RECHARGE PLAYBOOK

Participatory Business Models for Cultural Heritage

RECHARGE
Resilient European Cultural Heritage
As Resource for Growth & Engagement

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PARTICIPATORY BUSINESS MODELS FOR CULTURAL HERITAGE: FINANCIAL SUSTAINABILITY & SOCIAL RESPONSIBILITY

The viability of a cultural organisation is linked to the value it delivers to its target communities, however, this does not guarantee financial stability. So, how do we create societal impact under sustainable business models?

The RECHARGE Playbook proposes that community participation can reinvigorate the cultural sector by offering paths for more sustainable business models. By tapping into the needs and resources available in existing communities - volunteer groups or corporate partners - cultural organisations can increase their relevance and support their operations with diversified financing routes.

What is the RECHARGE Playbook?

The RECHARGE playbook is a practical guide to ensure that participation in culture is integral to your organisation's financial sustainability. It presents 3 Participatory Business Models for Cultural Heritage that can extend your existing operations or help you introduce new services/products. In the playbook, you will find ready-to-use processes and examples of how to implement these business models using a Living Labs methodology.

This playbook is for anyone working with cultural heritage who wishes to explore how to better financially support long-term participation. No previous experience working with business models is needed!

Who is the Playbook for?

The RECHARGE Playbook is designed for cultural heritage professionals seeking to support the financial sustainability of their organisations while fostering long-term community participation. It is particularly valuable for those who want to explore innovative business models without prior experience in the field. By leveraging Participatory Business Models for Cultural Heritage, the playbook provides practical guidance on how to diversify funding sources and increase relevance within target communities. With its focus on actionable processes and real-life examples, the playbook helps organisations implement sustainable business strategies that align with their mission of societal impact.

To make the most out of this Playbook

You don’t need to implement the entire workflow at once. Instead, consider the different aspects of the workflow as building blocks to support your work.

This playbook introduces Participatory Business Models for Cultural Heritage what they are and how they can strengthen participation. It also explores how the Living Lab methodology can help you experiment with and test participatory business models. Additionally, it highlights the importance of developing a shared language when collaborating with others.

What You Need to Know Before You Get Started

To get the most out of this playbook—and to fully grasp the canvases and exercises—we recommend starting with the chapter on co-designing the Living Lab. This helps you identify opportunities before diving into the Participatory Cultural Business Model Canvas. However, if you're eager to get hands-on right away, feel free to explore the canvas directly.

It's important to note that the canvas is not meant to be filled out all at once. While this playbook presents one possible approach for filling in the canvas in team sessions aimed at generating initial insights and brainstorming ideas, this is just one way to use it. In fact, the canvas serves as the backbone or roadmap of an innovation process. Each section can be explored in depth and iterated over time.

What are Participatory Business Models for Cultural Heritage

PARTICIPATORY BUSINESS MODEL

Experimental approaches to value-creation, value-capturing, and value-delivery that include a broad spectrum of stakeholders. They reflect the process that makes the operations by businesses, organisations, and institutions more desirable, feasible, and financially viable, by leveraging their stakeholder networks. Through such an engaged contribution, participatory business models devise sustainable solutions that strengthen the resilience of the businesses, organisations, institutions, and their networks.

Integrating a Business Model

Why think about a business model? It can help to develop sustainable financing. A business model can support you and your organisation in identifying how to monetise or fund what your audience finds valuable and how to develop relationships, services, or even products that deliver that value.

In simple terms, a business model is all about the "why" and "how" of an organisation's success – how it creates, delivers, and grabs hold of the value it offers to the world.
Imagine a business model as the "big picture" plan. It is the backbone defining who the organisation serves, what its customers, users, visitors, or participants find valuable, and how the organisation and beneficiary community or communities make money by providing that value.
When thinking about a business model, consider three aspects:

- **Value creation** (What is being offered?) refers to the development of products or services that an organisation offers based on its participants' or stakeholders' needs
- **Value delivery** (Can the offer be delivered?) refers to the necessary processes that are set in place to bring products or services to customers.
- **Value capturing** (Is the offer worthy?) refers to the results of the value delivery process. These can be understood in the form of revenues (monetary), reach (the number of people who benefit from the offered products and services), and reputation (the improvement of the organisation's image).

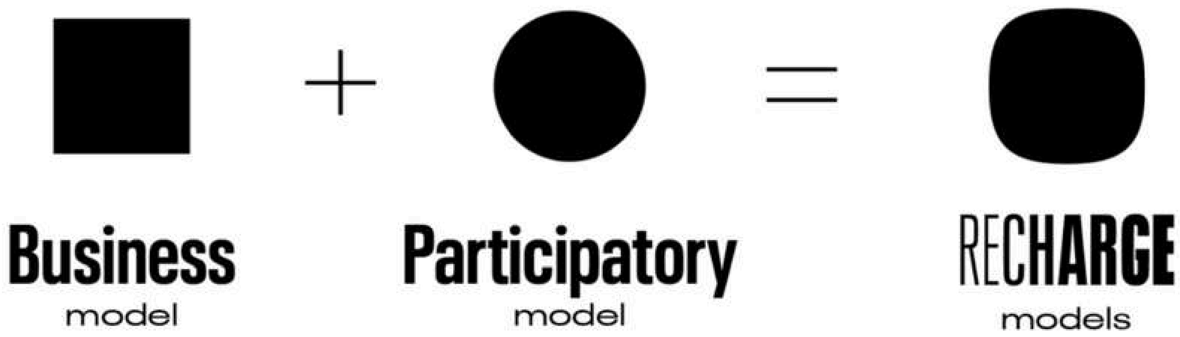
The RECHARGE Approach to Participatory Business Models for Cultural Heritage

If you've worked with business models before, you may be familiar with the Business Model Canvas. What sets a Participatory Cultural Business Model apart is its emphasis on participation, social value, and the unique attributes of Cultural Heritage Organisations. It goes beyond financial value to account for societal and environmental benefits while incorporating the perspectives of multiple stakeholders throughout the collaboration process. This approach strengthens inclusion, supports democratic processes, and enhances the long-term sustainability of initiatives.

The Participatory Business Models for Cultural Heritage Canvas serves multiple functions:

- Highlighting the role of participation and stakeholder engagement in business modelling.
- Connecting different aspects of a business model into a cohesive framework for cultural institutions.
- Guiding participatory innovation processes.
- Communicating the participatory elements of an institution's business plan.

A participatory business model offers a multi-sided value proposition—more than just selling a service or product, it anticipates your organisation acting as an intermediary that connects diverse stakeholders, like Bolt or Airbnb. In this way, cultural institutions not only manage heritage and culture but also create societal value beyond traditional financial metrics.



Participatory Business Models for Culture Heritage

1 NAME OF THE ORGANISATION

2 OVERALL MISSION STATEMENT
Describe organisation's overall mission.

3 CORE CHALLENGE
Define the core problem(s) you aim to solve. Include supporting data, if applicable.

4 VALUE PROPOSITION / SOLUTION
Describe the proposed solution to address your identified challenge.

5 COMPETITION OR ALTERNATIVES
Are there existing competitors or alternatives on the market for your proposed solution? If yes, what is your competitive advantage?

6 USERS & STAKEHOLDERS
Describe how they are engaged at different stages of the project.

(1) INFORM — (2) CONSULT — (3) CO-CREATE — (4) CO-OWN

low involvement — high involvement

USERS
Describe the key target groups for your solution (e.g., users, customers, clients, beneficiaries, etc.).

STAKEHOLDERS
Describe the key stakeholders with whom the solution will be developed (e.g., delivery partners, service providers, funders, etc.)

7 RELATIONSHIPS
How do you build long-term relationships with your users and stakeholders?

8 CHANNELS
Which existing or new channels you plan to use to get your solution to your target groups?

9 KEY ACTIVITIES
Describe the key activities to implement or deliver your solution. What are the key steps in this process?

10 KEY RESOURCES
Describe key internal and external resources required in this process.

☑ AVAILABLE RESOURCES

Human:

Intellectual:

Financial:

Physical:

Technological:

☒ CURRENTLY NOT AVAILABLE RESOURCES

Human:

Intellectual:

Financial:

Physical:

Technological:

11 REVENUE MODEL(S)
Select all relevant revenue models.

- ☐ PUBLIC FUNDING
- ☐ TRANSACTION
- ☐ SERVICE MODEL
- ☐ SUBSCRIPTION
- ☐ FREEMIUM
- ☐ DONATIONS
- ☐ CROWDFUNDING
- ☐ SPONSORSHIP
- ☐ ADVERTISING
- ☐ COMMISSION
- ☐ MARKUP
- ☐ PAY-PER-USE
- ☐ LICENSING
- ☐ BROKERAGE
- ☐ DYNAMIC PRICING
- ☐ OTHER

MONEY IN
How will you earn from the value proposition? What are the non-financial benefits of the solution (e.g., environmental, social)?

