allocated to new projects.

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

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

The potential for community development in the project was explored in collaboration with several local development partnership companies. Discussions with county archaeologists and heritage officers also helped address issues related to data sharing, copyright, and archiving.

The involvement of community groups themselves has played a crucial role in refining the project's development. Working alongside these groups in the field, collecting data, and

engaging in post-survey data manipulation and uploads have contributed to improving the overall processes involved.

Historic graveyards in Glendalough, Ireland

Pictures by Kamila Borseková

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

Active citizens and artists in Banská Bystrica created a unique cultural and community point, The Garden – the Centre of Independent Culture (CIC). It was officially established by active citizens and artists in Banská Bystrica as a unique cultural and community point in 2010. It is a non-profit organization that first existed as an informal community of artists, cultural managers, and volunteers. The dominant feature of the center is a fruit garden serving as a public park as well as a place for meeting, exhibitions or concerts. The premises, where Záhrada is located, went through several phases of reconstruction, mostly managed

by volunteers and financially supported through donations, crowdfunding, but also through financial support from the Norwegian funds. The centre premises located in the historic centre serve as a multifunctional theatre studio with an open dramaturgy, as well as a relaxation zone.

The Záhrada Cultural Centre is currently a fully established organization in Slovakia and abroad as well as a co-founding member of an association Antena – Network for Independent Culture in Slovakia. It is managed by a professional working team (6-10 persons).

The main purpose of Záhrada is to implement the educational, creative and artistic activities aimed at support of democracy, human rights, marginalized groups rights, fight against extremism or other negative features in society. It provides the space for contemporary art in the form of theatre and dance performances, concerts, festivals, and exhibitions, as well as its own artistic production and education. The part of the centre is a café, that is a partial source of own centre revenues.

In addition to creative and artistic activities, the Záhrada is an island of positive deviance and a platform for many human rights events and civic activism. Záhrada is one of a key partner Human Forum initiative, what is a set of educational and population activities aimed at democracy, human rights, fight against extremism or other negative features in society. It is also a home stage of the Municipal Theater - Divadlo z Pasáže (Theatre from the Passage), which was established in 1995 as the only professional community theatre in Slovakia working with people with special needs. There is also a strong focus on cooperation with the other marginalized groups as refugees, persons with weak social background, or persons from the LGBTI+ community, person with different religion or nationality. The specific attention is paid also to the events focused on children and families to support the community solidarity and self-realization.

During 12 years of existence, Záhrada organized more than 1800 events, hosted more than 40 artists´ residence stays and co-productions. The offer of Záhrada is wide. It includes the alternative, dance, theater, electronic, music events, events for children, stand-up comedy, workshops, lectures, etc. Among popular activities belongs also the organization of local hand-made trade market supporting the local creative producers or SWAP events aimed at the exchange of fashion clothes or plants, pub quizzes etc. The activities of Záhrada are mainly financed by the projects (Erasmus +, Slovak Arts Council; Norwegian funds, Visegrad

Funds, etc.), so it means that the sustainability of Záhrada is based on multisource financing and volunteering.

To the main factors that influence the development of Záhrada belong a strong initiative from down, the need to defend the interests of democratic society, especially artists and marginal groups. In this process, the dominant role plays social capital as a driver for this initiative, which is now fully accepted by the local government, NGOs, state administration. Because of the limited financial sources of Záhrada there is a high interest in financial efficiency.

Záhrada is an excellent example how to became a prosperous cultural (but not only) institution based on the volunteering activities and community initiatives supported by cultural managers and artists. It has a strong position as a partner in local development activities as well as the representative of community itself.

The success of Záhrada is based on the well-established cooperation with the Municipal Theater - Divadlo z Pasáže (Theatre from the Passage) engaging the disable people. The theater does not have own space for performances, so Záhrada provides them their own premises and other necessary support for organizing performances.

The main offer of Záhrada is an organization of special oriented events aimed at marginal groups (PRIDE BB, beneficial concert for the supporting the partner city in Ukraine, and other).

Záhrada (https://www.zahradacnk.sk/zahrada) Foto: Hamza Makhchoune

Performance Much More than nothing (Mesa) Foto: Ján Chmelík

5.7 Participatory Science Experiment in archaeology

In September 2019, Bibracte and the Archéorient laboratory (Lyon) launched the participatory transcription of the handwritten excavation notebooks of Jacques-Gabriel Bulliot (1817-1902), inventor of the Aeduan oppidum. In order to enhance the value of this set of eleven notebooks, illustrated with numerous sketches and plans, they joined forces with the institutions that hold these archives - the Joseph Déchelette Museum of Fine Arts and Archaeology (Roanne) and the Société éduenne des lettres, sciences et arts (Autun) - to build the "Bulliot, Bibracte et moi" project (financed by the Ministry of Culture and awarded the "Innovative Digital Service 2019" label).

One of the project's key objectives is to transcribe and digitize the handwritten notebooks of Jacques-Gabriel Bulliot, the discoverer of the Aeduan oppidum. These notebooks, consisting of eleven volumes filled with sketches, plans, and valuable archaeological information, were in need of transcription to make them accessible for research and further analysis. To achieve this, the project team collaborated with institutions holding the archives, such as the Joseph Déchelette Museum of Fine Arts and Archaeology and the Société éduenne des lettres, sciences et arts, to develop the "Bulliot, Bibracte et moi" project.