12 MONEY OUT
What are the most important costs inherent to your solution / value proposition?

13 LONG-TERM STRATEGY
After a successful implementation, describe possible next steps or future iterations of the solution.

14 KEY INDICATORS
Which indicators (both financial and non-financial) measure the project's success?

The Canvas can be filled out in any order, but recommended sequence is indicated by numbers.

Inspired by Business Model Canvas by www.strategyzer.com

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PARTICIPATORY BUSINESS MODELS FOR CULTURAL HERITAGE

The RECHARGE Participatory Business Models for Cultural Heritage are an innovative adaptation of general business model frameworks, specifically tailored for cultural institutions and organisations, with a particular emphasis on the cultural heritage sector. These models, or patterns, place participation, co-creation, and stakeholder engagement at the heart of value creation, delivery, and capture, enabling Cultural Heritage Organisations (CHOs) to explore new pathways for relevance, resilience, and sustainability.

Unlike traditional business models that are often centred on transactional relationships, the RECHARGE models integrate collaborative and participatory strategies, encouraging CHOs to act as platforms, facilitators, and co-creators within broader cultural, social, and economic ecosystems.

RECHARGE has developed three models:

1. Participatory Resource Pooling Model
2. Participatory Platform Model
3. Participatory Ownership Model

These models have been co-developed and tested in real-life environments through nine Living Labs during the RECHARGE project, ensuring their applicability, flexibility, and impact in diverse Cultural Heritage Organisations (CHO) contexts. They aim to support CHOs in in innovating their practices while aligning with their public missions, social responsibilities, and cultural values.

Tip!

For more information about Revenue Models, check out the Annex!

	PARTICIPATORY RESOURCE POOLING MODEL	PARTICIPATORY PLATFORM MODEL	PARTICIPATORY OWNERSHIP MODEL
Key Focus	Sharing resources	Connecting various stakeholders and/or end users	Shared revenues and joint ownership structures
3 Lenses of Innovation	Feasibility	Desirability, Feasibility	Viability, Desirability, Feasibility
Role of the CHO	CHO becomes a contributor and a beneficiary of shared resource ecosystem	CHO becomes intermediary / network facilitator	CHO becomes co-owner
Pooling resources	Necessary	Optional	Optional
Joint value proposition	Optional	Necessary	Necessary
Co-ownership	Optional	Optional	Necessary
Business to business approach	Sharing and pooling assets among CHOs and businesses from other sectors	Facilitates connections between CHOs and business partners like artisans, tech companies, or big corporations (e.g., CSR projects)	Co-ownership and joint ventures with business partners like tech companies or other museums
Business to consumer approach	Engaging the wider public through crowdsourcing and crowdfunding	Direct engagement with customers through services or with communities (e.g., through CSR projects)	Engaging wider public in decision making structures
Living Labs	MART, KÖME, Hilversum, Pinacoteca di Volterra, MAO	PRATO, HUNT, Serfenta	EMM

MODEL 1: Participatory Resource Pooling Model

The Participatory Resource Pooling Model is a collaborative approach enabling CHOs to overcome limitations of isolated operation by strategically pooling and sharing resources, infrastructures, knowledge, and audiences. It strengthens institutional capacities, extends outreach, enhances cultural offers, and improves financial sustainability by integrating diverse stakeholders into shared ecosystems. This model encourages CHOs to act as both contributors and beneficiaries of shared resource networks.

CHOs traditionally focus on autonomous operations, limited bilateral collaborations, or project-specific partnerships. The Participatory Resource Pooling Model pushes towards strategic, long-term, open-ended partnerships based on open-innovation principles, fostering a culture of co-creation and mutual resource management. It breaks down institutional silos, enabling CHOs to unlock external resources, expertise, and audiences that would be inaccessible through conventional models.

The model is built on the principle of mutual benefit through collaborative pooling of resources, including tangible (finances, spaces, collections, technology) and intangible (expertise, networks, data) assets. Partnerships can range from bilateral to multi-sided collaborations, involving CHOs, private businesses, universities, NGOs, and the general public through crowdsourcing.

Resource pooling can occur at the project level (short-term) with temporary sharing arrangements for specific exhibitions, research projects, or events; or at the strategic level (long-term) with ongoing sharing agreements (e.g., joint digitisation platforms, co-managed labs or other infrastructure).

Engagement

- Institutional partnerships: Collaboration between CHOs
- Cross-sector partnerships: CHOs partnering with businesses, universities, or other sectors
- Community participation: Engaging the public for crowdfunding, crowdsourcing, or volunteering

Platforms

- Asset sharing: Facilities, collections, technologies
- Knowledge pooling: Expertise, data, research findings
- Financial pooling: Financial resources, sponsors, investments.
- Shared platforms/services: Joint digital platforms, travelling exhibitions
- Crowdsourced contributions: Public engagement in digitisation, translation, data enrichment, etc.

Benefits

- Increased efficiency and cost savings (e.g., shared facilities, joint services)
- Expanded outreach and audience diversification
- Enhanced open innovation capacity through cross-sector knowledge exchange
- Financial sustainability via diversified revenue streams and cost-sharing
- Building resilient networks that strengthen the sector's capacity to adapt to challenges

Collaboration Structures

- Bilateral collaboration
- Multilateral networks
- Consortium-based models
- Platform-based resource ecosystems (see Model 2)

Barriers

- Institutional resistance and fear of losing control over assets
- Legal and governance complexities (e.g., IP rights, management agreements)
- Coordination and trust-building challenges among diverse stakeholders (competition vs cooperation models).
- Misalignment of objectives between CHOs and commercial or academic partners.
- Technical interoperability issues when pooling digital resources

Revenue Earning Models

- Service Model: CHOs offer their pooled resources (labs, expertise, digitisation services) to partners or clients for a fee
- Licensing Model: Licensing jointly created exhibitions, content, or research to third parties
- Crowdfunding Model: Engaging the public to co-fund collaborative projects or resource acquisitions
- Sponsorship Model: Attracting sponsors for co-developed exhibitions or research
- Public Funding Model: Applying for grants that support collaborative and participatory initiatives

MODEL 2: Participatory Platform Model

The Participatory Platform Model transforms CHOs from direct service providers into platform facilitators, connecting diverse stakeholder groups in both B2B (business-to-business) and B2C (business-to-consumer) arrangements. By establishing collaborative platforms, CHOs create shared value propositions, enabling multiple actors such as artists, local businesses, other CHIs, educational institutions, and the wider public to interact, exchange, and co-create value within a cohesive ecosystem.

In this model, CHOs serve as intermediaries, bridging two or more stakeholder groups and facilitating transactions, exchanges, or collaborations among them. These platforms could be two-sided platforms, where CHOs connect two distinct groups (e.g., artisans and customers), or multisided platforms, where CHOs integrate three or more groups into a networked value system (e.g., artisans, museums, corporate sponsors, and customers). The CHO's role is to curate, moderate, and manage the platform, ensuring trust, quality, and value creation for all participants.

Unlike traditional producer-to-consumer models, this approach positions CHOs as curated platforms for collaboration, exchange, and value co-creation. It diversifies the CHOs' role from being content providers to ecosystem managers, leveraging their reputation, collections, and networks to create dynamic value chains. It also encourages multi-stakeholder engagement, extending beyond CHOs into broader cultural, educational, and commercial ecosystems. This model not only enhances engagement and visibility but also opens up diverse revenue and partnership opportunities, enabling CHOs to thrive in an increasingly participatory digital and physical cultural landscape.

Engagement

- B2B facilitation: CHOs connect businesses (e.g., artisans, creative entrepreneurs, tour operators, etc.)
- Business to customer or B2C facilitation: CHOs connect directly with end-users (e.g., visitors, customers, other types of end-users)
- Multi-sided facilitation: CHOs integrate multiple types of actors (e.g., artisans, corporate sponsors, educational institutions, audiences)

Platforms

- E-commerce platforms for cultural products
- Knowledge-sharing platforms connecting experts, researchers, and educators
- Co-created digital platforms integrating cultural content, products, and services from multiple CHOs and stakeholders

Benefits

- New revenue streams through transaction fees, commissions, or platform subscriptions
- Enhanced audience engagement by offering richer, diverse experiences
- Strengthened stakeholder networks in the local and global context
- Increased innovation opportunities by co-creation and cross-sector collaboration
- Positioning as cultural hubs, not only as content owners but as facilitators of broader cultural, social, and commercial ecosystems

Barriers

- Technical and digital capacity requirements to build and manage platforms
- Governance and curation complexities, balancing stakeholder interests
- Guaranteeing quality control and upkeep of ethical considerations.
- Trust-building challenges among diverse stakeholders
- Risk of mission drift if commercial priorities overshadow cultural or educational goals
- Revenue-sharing conflicts between stakeholders, including legal and tax issues

Revenue Earning Models

- Commission Model: CHO earns a percentage on sales or transactions via the platform
- Subscription Model: Stakeholders or users pay to access premium features or services
- Licensing Model: Licensing the platform or its content to other organisations
- Sponsorship Model: Attracting sponsors for specific platform activities or categories
- Brokerage Model: CHO acts as an intermediary, earning fees for facilitating services, tours, or sales

MODEL 3: Participatory Ownership Model

The Participatory Ownership Model introduces collaborative ownership and co-governance mechanisms between CHOs and diverse stakeholders. This model promotes shared responsibilities, resources, risks, and revenues, fostering deeper partnerships and long-term sustainability. It encourages innovative business models like revenue sharing, joint ventures, cooperatives, and co-opetition (combining cooperation and competition) that empower CHOs and partners to co-own and co-develop cultural heritage initiatives.

This model is based on structured partnerships where CHOs share ownership or management rights over cultural products, platforms, services, or infrastructures with other stakeholders, including two-sided models, where CHOs form strategic partnerships with one stakeholder to co-own and co-manage specific assets or services, or multi sided models, where CHOs create distributed networks where multiple stakeholders co-own and co-manage initiatives collectively, sharing costs, revenues, decision-making, and risks.

CHOs typically maintain exclusive ownership and decision-making authority over their assets and services. This model shifts the focus toward collective management, enabling distributed risk-sharing, co-investment, and collaborative business models uncommon in traditional CHO operations. It introduces private sector partnership models, community co-ownership schemes, and cross-sector collaborations, which can enhance innovation, market relevance, and financial sustainability.

Engagement

- Joint ventures with private companies
- Co-owned cultural services or platforms
- Shared ownership models between CHOs, communities, and businesses
- Co-managed regional or thematic initiatives (e.g., heritage routes, digital platforms)

OWNERSHIP MODELS

- Co-financing and revenue sharing agreements
- Joint ownership of intellectual property or digital platforms
- Establishing cooperatives, consortia, limited companies, or foundations
- Co-governance boards with stakeholder representation

Collaboration Structures

- Two-sided strategic partnerships
- Multi-sided participatory ownership networks
- Formal legal structures like joint ventures, cooperatives, or collective ownership models

Benefits

- Diversified and sustainable income streams through shared revenues
- Access to private sector expertise, technology, and networks
- Risk mitigation by distributing financial and operational responsibilities
- Strengthened stakeholder commitment and long-term partnerships
- Increased agility and innovation capacity through collaborative business models

Barriers

- Legal and regulatory challenges around shared ownership and intellectual property
- Cultural reluctance within CHOs to share authority and control
- Risk assessment and mitigation strategies in case of failures
- Governance complexities in multi-sided ownership arrangements.
- Potential power imbalances and conflicts among partners
- Need for strong negotiation skills, contracts, and trust-building mechanisms

Revenue Earning Models

- Revenue Sharing Models (including Commission, Licensing, and Service models): Stakeholders share revenues generated from jointly owned services or products
- Sponsorship Model: Collaborative ownership can attract larger sponsors for joint initiatives
- Crowdfunding/Crowdinvesting Model: Engaging communities to become co-investors or co-owners in specific projects
- Subscription Model: Jointly developed platforms can offer recurring revenue from subscriptions
- Brokerage Model: CHOs can act as brokers within the co-owned ecosystems, facilitating services and earning commissions

CASE STUDY: Hunt Museum

The Hunt Museum in Limerick (Ireland) seeks to develop innovative and participatory approaches to engage large corporations that are seeking to deliver impactful Corporate Social Responsibility (CSR) projects as part of their Environmental, Social, and Governance (ESG) commitments. Rather than pursuing traditional sponsorship approaches, the museum aims to position itself as a partner offering CSR-related services that create mutually beneficial value propositions for corporations, the museum, and the local community.

Application of RECHARGE Models:

Participatory Resource Pooling Model
Hunt Museum as a Coordinator of a CSR Resource Ecosystem
In this model, the Hunt Museum would coordinate a multi-stakeholder resource pooling ecosystem, bringing together various partners to pool assets, knowledge, and networks to co-create impactful CSR projects.

The museum could:
- Act as a facilitator of collaborations between corporations, schools, NGOs, artists, and public sector bodies.
- Leverage its existing educational programmes, exhibition spaces, and cultural content as assets to be combined with the financial resources and CSR goals of corporations.
- Engage other museums, creative sectors, and civic actors to widen the impact.
- Implement both project-based (short-term) CSR collaborations (e.g., co-funded educational workshops) and strategic (long-term) shared initiatives (e.g., a jointly managed community cultural programme).

The museum retains a coordinating and convening role, while enhancing its visibility and relevance as an active social facilitator, not just a funding recipient.

Participatory Platform Model
Hunt Museum as a CSR Collaboration Platform Host
Instead of focusing on individual, one-off projects, the Hunt Museum could develop a CSR facilitation platform, acting as an intermediary connecting:
- Corporations seeking impactful CSR projects.
- Communities, NGOs, and youth organisations needing support.
- Museums, libraries, and other cultural players offering spaces, content, and facilitation.

This digital or hybrid platform would:
- Systematise the matchmaking process, creating an ongoing marketplace for CSR initiatives.
- Allow different users to propose, co-develop, and finance CSR projects.
- Offer services such as CSR program design, impact measurement, storytelling, and branding support.

The Hunt Museum becomes the platform owner or curator, ensuring transparency, quality control, and value creation for all sides, building a replicable, scalable system for ongoing CSR collaboration, not just one-off sponsorships.

CASE STUDY: Hunt Museum

Participatory Ownership Model
Hunt Museum as a Co-owner of a CSR Consortium or Platform
In the most advanced approach, the Hunt Museum could establish or join a co-owned CSR facilitation platform or consortium, where:

- Museums, libraries, and cultural organisations become co-owners and co-managers of the platform.
- Corporations, public bodies, and other stakeholders are involved in governance structures, decision-making, and risk-sharing mechanisms.
- Alternatively, the creation of such a platform could be led by corporations (e.g., a bank or a tech company) in collaboration with museum(s) as co-owner(s).
- All partners contribute financially, operationally, or with in-kind resources, sharing revenues, risks, and ownership of the platform and its brand.

Examples could include:

- Co-operative models where museums and other CHIs jointly develop and manage CSR services for corporations.
- Joint ventures or limited companies, partly owned by the cultural sector and the private sector, focusing on CSR facilitation services.
- Community share models, engaging the local community as stakeholders or even co-owners of specific CSR initiatives.

This approach ensures deep stakeholder commitment, distributes risks and costs, and embeds the museum within a sustainable, participatory business structure that institutionalises its role in CSR ecosystems.

Participatory Cultural Business Model Canvas

1 NAME OF THE ORGANISATION

The Hunt Museum (Limerick, Ireland)

2 OVERALL MISSION STATEMENT

As a museum set in the heart of Limerick, with unique collections, our mission is to establish new partnerships, touch the hearts and minds of people and improve people's well-being and learning.

3 CORE CHALLENGE

There is a **lack of structured and strategic partnerships with corporations**, which would benefit the museum, the corporations as well as the wider community.

Corporates see partnership with museums usually as a short-term, project based, one off sponsorship approach and not as a long-term sustained strategic approach. We need to foster an investment mentality rather than solely a sponsorship mentality.

The Canvas can be filled out in any order, but recommended sequence is indicated by numbers.

Inspired by Business Model Canvas by www.strategyzer.com

4 VALUE PROPOSITION / SOLUTION

To develop an innovative and participatory approach to engage large corporations that are seeking to deliver impactful Corporate Social Responsibility (CSR) projects as part of their Environmental, Social, and Governance (ESG) commitments.

Rather than pursuing traditional sponsorship approach, we aim to position the museum as a partner offering CSR-related services that create mutually beneficial value propositions for corporations, the museum, and the local community.

5 COMPETITION OR ALTERNATIVES

- Charities offering meaningful spend on CSR budgets though donations.
- National platforms that collect funds from companies to do large-scale projects (not culture specific).
- Corporates initiating CSR projects in-house.

None of the above are culture-specific, particularly lacking the focus on CHIs potential role.