The project adopts a participatory science approach by involving the public in the transcription process. Through the use of Transkribus, an online platform, participants transcribe a portion of the notebooks, training an artificial intelligence system to recognize and model Bulliot's handwriting using deep learning techniques. Once the AI system is trained, it automatically transcribes the remaining pages, which are then corrected by the volunteers. This collaborative effort allows the tedious transcription work to be entrusted to the machine, while the participants take on tasks typically performed by researchers, such as methodology control and final transcription verification.

The project goes beyond transcription alone. Participants also contribute to the enrichment of the corpus by adding metadata and expanding their understanding of archaeology through progressive acquisition of archaeological vocabulary. The collective effort results in a documented transcription of the notebooks, which will be made available online on the Persée platform linked to the Semantic Web, providing access to Bulliot's valuable research materials alongside his printed publications.

What makes this project unique is the shift in roles and responsibilities. Rather than solely relying on researchers, the project empowers amateurs to take on crucial tasks and become active contributors. The initial workshop highlighted the adaptability and commitment of the participants, emphasizing their capacity to engage in critical thinking and problem-solving. The project team, acting as facilitators, provides the necessary tools and synthesizes the debates, fostering a collaborative and inclusive environment.

The "Bulliot, Bibracte et moi" project serves as an example of how participatory science can unlock the potential of archival materials, engage the public in scientific endeavors, and promote a deeper understanding of archaeological heritage. By combining the strengths of both researchers and participants, this initiative not only advances archaeological knowledge but also fosters a sense of ownership and community involvement in preserving and interpreting cultural heritage. The project's use of innovative technologies, collaborative methodologies, and the integration of public contributions makes it a valuable model for future participatory endeavors in archaeology and beyond (For more information, see https://bbm.hypotheses.org; https://www.participarc.net/; https://mosaic.mnhn.fr)

5.8 Interactive and participative exhibition of the love poem Marína

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

The main attraction is the first love vault in the world, where you can store that most precious thing, love. The love vault has been created from the verses of the poem Marína - The Longest Love Poem in the World. Each verse consists of love boxes, in which people can store a symbol of your love or desire for love. Each box contains a piece from Sládkovič's original manuscript of a poem by Marina. The whole love bank with its love vault is a fundraising project to save and promote the national cultural heritage – The House of Marína. The Love Box in a love vault is often offered as a gift for occasions such as weddings, engagements, a birth of a child, wedding anniversaries, birthdays, and many others. People can have their love box for a one year for contribution of 50 Euro, or for forever for a contribution of 100 euros.

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

The whole poem was digitalized in cooperation with the Slovak National Library in Martin. Advanced technology recorded the manuscript at 15 times higher quality than before and scan the original handwriting without damaging it.

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

The Covid 19 pandemic has a huge economic impact on the museum, most of 2020 and the first third of 2021, again in November and December 2021 it was closed. However, this situation forced them to look for non-traditional solutions to stay in touch with customers (existing and potential). The museum introduced the online version of love banks, so people can come to the love vault from all over the world. The idea is that for each physical box of love, an electronic version would have the character of the so-called "relationship account" to which owners could upload small symbols and expressions of mutual love online on a daily basis. This online relationship account is closely linked to the physical box of love in the only love vault in the world.

In addition to the possibility of setting up an online box of love and quickly setting up an e-shop, the museum introduces a new product - an online service that allows people to send each other words of support or declaration of love in these difficult times, written in the authentic handwriting of the most romantic Slovak poet Andrej Sládkovič.

Due to the uniqueness of the museum, Love Bank was nominated as a candidate for the Innovative European Museum of the Year Award 2021, and also foreign media have been interested in its presentation. It was also an official representative of Slovakia at the EXPO Dubai in 2022.

The Love Bank has been open for 4 years and was visited by more than 65,000 people from all continents. The main final users are domestic and foreign tourists who come to Banská Štiavnica. Due to the great interest of the public supported by the promotion in the media of 80 countries, there is a segment of city visitors who come there just for the visit of the museum. Visitors in the form of entrance ticket, as well as fee for the box of love, contribute to the financing and ensure the long-term sustainability and development of the entire project. The further development of the museum was tragically stopped by the devastating fire in March 2023.

Source: https://bankalasky.sk/

5.9 The European Fairy Tale Center

The European Fairy Tale Center in Pacanów, Poland, has been operating since 2005, providing a unique and immersive experience for visitors to explore the world of fairy tales. The center is situated in the town of Pacanów, which holds significance as the home of Koziołek Matołek (the Silly Goat), a beloved character from children's literature created in 1933. Koziołek Matołek embarked on a journey to Pacanów with the belief that goats are shoed there but found himself on a whimsical adventure through India, China, Africa, Afghanistan, and even the Moon.

At the Fairy Tale Center, visitors can engage with an interactive exhibition titled "Fairy-tale World," where they are introduced to Koziołek Matołek and his friends. Guided by iconic characters such as Tinkerbell, Little Red Riding Hood, and Snow White, visitors embark on a virtual journey to different corners of the world and learn about various fairy tales. Through modern multimedia installations, the center creates an immersive environment, allowing visitors to feel as if they have stepped into a different world altogether.