6 USERS & STAKEHOLDERS

(1) INFORM — (2) CONSULT — (3) CO-CREATE — (4) CO-OWN

low involvement → *high involvement*

USERS

- Community at large
- Local neighbourhood groups
- Under-privileged communities
- Visitors & tourists
- King's Island Community
- Schools (network of 300 schools)
- Corporate staff members

STAKEHOLDERS

- Corporate partners
- Other museums or a network of museums
- Other cultural organisations
- Local neighbourhood groups / community organisations / youth centres
- Local authority
- Schools and other educational institutions
- Technology partners (IT companies)

7 RELATIONSHIPS

1) **With Corporate Partners**
Create and advisory board of corporate representatives. Bring visibility to the Corporate through their CSR works.

2) **With Community Groups**
Create a structure where they can submit challenges to museums eg through the Education Network of schools and teachers.

3) **Other Museums**
Building a joint organisation to develop and manage a sustainable platform, which would also help to mobilise resources when needed.

8 CHANNELS

- Creating a digital platform or a marketplace - connecting community groups and corporates through an online portal via the museum.
- Matchmaking network - museum & community co-design projects to fit the corporate expectations.
- Launch campaigns - for a community budget pitch to corporates through the museum.

9 KEY ACTIVITIES

1) **Mapping CSR practices.** Understand current CSR practices, rules and regulations within ESG, Corporate needs.

2) **Mapping the museums' potential.** Understanding the museums practices, awareness and readiness. Brining others on board, what are we missing, what are our strengths, building the network of potential partners.

3) **Community mapping.** Identifying key needs, affected areas, neighbourhoods, communication with potential user groups.

4) **Pilot project.** Find a project and pilot the idea, linking the corporate, museum and community needs, implement the pilot project.

5) **Validation and assessment.** Based on the results and lessons learned from the pilot project, further developing the idea and making necessary changes to the proposed service. Measuring impact based on the KPIs.

6) **Platform development.** Develop a platform (digital, contact list, advisory board) more corporations and more museums together

7) **Long-term plan.** Developing a sustainability plan for the model in collaboration with other stakeholders, including the financing and management model and marketing plan.

10 KEY RESOURCES

☑ **AVAILABLE RESOURCES**

Human:
- Museum staff with a knowledge of cultural heritage, educational programs and community outreach

Intellectual:
- Cultural programming delivery expertise, exhibitions expertise, museum collections, community relationships, marketing channels

Financial:
- Museum staff salary costs

Physical:
- Museum facilities/space, museum collections, accessibility enhancements

Technological:
- Hardware, virtual meeting tools, museum interactives

☒ **CURRENTLY NOT AVAILABLE RESOURCES**

Human:
- Extra museum staff dedicated to developing and delivering CSR projects

Intellectual:
- ESG-specific knowledge

Financial:
- Sustained funding for community programming

Physical:
- Large meeting space

Technological:
- IT support
- Matchmaking platforms

11 REVENUE MODEL(S) X X X

Select all relevant revenue models.

- ☐ PUBLIC FUNDING
- ☐ TRANSACTION
- ☒ SERVICE MODEL
- ☒ SUBSCRIPTION
- ☐ FREEMIUM
- ☐ DONATIONS
- ☐ CROWDFUNDING
- ☐ SPONSORSHIP
- ☐ ADVERTISING
- ☐ COMMISSION
- ☐ MARKUP
- ☐ PAY-PER-USE
- ☐ LICENSING
- ☒ BROKERAGE
- ☐ DYNAMIC PRICING
- ☐ OTHER

12 MONEY IN

- Corporations' CSR/ESG budgets
- Public sector funding / match-funding
- In-kind contribution
- Creating links for future sponsorship opportunities
- Growing visitor numbers increase ticket sales

Service model: museum offers services (consultation, concept development, match-making, event organisation, etc.) for which the corporations will pay.

Brokerage model: museum acts as an intermediary between corporations and community, facilitating collaboration for a fee.

Subscription model: if the model is developed into digital platform for CSR projects, the museum could earn subscription fees from corporations or other stakeholders.

12 MONEY OUT

- Core staffing costs
- Community engagement costs (catering, materials)
- Marketing and promotion (website)
- Programme delivery costs
- Platform creation and maintenance
- Administration costs (accounting, financing, overheads)

13 LONG-TERM STRATEGY

- To create a Hunt-lead platform for matchmaking corporates with community projects.
- Scaling to include Chambers of Commerce in multiple cities (or nationally).
- Connecting the platform with the Irish Museum's Association.

14 KEY INDICATORS

- Number of co-created CSR projects
- Diversity of stakeholders engaged(schools, artists, company profile)
- Number of community members engaged
- Number of co-owners or consortium members
- Number of platform users
- Number of projects initiated via the platform
- Number of ESG impact reports produced for Corporate partners

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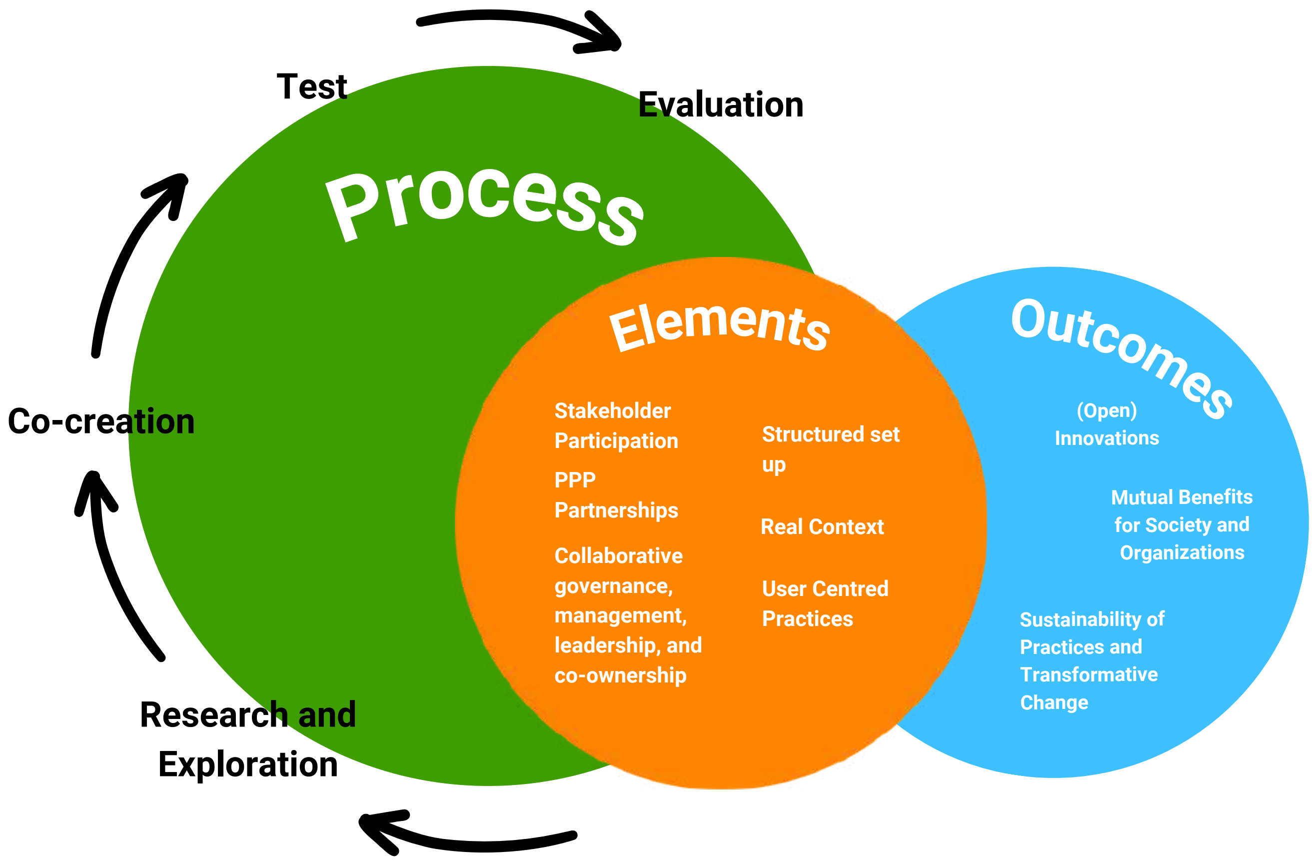
IMPLEMENTING PARTICIPATORY BUSINESS MODELS FOR CULTURAL HERITAGE
THE LIVING LABS APPROACH

What is a Living Lab?

Living Labs is a methodology commonly used in many sectors, as well as the cultural sector, to support a systematic co-creation approach that integrates research and innovation activities in communities and/or multi-stakeholder environments, centring end users in the innovation process.

Why use a Living Lab?