In addition to the exhibition, the center building houses a library with a reading room and a bookstore, workshop rooms, the Szkatułka Cinema, and the Little Theater theater hall. These facilities provide further opportunities for visitors to engage with children's literature and cultural activities. The center actively promotes children's literature by organizing events like the Children's Culture Festival, Children's Meetings with Comics, and the Fairy Tale Characters Congress. These initiatives aim to popularize children's literature, foster creativity, and create a vibrant cultural environment for young visitors.

The project, known as 'The European Fairy Tale Centre of Koziolek Matolek in Pacanów – the building of a Cultural Institution on a European scale,' has successfully established a

place where children can delve into the enchanting world of fairy tales. The center offers diverse activities, including cinema screenings, theatrical performances, and access to the Library of Children's and Youth Literature. Moreover, the center actively engages children through participation in young culture festivals, exciting contests, and comic book meetings.

By creating an immersive and engaging environment centered around fairy tales, the European Fairy Tale Center in Pacanów provides an invaluable platform for children to develop a love for literature and culture. Through its multifaceted offerings and commitment to promoting children's literature, the center plays a vital role in cultivating imagination, creativity, and a sense of wonder among young visitors. The site is a great destination place for school trips[12].

Source: https://www.swietokrzyskie.pro/en/the-european-fairy-tale-centre-in-pacanow/

5.10 Festival White Night, examples from Slovakia and beyond

The White Night festival is a prestigious international art project that aims to bridge the gap between the general public and contemporary art forms, as well as showcase non-traditional and important places in European capitals and other cities. It was founded in Paris

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[12] https://tropter.com/en/poland/pacanow/koziolek-matolek-european-tale-centre and https://its-poland.com/attraction/the-european-fairy-tale-centre-in-pacanow

in 2002. In 2013, it was visited by more than two and a half million people. From Paris, the project spread over several years to cities such as New York, Los Angeles, Chicago, Miami, Santa Monica, Montreal, Toronto, Rome, Tel Aviv, Gaza, Jerusalem, Madrid, Brussels, Riga, Bucharest, Amsterdam, Brighton, Turin, Naples, St. Petersburg, Košice, and Bratislava.

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

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

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

The Nuit Blanche concept has been followed by many European capital cities (Rome, Amsterdam, Brussels, Copenhagen, Bucharest, Madrid) and has also spread outside Europe

to New York, Melbourne, and Tokyo. For the organisation of the event under this label, it is necessary to gain the licence to organise this prestigious event because of the demanding organisation and high-quality standard of arts performances. When meeting these conditions, the transferability of the solution under the attractive international label is possible. White Night offers visitors an unconventional artistic walk through the night city full of experiences and new sensations. Each visitor receives an art map that accompanies him/her through various artistic stops: visually attractive installations, concerts, films, various theatre performances, dance, literature, and live performances. A wide range of different artistic genres guarantees everyone the knowledge of the latest trends in various artistic disciplines. In addition to art, visitors have the possibility to discover interesting and non-traditional spaces that exceptionally attract contemporary art forms such as courtyards, parks, stations, bridges, waterfronts, swimming pools, shopping malls, private spaces, and various places inaccessible to people. Visually attractive installations, digital art, mapping, performances, concerts, and dance are usually available on one night or weekend. In the case of Košice, White Night is organized before the Marathon of Piece in Košice. The additional value to the festival is that White Night team is starting to do accompanying activities during the year. Every month they plan to do educational and popularization events, such as meetings or city walks with our artists, workshops and lectures, and visits to studios. White Night directly connects art to the city and public space and brings people and life to the city and helps urbanize the environment around us. The added value of this event is that architecture, city and art have come together to create an attractive event that serves as a very good promotion for cities which organize such events. Generally, the whole city is 'booked' and therefore it brings significant revenues in terms of tourism, mainly urban and cultural tourism.

5.11 Virtual reconstruction in Belchite, Spain

The village of Belchite, located in the province of Zaragoza, Aragón, holds great cultural significance, particularly from a historical perspective. This village witnessed a brutal battle during the Spanish Civil War, resulting in its destruction. However, instead of rebuilding the village, Franco's regime chose to preserve it as a symbol of "the National victory." Consequently, a new village called "the new Belchite" was constructed, contrasting the original village, which became known as "the old village." By 1964, the last inhabitants had

left the old village, leaving it completely abandoned and vulnerable to the passage of time, weathering, and vandalism. Nowadays, it is known as a village of ruins. Fortunately, local associations and public bodies recognized the value of the village's cultural heritage and took the initiative to revitalize it through cultural activities and innovative digital tools.

In 2013, the local city council made a decision to regulate access to the old village and provide brief guided tours in exchange for a small fee. This decision was driven by safety concerns but also aimed to preserve the village and educate visitors. Additionally, the generated funds were used to restore the old buildings and prevent further deterioration.

One notable effort was undertaken by the cultural association "El Allondero." Since its establishment in 2017, the association has been dedicated to various projects focused on heritage recovery and preserving the collective memory of the town. Through the discovery of drawings created by Josep Rocarol, a former prisoner who spent three years in a local convict camp, the association digitally recreated buildings and intricate details that no longer exist today, such as eaves and forges. With the support of digital tools, such as graphic design software, the association was able to recreate the buildings, including their eaves, forges, and other intricate details. The digital representations were based on the historical drawings, photographs, and testimonies gathered from the community. These digital reconstructions not only provided a visual representation of the original village but also brought new meaning to the guided tours through the old town (Recultural Heritage, 2022).