By design, Participatory Business Models for Cultural Heritage aim to tackle challenges that affect various stakeholders, and they require all of those stakeholders to be engaged in the process of finding sustainable solutions as well as contributing resources (time, knowledge, money) towards it. A Living Lab matches this need by operating as an open innovation ecosystem where diverse groups collaborate to drive positive change through practical projects in real-world settings. For example, the Hunt Museum in Ireland wanted to address anti-social behaviour in the museum garden. Using the Living Labs methodology, they were able to involve local citizens, other museums, and corporate organisations in co-creating and implementing a solution - a willow weaving programme in the museum's garden.



Insights from the Recharge Academy

This graphic recording from the Recharge Academy captures key insights into the Living Lab theory.

Insights from the Recharge Academy

This graphic recording from the RECHARGE Academy illustrates the theoretical framework connecting Living Labs and participatory business models. As core pillars of the RECHARGE project, these two approaches were combined to reimagine cultural heritage practices. The graphic captures how they informed both the project's conceptual grounding and its practical implementation.

FACILITATING PARTICIPATION THROUGH SHARED LANGUAGE

The RECHARGE Glossary

Working in a Living Lab means co-creation with people who come from different sectors, hold different values and come with different ideas about issues at hand. A shared vocabulary can ease communication and collaboration. The RECHARGE Glossary will help you develop shared understanding about the main elements of the cultural participatory business models and the process of implementing them.

Check out the RECHARGE Glossary in the Annex!

01. CO-DESIGNING THE LIVING LAB

Recognising Opportunity

Where should the impulse for exploring Participatory Business Models for Cultural Heritage come from?

- Your organisation might already have an activity that relies on a business model that needs revision, or you are looking for ways to strengthen it by involving other stakeholders
- You might have an idea for a new service - for instance, an online gift shop or an educational service - that needs a sustainable business model
- Your organisation's strategy has identified a specific impact area - for instance, find ways to support local artists better - and you are in the process of brainstorming ideas on how to realise it
- You identified a specific challenge, like anti-social behaviour in a museum garden, that requires novel approaches and access to resources you currently do not have

This starting point defines the scope of the challenge you will focus on in your Living Lab or your application of the Participatory Business Models for Cultural Heritage.

From here, you can start brainstorming and create a mind map with potential ideas. The point of this exercise is not to find the exact solution but to identify potential areas of investigation and stakeholders who could help you turn these ideas into an actionable plan.

Based on this mind map, you can start filling out the Participatory Business Models for Cultural Heritage Canvas with your initial ideas. Some sections might remain empty, or you might fill them with questions that need to be answered as you conduct your Living Lab.

Looking at your initial Participatory Business Models for Cultural Heritage Canvas, think about which of the participatory business models could provide suitable solutions for your problem. You don't need to commit to a particular model just yet, but this will be a helpful starting point for your conversations with stakeholders.

How to Approach the Living Lab Workflow

During the RECHARGE project, there were nine living labs in total with distinct social, cultural, political, and financial contexts. Sections 1-6 of this playbook guide key workflow areas of each of the Living Labs. However, the implementation and order in which you initiate each area should be customised to your specific needs, resources, and existing work context.

Designing a Participatory Cultural Business Model is rarely a linear process. It requires experimentation, reflection, and iteration. The workflow diagram following this page, developed through this project, offers a cyclical overview of how you can move from identifying a challenge to co-creating sustainable, participatory solutions—and back again when needed.

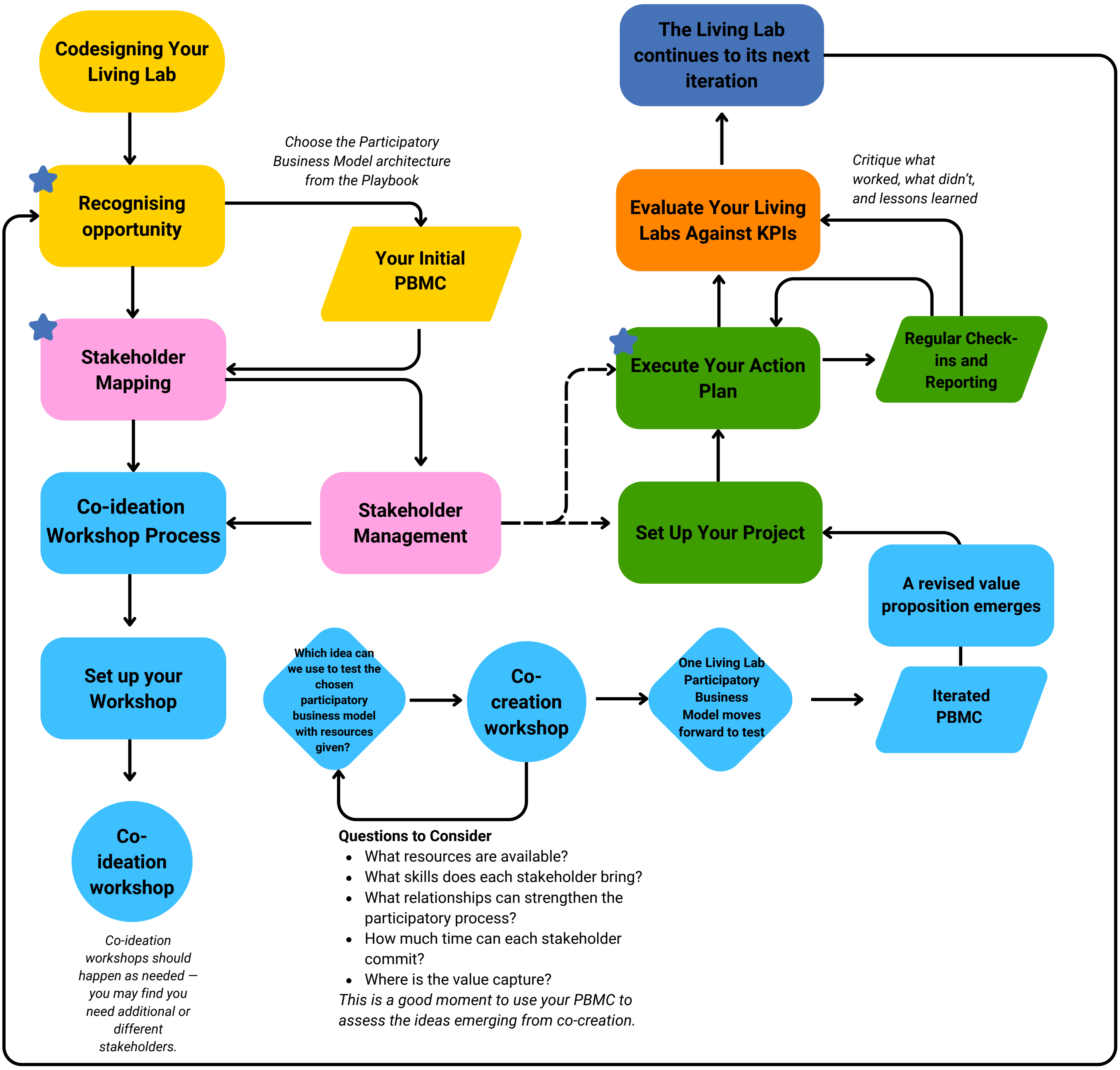
Each stage of the workflow builds on the previous one, with explicit checkpoints during co-ideation and while developing your participatory business model. When an output is produced, the team pauses for a short reflection cycle to decide whether to move forward or to return to an earlier stage—for instance, to refine their action plan or update stakeholder management.

As you move forward, co-creation workshops help transform broad ideas into concrete plans, while KPIs support impact measurement and continuous adaptation. Importantly, the final step isn't the end—it's an invitation to **reflect, iterate, and renew the cycle** based on real-world feedback, changes in stakeholder needs, or new opportunities that arise.

The following diagram visualises this **adaptive, participatory workflow**, with each phase colour-coded to follow the playbook.

Living Lab Workflow

New revenue streams through participatory practices can strengthen financial sustainability and diversify funding, while helping you continue to serve your community as a hub for social and cultural innovation. *That might be the answer you're looking for that starts you on this journey.*



Recognising Opportunity

Reflect on your organisation:

- What are its strengths and weaknesses?
- Where can you add value?
- Where can you capture value?

Identify a specific challenge to address — choose a product, service, or area you want to develop.

Stakeholder mapping

Key considerations:

- How many stakeholders should be involved?
- Are the stakeholders ready and available to participate?
- What is their need or motivation for co-ideation?

Balance this with:

- Your organisation's own ideas
- Ideas from the community
- Ideas from partners

Execute Your Action Plan

Key Considerations:

Number and frequency of meetings

- Timeline and requirements for product/service development

Keep in touch with all participants — it's a participatory process!

Before you move to the next step, check if you have done the following:

- [ ] Identify one concrete challenge or problem that you would like to like to tackle
- [ ] Fill out the CPBM Canvas with your initial ideas
- [ ] Ideate which Participatory Business Models for Cultural Heritage could help you to address the selected challenge

02. IDENTIFY KEY STAKEHOLDERS

Stakeholder mapping

After filling out your initial Participatory Business Models for Cultural Heritage Canvas, you can get started with stakeholder mapping - an exercise to identify all actors who have a stake in the questions raised by your Living Lab. This will help to ensure that the process is truly participatory and that the right stakeholders are involved at the proper stages to design and execute a successful participatory business model.

Tip!

Not sure where to start? Use one of the existing stakeholder mapping tools to visualise your stakeholders and their needs in our playbook sample toolbox. Do not be afraid to adjust or combine the tools to suit your needs. Start by identifying stakeholder group types (for instance, corporate organisations, local communities or creatives) and then match them with specific names of organisations or persons you would like to engage.

Stakeholder mapping is an iterative exercise - you will have to come back to it and update it as your Living Lab process takes shape. For instance, during the initial engagement with the Living Lab participants, you might identify a new stakeholder group that needs to be involved.

Come back to your stakeholder mapping visualisation at regular intervals to check that all relevant stakeholders are engaged. An important note is to be conscientious and considerate of developing stakeholder engagement practices that support more diverse participants with equitable and inclusive spaces and conditions for work and collaboration. Supporting more diverse stakeholder engagement might mean creating space for participation for historically underrepresented groups, which in mapping could translate to identifying issues and interests of different communities, finding common ground, and tailoring an engagement and communication strategy in your outreach.

In the mapping of external stakeholders, consider actors who are integral to the execution of the Living Lab and need to take part in the participatory decision-making process. Your selected Participatory Business Models for Cultural Heritage and the specific project idea determine who belongs to this group. This might range from other heritage organisations and commercial entities to local community organisations and individual citizens. Depending on the motivations and expertise each stakeholder brings, the Living Lab can determine the specific decisions and stages of the process in which they should be involved.

Stakeholder Management

Once you have an initial version of your stakeholder mapping done, translate it into a stakeholder management document. Here, you can define more specific approaches for the engagement of each stakeholder. We suggest including the following:

- **Stakeholder contact person** - make sure to identify a specific person within the stakeholder organisation who will be your contact.
- **Motivation** - what drives their engagement in the Living Lab?
- **Roles** - what they contribute and what roles they can take on in the Living Lab;
- **Who is responsible for communicating with them?** In most cases, this will be the Community Manager.
- **Participatory approaches** - activities that they will be part of in the Living Lab process;
- **Communication tracker** - keeping a track record of communication with this stakeholder and activities they took part in.

Stakeholders in your Organisation

- **Marketing & communication** - a person who oversees the marketing and communication strategy, including producing communication materials tailored for different stakeholder groups.

You will also need to add roles specific to your Living Lab activities - this will depend on your Living Lab project and the chosen Participatory Business Models for Cultural Heritage.

Consider also how you will engage your organisation's management team - you might need to consult and get their approval at different stages of implementing the Living Lab. While they might not be actively engaged in the Living Lab process, you will need to communicate with them proactively to ensure that the Participatory Business Models for Cultural Heritage is positioned within the organisation's strategy.

If you find that your organisation lacks the right expertise and skills to lead the living labs process, consider working with an outside expert - for instance, you might want to hire an external consultant or facilitator. Use this playbook to scope their assignment.

Before you move to the next step, check if you have done the following:

- [ ] Initial mapping of stakeholders
- [ ] Onboarding of internal team members and division of roles
- [ ] Set up a stakeholder management document

03. SET UP AND RUN CO-IDEATION WORKSHOPS

Now that you know who your key stakeholders are, it is time to start organising co-ideation workshops to turn ideas into a concrete project plan for the selected Participatory Business Models for Cultural Heritage. This is a funnelling process - start with many ideas coming from different perspectives and narrow it down to a more specific focus that addresses specific societal needs and matches resources available between the participating stakeholders.

- Start by identifying questions from your Participatory Business Models for Cultural Heritage that your Living Lab would like to address. Try to group and prioritise them, and identify which stakeholders you need to engage to generate ideas around them.
- Once you have the overview of questions, consider how many co-ideation workshops you would need. Take into account the number of people you would like to engage as well as time/resource constraints.

The first three generation RECHARGE Living Labs opted for in-person co-ideation workshops over virtual ones, recognising the value of face-to-face interaction. While virtual setups are feasible, nothing beats the genuine connections and comfortable atmosphere that in-person meetings offer. Think comfortable spaces, friendly conversations, and the added bonus of sharing teas, coffees, snacks, and, in some instances, even a delightful museum tour!

These workshops, held over a single day, welcomed no more than 30 participants each, ensuring a conducive environment for open discussions. The actual attendance depended on available space and the facilitators' ability to split larger groups into more intimate settings for fruitful exchanges.

The primary goal was to create an inviting space where ideas flowed naturally and participants felt empowered to share their thoughts. The mix of a relaxed setting, great company, and a stimulating environment truly sparked innovative thinking!

Tip!

Agenda for the co-ideation workshop
When setting the workshop agenda, include plenary sessions to introduce the goals and context as well as some inspirational sessions (for instance, sharing examples from similar collaborations). But the majority of time should be reserved for discussion and collaborative co-ideation activities in small groups.

Example: Agenda for the Hunt Museum Living Lab co-ideation workshop with corporates and museums

10.00	Arrival- tea, coffee, scones
10.15	Opening of the workshop - Aim of the day & round of introductions
10.30	Introduction to RECHARGE Project and role of the Hunt Museum and Humanli
10.45	Plenary Session
12.45	Lunch
13.15	Case-studies: Previous examples where and how the Hunt Museum has co-created with companies (Takumi, Arup/ESB)
13.30	Ideating Living Lab Projects in break-out groups
14.30	Presentation of project ideas and discussion on possible implementation of selected pilot initiatives.
15.00	Next steps for the RECHARGE Living Labs - application of participatory business modelling, involving relevant communities.
15.30	End of the workshop and a tour of the Hunt Museum Collection

Value proposition

An invitation to the co-ideation workshop might be one of your first interactions with the future participants of your Living Lab. Make sure to clearly and effectively communicate the value proposition of your Living Lab. Why is it worth it for them to be engaged in the process? Why should they dedicate their time and resources to co-creating with you? What will they gain in return for their participation? And what impact will they create for your organisations and the target communities?

Your value proposition should be a short pitch answering the following questions: Why is it worth it for them to be engaged in the process? Why should they dedicate their time and resources to co-creating with you? What will they gain in return for their participation? And what impact will they create for your organisations and the target communities?

Example: Value proposition communicated by the Prato Museum Living Lab

Validating the value proposition of the future Prato Textile Museum business model was the main goal of our co-ideation workshop. We knew we wanted to go in the direction of developing an e-shop to serve local professional communities - such as other small museums, designers and artisans, small manufacturing companies and fine arts and design academies - but we were not sure which should be the exact value proposition of e-commerce.

Therefore, we have invited several representatives of the above-mentioned professional categories and designed the workshop proposing three different value propositions:

- Museum e-shops as platforms to support and endorse emergent, environmentally-aware art, design and crafts projects.
- Museum e-shops as tools for local-regional heritage and culture promotion.
- Museum e-shops as a knowledge, learning and research hub.

Divided into three groups, one per value proposition, the participants have designed a proof of e-shop concept for each value proposition, highlighting the key elements of each of them.

Thanks to the insights that emerged from the workshop, we were able to identify a single and unique value proposition aimed at making museum e-shops cool, edutaining, go-to places for locally and ethically sourced, sustainability-oriented quality products. Consequently, we were able to develop a detailed participatory business model canvas.

Example: Value proposition communicated by the Estonian Maritime Museum Living Lab

What we offered - a hub where cultural heritage organisations, tech visionaries, researchers, and community advocates converge with a shared goal: to propel cultural heritage into a new era. The Living Lab co-ideation workshop is our brainchild, crafted to foster innovation by harnessing the unique strengths of diverse stakeholders.

For CHOs, this isn't just another workshop – it's a chance to shape the very future they preserve. By teaming up with peer institutions, participants actively contribute to evolving cultural heritage practices. It's a dual win – not only are they part of groundbreaking solutions, but they also position themselves at the forefront of progressive cultural practices, attracting new audiences along the way.

(Ed)Tech innovators find a goldmine in our Living Lab. It's more than a testing ground; it's a real-world arena where innovation meets validation. By participating, tech pioneers receive crucial feedback from cultural heritage experts, fine-tuning their products to meet sector-specific needs. The Living Lab isn't just about solutions; it's a gateway to forging meaningful partnerships with cultural institutions, creating projects that seamlessly blend technology and cultural heritage.