The key final product was a video about 3 minutes long which altermates current images with images of the 3D model. The video mapps the historical development of the city center (closter, convent), from the city map in 1920 it moves to the visualisation how the buidlings looked like and compare them with the current status. At the end of the video, the image stops at a picture and it draws on the image the elements of the buildings that do not exist any longer in reality (Alfaro, Bile, Gutiérrez, 2016).

The reconstruction of the Plaza del Pueblo Viejo de Belchite became a reality thanks to the collaboration between the association members, local citizens who shared their memories, experiences, emotions, and photographs, and institutions such as the Belchite City Council, Zaragoza Provincial Council, and the Library of the University of Zaragoza.

The virtual recovery of Belchite has not only served as a means to recreate the village's past but has also become a valuable educational resource. By utilizing digital technologies, visitors can gain insights into the history, architecture, and cultural significance of the old

village. The virtual representations allow for an immersive experience, enabling individuals to explore the village as it once stood and understand its historical context.

Overall, the virtual recovery of Belchite through digital technologies has been instrumental in preserving and promoting the cultural heritage of the village. By leveraging digital tools, historical documentation, and community involvement, this approach ensures that the memory of Belchite remains alive, even in the absence of its physical structures.

5.12 Virtual Museum of the Mediterranean Diet, Italy

The Virtual Museum of the Mediterranean Diet is an innovative project founded by MedEatResearch at the University of Naples Suor Orsola Benincasa in Italy. It aims to enhance and promote the food heritage of southern Italy, particularly the Mediterranean Diet, which has been recognized and included in the UNESCO Convention on the Promotion and Protection of the Intangible Cultural Heritage.

The term "Mediterranean Diet" encompasses a range of skills, knowledge, and traditions related to the Mediterranean region, spanning from the landscape to the dining table. It encompasses cultural practices, cultivation, fishing, preservation, processing, cooking, and most importantly, the way meals are enjoyed. The Mediterranean Diet is rooted in respect for the land and biodiversity, ensuring the preservation and advancement of traditional activities and crafts associated with fishing and agriculture in Mediterranean communities.

Examples of Mediterranean food, Spain

Pictures by Kamila Borseková

The museum was established in 2019 and received funding from the Campania region in Italy. It embraces a broad range of aspects, from the landscape to the table, encompassing the diverse cultures, agricultural practices, fishing traditions, food processing, preservation techniques, cooking methods, and the way meals are enjoyed in the Mediterranean region.

At the core of the Virtual Museum are more than 150 video interviews conducted by MedEatResearch. These interviews capture valuable testimonies from various perspectives. They include pioneers who discovered and studied the Mediterranean Diet, grandparents from Campania considered as "living libraries" who experienced this lifestyle as a long-life elixir in their youth, experts in the field of catering and food production who continue to spread its principles, and even scientists and artists who contribute to preserving and restoring the social value of the Mediterranean Diet through their works (Recultural Heritage, 2022).

The museum website (https://www.mediterraneandietvm.com/en/) features various sections, including numerous interviews with locals, many of them centenarians or nearly so, who share their life stories with a particular focus on food-related themes and the diets they followed in their youth.

The virtual museum also serves as an educational resource, providing information about the values and principles underlying a healthy and sustainable lifestyle. It emphasizes respect for the land, biodiversity, and the preservation and development of traditional activities and crafts related to fishing and agriculture in Mediterranean communities. By exploring the Museum, visitors can gain a deeper understanding of the cultural significance, environmental impact, and social aspects of the Mediterranean Diet.

Additionally, the museum collaborates with educational institutions, including local high schools, to develop projects that go beyond food alone. These initiatives aim to raise awareness of the history behind local traditions and broaden students' horizons by connecting the dietary practices with the environmental context in which they are deeply rooted.

The Virtual Museum of the Mediterranean Diet is an immersive digital platform that showcases the rich cultural heritage of the Mediterranean region, with a particular focus on the traditional dietary practices. Through video interviews, educational resources, and

collaborations, the museum provides a comprehensive exploration of the Mediterranean Diet, its historical roots, and its relevance in today's world.

Examples of Mediterranean food, Italy and Greece

Pictures by Kamila Borseková

5.13 Digital room e-Castles of Posavje, Slovenia

The Posavje region is renowned for its numerous castles that have been established along the Sava River and its tributaries for centuries. These castles serve as major tourist attractions, found in all municipalities, and their architectural beauty adds a significant and noticeable element to the region's cultural landscape. With the goal of creating digital content and experiences, the Regional Development Agency (RRA) Posavje aimed to involve seven castle locations spread across the Posavje region. The castles that are the subject of digital innovation are Rajhenburg Castle, Brežice Castle, Kostanjevica na Krki Monastery, Sevnica Castle, Mokrice Castle and the castle ruins of Svibno and Kunšperk.

The core concept of the project was to engage the target audience in their own environment. Therefore, the decision was made to work within the Čatež Spa resort, the largest tourist attraction in the region with the highest number of overnight stays. The initial objective was to attract visitors to a digital room for a brief visit, where they would be introduced to the magnificent castles through interpretive technologies. Subsequently, the aim was to motivate them to plan a half-day trip to any of the castles.