Co-creation activities

Deciding how to structure your co-ideation workshops and what co-creation techniques to use will highly depend on the questions you want to answer. You can find a selection of possible approaches in the **Living Lab sample box section,** but feel free to use any co-creation methods that you feel comfortable with.

Whatever activities you choose for your co-ideation workshop, make sure you create an open and inclusive space:

- Minimise jargon and explain terms - remember that terminology that is obvious to you might not be familiar to people from other domains.
- Encourage everyone to participate - consider different ways for participants to provide input (verbal and written);
- Foster constructive dialogue and criticism between participants; this will help leverage collective intelligence.

Example: Here is how the Estonian Maritime Museum selected workshop techniques and tools based on their specific stakeholder groups

Sometimes, to move forward, it's essential to discover where the "pain" is most intense. This knowledge guides us to understand which kind of "band-aid" is needed. In our third co-ideation workshop, our primary participants were teachers, whose invaluable work we aimed to support. To address the challenges they face, we sifted through the ideas gathered in previous workshops and identified a concept: using augmented reality to add a virtual layer of visual information to the physical environment, namely the classroom.

Before presenting our thoughts, we listened to the teachers express their "pain." We didn't even finish the introductions before the passion of the teachers for their work vividly illustrated the locked gates they encounter in their profession. Let people share their experiences, carefully consider questions that guide the conversation in the desired direction, and be flexible with the planned methods and activities in the workshop. Sometimes, you need to adapt them on the fly when the volcano of ideas erupts unexpectedly. In our workshop, we also adjusted the method by significantly reducing the planned volume of group work and working in groups only towards the end of the day to explore possibilities for using augmented reality in the classroom.

Example: questions for a co-ideation workshop set out by the Hunt Museum Living Lab
Setting: a co-ideation workshop at the Hunt Museum, with participants from Cultural Heritage organisations across Ireland and Limerick-based corporates who had CSR programmes interested in using them in a more meaningful way.

The plenary session involved participants sitting at tables in 3 groups, each with a mix of corporates and cultural heritage organisations. Using the canvas below, each group brainstormed answers to the question: **What are the areas where businesses and museums can add value to each other in delivering value for the community?**

04. SET UP YOUR LIVING LAB PROJECT

Choosing a Project Management Methodology

It's time to bring your chosen project idea to life!
Before getting started with your project, it is helpful to set up some simple structures for working together. This is an opportunity to voice and align expectations. As the project develops, you can also encourage the development of organic processes and ideas.

- Choose your project management methodology by considering the type of work your team will need to carry out, along with the demands of meetings, communication strategies, design processes, timelines, and budget. These factors will help shape the most suitable methodology to adopt and build upon.You can choose from existing styles of working together, such as AGILE, which has a variety of variations from Kanban to Scrum.
- Agree on which tools and platforms you want to use to communicate and work together, whether it's Slack, Basecamp, or a regular weekly call. This will help everyone to stay involved and ensure that important information isn't lost. The tools and platforms may need to change as the project progresses.
- Whichever style of collaboration you choose, remember to maintain communication with all participants and, if possible, involve them in this decision. This will help to align expectations and choose a collaboration style that is achievable for everyone involved.

The table below provides a few examples of some project management methods you could use as a starting point:

Project Management Method	Description
Agile	**Best for:** Iterative, evolving projects; digital initiatives; community-driven efforts **How it works:** It breaks projects into small tasks (sprints for Scrum, visual boards for Kanban) with regular feedback loops **Why it's good:** Flexible, encourages collaboration, and works well for projects with shifting needs **Reference:** https://projectmanagement.ie/blog/agile-methodologies-and-framework/
Logical Framework Approach	**Best for:** Grant-funded projects, structured development programmes **How it works:** It uses a matrix to map goals, outputs, activities, and indicators, helping with reporting and monitoring **Why it's good:** Clear and funder-friendly, ensuring accountability and tracking impact **Reference**: https://sswm.info/planning-and-programming/decision-making/planning-community/logical-framework-approach
Design Thinking	**Best for:** Audience engagement, exhibition or service design, innovation-driven projects **How it works:** It uses a human-centred, iterative process (empathize, define, ideate, prototype, test) **Why it's good:** It encourages creativity and user participation, useful for designing experiences or tools **Reference**: https://thedigitalprojectmanager.com/projects/pm-methodology/design-thinking-project-management/

Example: Here is how the Hunt Museum Living Lab chose its project management methodology

Creating a collaboration setup for the Hunt Museum Living Lab involved integrating Agile methodologies, organising sprints, and implementing appropriate tools to facilitate effective teamwork and project management.

Agile is a project management methodology that emphasises iterative development, flexibility, and collaboration. Its key principles include regular adaptation to change, continuous improvement, and stakeholder involvement throughout the project.

Firstly, we designated a Scrum Master responsible for facilitating the Agile process. This person was the project manager for the Hunt project and had an overview of all the work being done by the various participants.

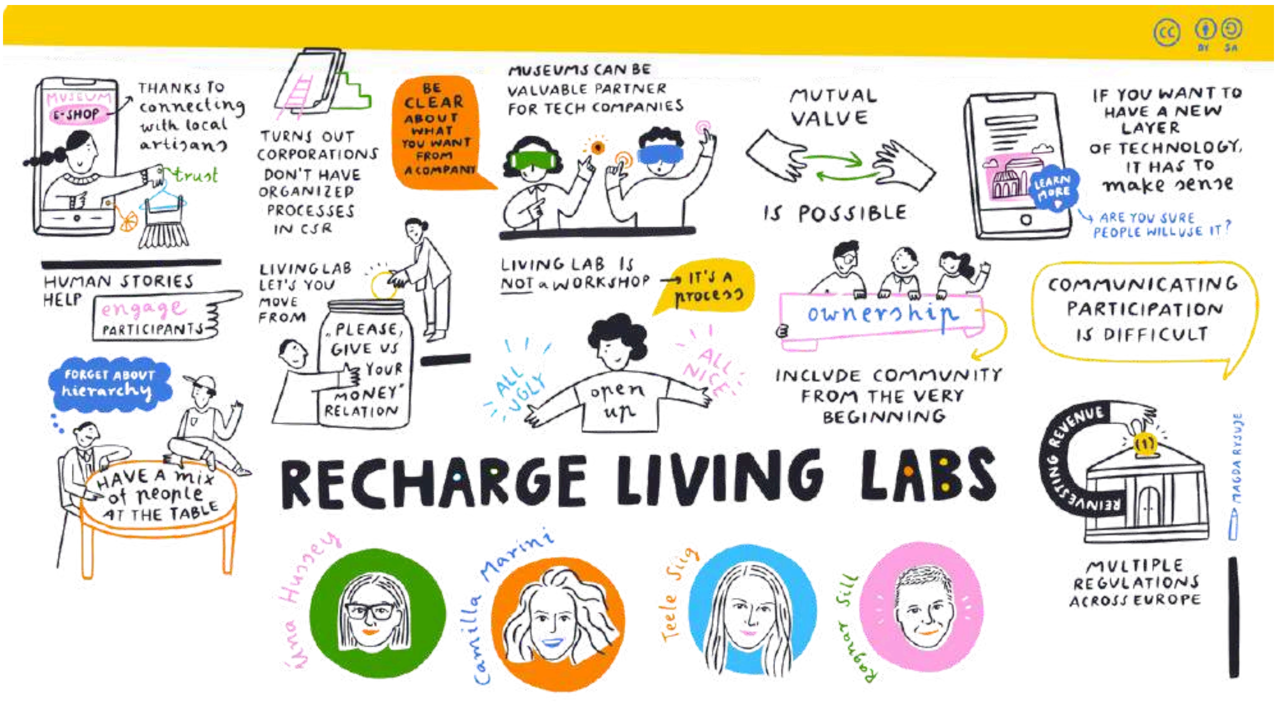
Once the goals and objectives were defined, they were broken up into manageable tasks and organised using the project management tool Trello. Tasks were split up into sprints, which were typically 4 weeks long, with weekly team meetings.

At the end of each sprint, a review meeting was held with participants to demonstrate the completed work and gather feedback. Additionally, we discussed what went well, what could be improved, and action items for the next sprint – make sure that this is an open conversation where all participants are receptive to critique and not afraid to give it!

Be open to changing requirements and continuously refine the actions to be taken based on feedback and evolving needs. This helps in aligning the project with everyone's expectations and needs!

Insights from the Recharge Academy

The graphic recording below is from the Recharge Academy which brings together reflections from each of the Living Labs, sharing a glimpse into their unique experiences and insights.