Taking inspiration from the atmospheric and mysterious cellars found in castles, a modern interpretation of a dark room was designed. The room featured hand-drawn pictures of castles, focused spot lighting, and wooden stools. Special attention was given to the background music, which presented a contemporary twist on medieval melodies. The intended emotion was to surprise visitors as they transitioned from the world of pools and hotels into a dark, medieval realm of castles. An attractive presentation of Posavje castles is

based on three-dimensional models of the castle interior, 360-degree images and video, and VR glasses. It is supported by audio guides and touchscreen displays.

In addition to the physical room, a web application called "Magnificent 7" was developed that accompanied visitors on their journey to the castles. This app utilized gamification elements, allowing users to collect legendary artefacts and assume the role of an alchemist as they explored the castles. The app served as a guide, providing information and interactive features to enhance the visitors' overall experience.

Overall, the project aimed to create an immersive digital experience for tourists by blending modern technology with the rich history and cultural significance of the Posavje region's castles. By engaging visitors in a captivating manner, the initiative sought to promote tourism and encourage more extensive exploration of the area's unique historical landmarks. (Straus et al., 2019).

5.14 Europeana 1914-1918

Eruopeana 1914-1918 project involved crowd-sourcing personal stories, photographs, and artifacts related to World War I from the public. People were encouraged to contribute their family memorabilia, providing a collective and personal perspective on the war. The digitized materials were then made accessible through the Europeana digital platform, creating a comprehensive and participatory archive of the war.

The project was based on an initiative at the University of Oxford where people across Britain were asked to bring family letters, photographs and keepsakes from the War to be digitised. The collaboration brought European stories online alongside their British, German, Slovenian, Luxembourgian, Irish, etc. counterparts in a World War One stories collection.[13]

EXPLORE EUROPEANA

APIs
Europeana APIs can be used to build applications from the wealth of our collections, drawn from institutions across Europe

Education
Resources and information to help educators reuse cultural heritage data and collections in their classrooms and institutions.

Events
Europeana organises, attends and highlights a number of events throughout the year - explore some of interest.

Research

Impact

Europeana reuse - be inspired

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[13] https://pro.europeana.eu/project/europeana1914-1918

To the main project partners belonged University of Oxford; Provinzialbibliothek Amberg Staatliche Bibliothek; German National Library; National Library of Luxembourg; National Library of Ireland; National Library of Slovenia; Museum of Jutland, Sønderborg Castle Denmark; Ministry of Culture Denmark; Military Museum of the Slovenian Armed Forces; Celje Public Library and Europeana.

The project allows to contributions engaging by 2 ways. The first one was to add a picture of the item or type in the story online on Europeana 1914-1918 website and the second way was a participation at Family History Roadshows, where the citizens bring the item(s) and project staff photographed the items and recorded the stories that go with them. The collected stories and scanned or photographed images of the objects were then added to the archive.

During three years, over 400,000 items from the First World War were painstakingly digitized, marking the first occasion of their public and unrestricted availability online. At the website, anyone could add their objects to the collection together with their stories. The objects that were submitted were checked by the project team and then made available through Europeana. This collection consists of a treasure trove of rare and delicate artifacts, their fragility exacerbated by the deteriorating quality of the paper they were originally crafted on, rendering them mostly accessible only within reading rooms.

Encompassing the entirety of national library collections, this digital archive embraces an extensive array of materials, ranging from books, newspapers, and trench journals to maps, music sheets, children's literature, photographs, posters, pamphlets, propaganda leaflets, original art, religious works, medals, and coins. Each item within the collection serves as a testament to the First World War's profound significance in shaping a collective European identity. Moreover, they eloquently depict the diverse experiences of individuals and communities across all sides of the conflict, encompassing varying ethnic, linguistic, political, social, and religious groups, as well as those who opposed the war altogether.

This invaluable compilation not only allows for fresh perspectives on history that transcend traditional military narratives, but it also opens doors to artistic and cultural reinterpretations of the profound experiences endured during the years of 1914-1918[14].

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[14] http://www.europeana-collections-1914-1918.eu/

5.15 Mining treasures of Central Slovakia

The pilot action takes place in the Banska Bystrica self-government region, the largest of the eight regions in Slovakia, covering an area of 9,454 km2. With a population of approximately 626 thousand people and a population density of less than 70 inhabitants per 1 km2, the region is diverse in terms of economic, social, and geographical structures. It consists of a mountainous and developed north and a flat and agrarian south, sharing a border with Hungary. The region faces higher unemployment rates compared to the national average, ranging from 3.9% in Banská Bystrica district to close to 20% in Rimavská Sobota district. However, the region possesses significant cultural and technical heritage related to its mining history, which is not fully utilized and has untapped potential for development. Promoting cultural and creative tourism can help generate sustainable job opportunities and investments in rural and remote areas of the region. Notably, the Historic Town of Banská Štiavnica and the Technical Monuments in its Vicinity, listed as a UNESCO World Heritage site since 1993, showcase the importance of mining settlements that have thrived since the Middle Ages. Banská Bystrica, the cultural and economic center of Central Slovakia, played a significant role in copper mining and became the world's leading producer by the 16th century. Other localities in the region also hold valuable mining history and preserve a culturally and technically significant heritage.

The pilot action aims to address the underdevelopment of the mining heritage tourism potential in the Banská Bystrica region by creating an interactive participatory digital platform called "Mining Treasures." This platform focuses on the mining towns and localities in central Slovakia, intersecting with two tourist routes—the Barbora Route and the European Fugger Route. The "Mining Treasures" platform provides comprehensive information about the most important mining locations in the region through a responsive web platform and a digital map. The creation, testing, and marketing of the platform involve the active participation of researchers, students, partners, and the general public. This pilot action is implemented as a part of the INCULTUM project. The pilot action introduces both technical and social innovations. On the technical side, the creation of the responsive web platform adopts a participatory approach, combining cultural tourism with an educational context. The platform provides a robust presentation of mining heritage, encompassing tangible, intangible, and industrial aspects, including previously overlooked localities. From a social perspective, the pilot action promotes networking, cooperation, and participation among a

wide range of stakeholders from the public, private, and non-profit sectors. It empowers the creation of a mining heritage community and contributes to the development of cultural tourism with a focus on sustainability. Creating the content for an interactive platform is a complex and meticulous process that encompasses various tasks. These tasks involve gathering text from multiple sources such as books, articles, websites, and engaging in community meetings. Additionally, photography plays a crucial role, requiring the capturing and editing of photos. Gathering detailed information about entrance fees, opening hours, time requirements, track lengths, and any restrictions is also essential. Moreover, precise location data using Google Maps and coordinates must be obtained, verified on-site during field visits. The content development for the interactive platform follows a participatory approach involving students, representatives from partner organizations, and project-affiliated experts. Specifically, 18 students from the Creativity and Culture in Regional Development course were actively engaged in the creation of the platform's content. They were assigned the task of visiting selected sites related to the "Mining treasures of Central Slovakia," including museums, galleries, material and industrial monuments, and subsequently processing the collected information for the interactive platform. The example of the outcome of their efforts is presented on pictures below.
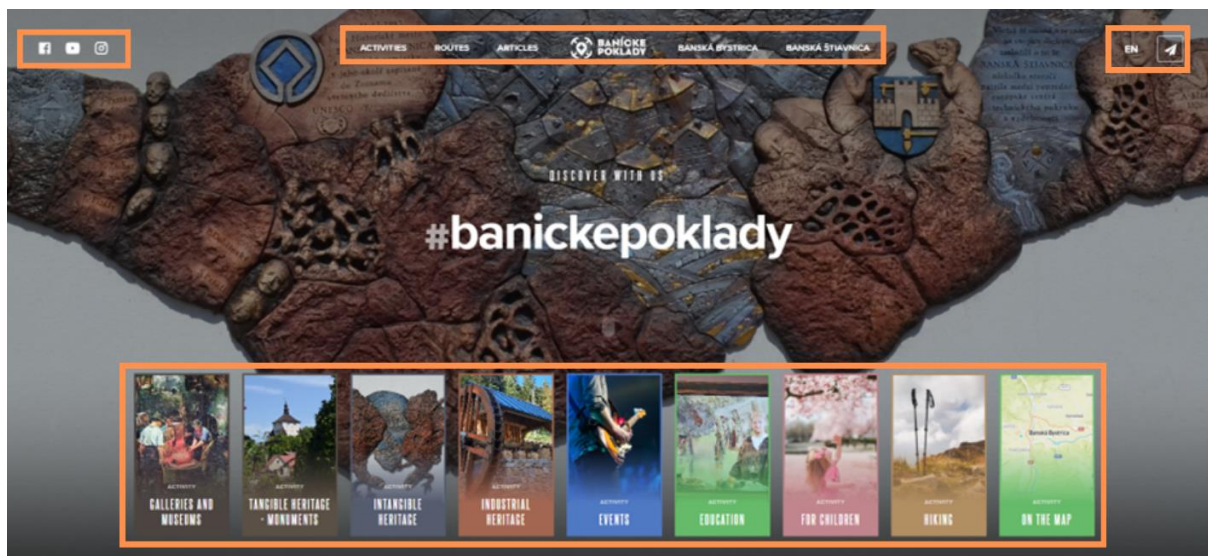
The introduction contains basic information about the activity - route length, time required and entrance fees.

With the "on the map" button, the platform visitor can view the activity on the map, according to the uploaded coordinates.
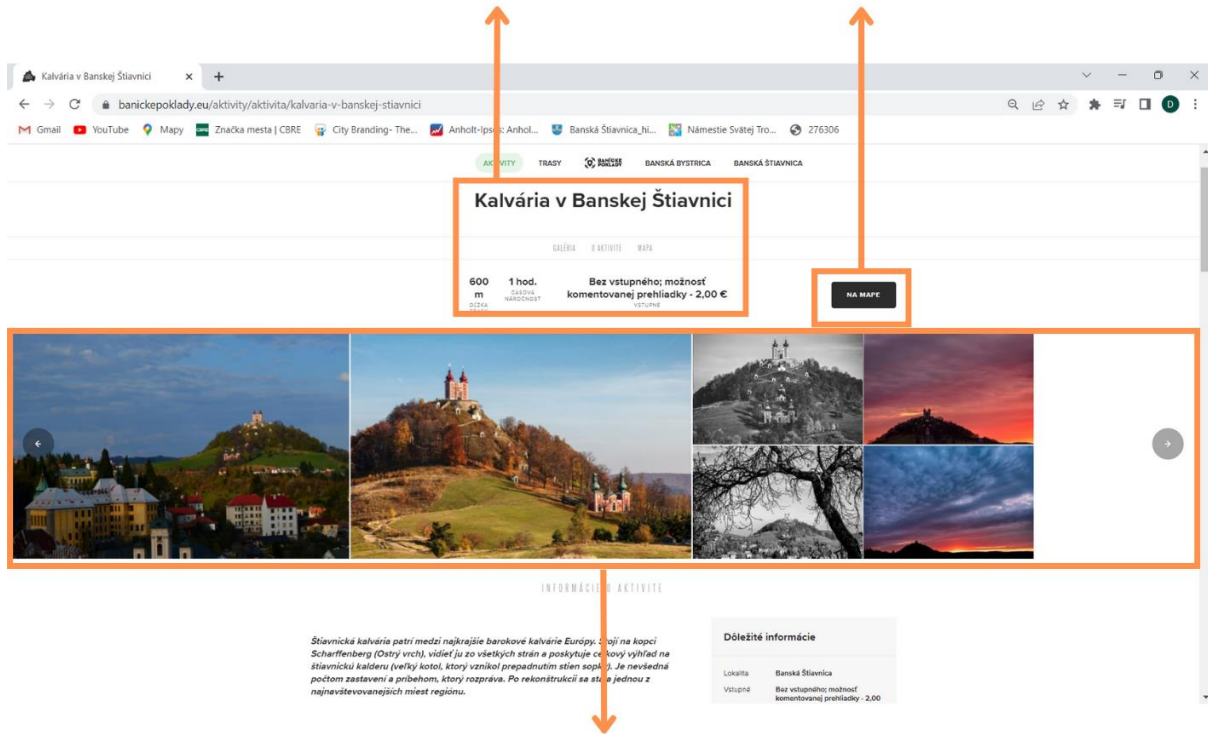
The gallery contains min. 2 photos of the activity. If photos of activities from professional photographers are available, they are also added to the gallery. All photos have their own author, whose name is listed below the photo. In the case of professional as well as amateur photographers who have their own website, this one is linked.

Conclusion and impact

This book makes a significant impact by laying a solid foundation for future work on participatory models in cultural tourism. It offers a comprehensive overview of key terms and concepts related to participation in culture, tourism, and sustainable development, drawing on extensive literature reviews, empirical studies, and research projects. By synthesizing existing knowledge and providing valuable insights, the book contributes to the advancement of the field and serves as a valuable resource for scholars, practitioners, and policymakers.

This book lays a solid foundation for future work on participatory models in cultural tourism. It provides a comprehensive overview of key terms and concepts related to participation in culture, tourism, and sustainable development, drawing on literature reviews, empirical studies, and research projects.

In Chapter 1, we focused on the current knowledge of culture, cultural tourism, and sustainable development. We introduced cultural tourism, creative tourism, and rural tourism, highlighting their shared principles rooted in sustainable development and participation. By emphasizing sustainability and participation as key principles, cultural, creative, and rural tourism can thrive in a responsible and inclusive manner. These principles provide a framework for designing and implementing tourism initiatives that respect and preserve cultural heritage, foster creativity, enhance the natural environment, and contribute to the well-being of local communities. By adhering to these principles, tourism stakeholders can create meaningful and authentic experiences that benefit both visitors and host communities, while ensuring the long-term sustainability and vitality of the tourism industry.

Chapter 2 explored governance, participation, participatory governance, and participatory planning in culture and tourism. This section was divided into two subsections. The first subsection explained cultural governance and participation models in culture, highlighting that cultural participation is a complex and multifaceted concept with significant social and economic impacts. Promoting cultural participation can drive social inclusion and help alleviate factors leading to social and economic marginalization. It is important to note that each participatory process is unique and employs specific tools and methods tailored to its objectives. However, according to the OECD study (2021), high levels of cultural participation garner stronger support for public and private investments and cultural policies among the public, thus contributing to the financial and social sustainability of the cultural

and creative sectors. The second subsection provided an overview of participatory governance and models in cultural tourism. Community participation in the development of sustainable tourism is widely discussed and accepted in the tourism literature, with the participatory-collaborative approach considered an essential prerequisite for achieving sustainability and implementing Agenda 2030. We discussed the paradox inherent in the development of cultural tourism in peripheral areas, where modernization may lead to a loss of authenticity and appeal. Thus, the involvement of local communities, stakeholders, and participatory approaches in cultural tourism is crucial for its development in these peripheral and underrated territories. Participatory approaches and models not only have positive social and economic impacts but also help mitigate the negative effects of tourism activities on the environment, society, and the economy, enabling the attainment of ecological sustainability, economic feasibility, and social equality. Section 2 also provides a brief introduction to the drivers and barriers to participation in cultural tourism. Potential drivers include the mutually beneficial relationship between the place of residence and the destination, networking between hosts and tourists, and community participation leading to the empowerment of community tourism. Potential barriers encompass information and knowledge gaps, practical obstacles, financial constraints, social and cultural barriers.

Chapter 3 is dedicated to the phenomenon of digital transformation and digitalization in cultural tourism. The European Commission's publication on Sustainable Cultural Tourism (2019) outlines five ways in which digital technology can support digital participation in sustainable cultural tourism, including sustainable access, documentation and storytelling, communication and marketing, business intelligence, and innovation. This section also explores the interaction between participation, innovation, and digitalization, which can be instrumental in achieving a sustainable development trajectory for cultural tourism and resilience of the cultural tourism sector. It empowers communities, fosters creativity, enhances visitor experiences, and leverages the potential of digital technologies to promote sustainable development, cultural preservation, and economic growth. By embracing this approach, destinations can unlock the full potential of their cultural heritage, create meaningful connections between people and places, and ensure a more inclusive, dynamic, and sustainable future for cultural tourism.

Chapter 4 introduces the innovative INCULTUM participatory framework as an umbrella approach for pilot actions implemented in the INCULTUM project. Inspired by the INCULTUM project and the works of Panagiotopoulou et al. (2017, 2019), the proposed INCULTUM Participatory Framework is organized as a multilevel methodological approach. Implementing pilot actions through this framework contributes to original experiments and the emergence of innovation in cultural tourism. The proposal of this innovative participatory INCULTUM framework for pilot actions is an original output of this report and the INCULTUM project. In addition to its application in INCULTUM pilot actions, this framework has the potential to benefit numerous initiatives and actions in cultural tourism worldwide as the proposed INCULTUM framework offers a comprehensive and adaptable approach that can be utilized by other projects and initiatives in the cultural tourism sector. By leveraging the framework's emphasis on external and internal analysis, participatory engagement, digital tools and technologies, and the pursuit of innovation, implementation of this framework in various projects and initiatives can enhance their effectiveness, sustainability, and impact. The transferability and scalability of the framework make it a valuable resource for various contexts, facilitating the advancement of cultural tourism endeavours beyond the boundaries of the INCULTUM project.

Chapter 5 of the book focuses on showcasing good practices and case studies that highlight the integration of digitalization and participatory approaches in cultural tourism. These examples provide practical insights into the application of participatory models in various contexts and demonstrate the potential for innovation and engagement in the field of cultural tourism. The chapter begins with case studies from Spain and Italy that explore participatory approaches in rural heritage. One specific example is the participatory conversion of historical irrigation systems into cultural routes, where local communities are actively involved in transforming these systems into valuable cultural assets. Moving on, the chapter presents case studies from Germany that illustrate participatory approaches in institutional heritage. These examples showcase how institutions and organizations engage with communities to involve them in the preservation and promotion of institutional heritage. Next, the book presents case studies from the Czech Republic that focus on participatory approaches in the heritage of small towns. These examples demonstrate how local communities play an active role in the preservation and revitalization of the cultural heritage of their towns. The chapter also includes case studies that highlight participatory

approaches in specific cultural activities, such as pilgrim cultural activities and the integration of refugees into cultural activities. These examples emphasize the importance of community participation and engagement in fostering cultural inclusivity and empowerment. Furthermore, the book features a case study on the Historic Graves project, which showcases a community-focused grassroots heritage initiative. This project demonstrates how local communities can collaborate to document and preserve local historical gravesites. The chapter also presents a case study on the Garden - the Centre of Independent Culture in Banská Bystrica, Slovakia. This example highlights a participatory model for building a cultural center that involves local stakeholders and communities in its development and operation. Additionally, the book features case studies on participatory approaches in archaeology, interactive and participative exhibitions, cultural festivals, virtual reconstructions, digital museums, and virtual rooms. These examples demonstrate the diverse applications of participatory models and digital tools in enhancing cultural tourism experiences. Chapter 5 offers a collection of case studies that illustrate the successful implementation of participatory approaches and digitalization in cultural tourism. These examples provide valuable insights and inspiration for practitioners, policymakers, and researchers seeking to integrate participatory models and digital tools into their own cultural tourism initiatives.

Overall, this book's comprehensive understanding of participatory models in cultural tourism contributes to driving innovation, enhancing sustainability, and fostering community participation in cultural tourism globally. By synthesizing existing knowledge, proposing frameworks, and providing practical examples, the book is a valuable resource for advancing the field and promoting participatory approaches in cultural tourism.

EXECUTIVE SUMMARY

The book explores various topics related to culture, tourism, and sustainable development. It begins with an introduction and then delves into different aspects of cultural tourism and its sustainability. The concept of creative tourism and rural tourism is discussed as well.

The focus then shifts to participatory governance in culture and tourism, examining different models and approaches that emphasize participation. The role of digitalization in sustainable cultural tourism is also explored, highlighting its impact on the industry.

A significant section of the book introduces the innovative INCULTUM Participatory Framework, which offers a new perspective on cultural tourism in marginal and peripheral areas. The framework aims to foster participation and engagement in these regions.

Furthermore, the book presents a range of case studies and good practices that demonstrate the implementation of digitalization and participatory approaches in cultural tourism. These case studies cover various areas such as rural heritage, institutional heritage, small towns, pilgrim cultural activities, refugee integration, grassroots heritage projects, cultural center building, and interactive exhibitions.

The book concludes by summarizing the results and impact of the discussed concepts and approaches. It provides insights into the potential of participatory models and digitalization in enhancing cultural tourism and promoting sustainable development.

Overall, the book offers a comprehensive exploration of culture, tourism, participation, and digitalization in the context of sustainable development, providing valuable insights and examples for professionals and researchers in the field.

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