Set up Key Performance Indicators (KPIs) for the Living Lab Project

What are Key Performance Indicators (KPIs) and why are they important?
You might already have an idea of how to measure whether your project or Living Lab is progressing well, based on the value proposition you've identified. However, it's essential to think carefully about both **what** you measure and **how** you measure it. Grounding your indicators in a clear **theory of change**—that is, your understanding of how and why specific actions will lead to meaningful outcomes—can help ensure your evaluation is aligned with your goals and values. Key Performance Indicators (KPIs) are the specific metrics that help you determine whether a meaningful change has occurred through your Living Lab, and whether it reflects the impact you originally envisioned.

KPIs are different from outputs. While outputs summarise what has happened in numbers (such as the number of participants in a programme), KPIs help you understand and assess impact. They can be measured over the short, medium, or long term, depending on your goals. There are objective indicators, which represent facts (e.g., number of website visits), and subjective indicators, which capture opinions or perceptions (e.g., whether participants felt more engaged). A good KPI strategy balances both types, ensuring a holistic understanding of change.

One key challenge when setting KPIs is avoiding the temptation to measure what is easy rather than what is meaningful. The most useful KPIs provide clear proof of impact, allowing you to make informed decisions and improve your initiatives effectively.

Assessing the impact of your project is an important part of the Living Lab methodology. Feedback from the RECHARGE Living Labs indicated that developing KPIs early on helped provide them with structure for their lab. Creating and measuring KPIs will help you to demonstrate the impact of your project and whether you managed to achieve your value proposition. KPIs are quantifiable measurements that capture desired results and outputs. Defining these together with stakeholders can help them agree on priorities. **This should be a group exercise.**

To get a complete picture, it is important to define these KPIs at the start of your project and assess them over time. You need time to understand the change you are generating through your actions.

Tip!

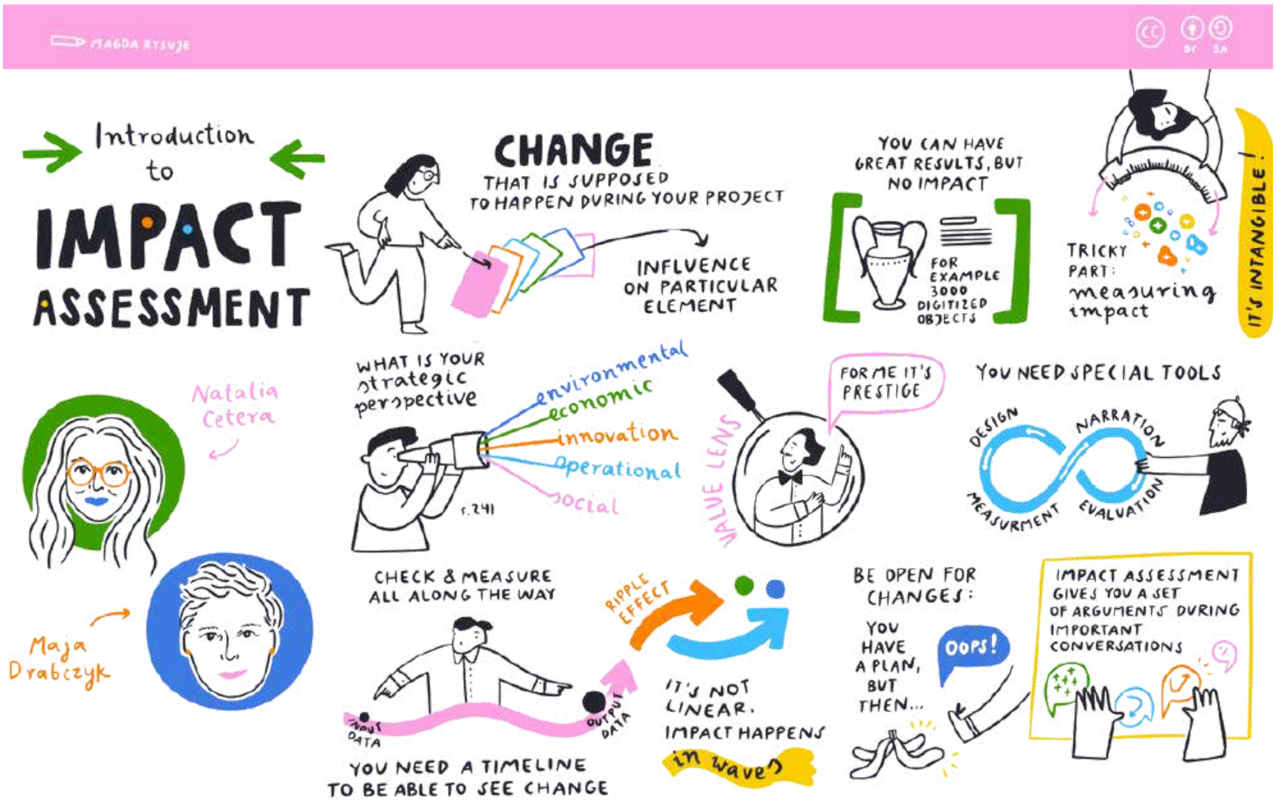
How to do this:
Break down your value proposition into specific objectives that can be measured - e.g. number and gender of stakeholders involved in your actions, number of events, use of institutional resources, etc. Need inspiration? Have a look at the Europeana standardised question bank. The question bank helps you ask questions about participant satisfaction of your audience, and takes into account themes around legacy, utility, learning and community. From the RECHARGE perspective, we encourage you to try to think especially across social, economic, organisational, and environmental areas of impact.

The 4 recommended areas of impact to be taken into account are:

- **Social** - analyses the changes the Living Labs have on the involved communities, their motivation, well-being, social cohesion and sense of belonging, etc. How many and who are your volunteers? Why are they involved? How does the involvement change their everyday lives?
- **Economic** - examines the effect of the Living Lab process and activities on the economic side of things for the involved stakeholders. It usually measures changes in business revenue, business profits, personal wages, and perhaps even the creation of jobs through your project.
- **Organisational** – examines potential internal changes within the organisations involved in the Living Labs. This includes shifts in organisational strategy, the creation of new workflows or roles to support the Living Labs process, and adaptations in internal structures. It also assesses changes in governance and organisational transformation, such as the emergence of new decision-making spaces, collaborative structures, or participatory processes that reflect the influence of the Living Labs approach.
- **Environmental** - accounts for the environmental values of actions performed under the Living Labs and understands their impact on the environment, whether it's recycling, repairing, or reusing resources, participating in circular economies, reducing your energy or water usage, or even raising awareness about the environmental changes where you are.

Insights from the Recharge Academy

This graphic recording from the Recharge Academy highlights key components of impact assessment, offering a visual overview of essential concepts and approaches.



Tip!

Brainstorm some objectives from the basics, like the number of participants, the demographics of your audience, to more complex objectives, like perhaps your Living Lab has the objective of increasing a person's sense of belonging.

If you believe an impact area is missing, feel free to add it to your assessment. Likewise, if an impact area doesn't quite fit your lab, it's okay to leave it out. The impacts you choose to assess should be tailored to your project's scope — there are no universal KPIs that work for everyone. When you have your KPI's it's time to think about how you will measure them. Below are a few ideas for survey questions to ask your stakeholders or observations you can make about your Living Lab. Here is a table you may find useful to assist you in this exercise:

What is your **Social Value Proposition?**

Which are the main **Objectives** of your project?

Suggested RECHARGE **IMPACT AREAS** (think of your own ones, they can differ from these)	WHAT are the activities to be assessed in relation to each objective?	HOW will you measure the performance of each of these activities?	WHAT are the Key Performance Indicators for each of the activities?	HOW will you collect the data you need for the evaluation?	WHEN in the process will you collect these data?
SOCIAL					
ENVIRONMENTAL					
ORGANISATIONAL					
ECONOMIC					

Remember you need to have at least two assessment moments to measure the change

Example: The following KPIs were collaboratively designed by the Hunt Museum Living Lab and its stakeholders to assess their impact:

Which are the main OBJECTIVES of your project?	Suggested RECHARGE **IMPACT AREAS** (think of your own ones, they can differ from these)	WHAT are the activities to be assessed in relation to each objective?	HOW will you measure the performance of each of these activities?	WHAT are the Key Performance Indicators for each of the activities?	HOW will you collect the data you need for the evaluation?	WHEN in the process will you collect these data?
Local Communities regain heritage skills and sense of belonging to the museum.	**SOCIAL**	Community willow weaving Workshops	• Number of workshops • Numbers of community attendees of willow weaving workshops • Numbers who feel they have gained a new heritage skill	• 8 workshops delivered • 20 people per workshop • Participants vote YES for the question "did you learn something new today" • 1 community- made object displayed at Hunt or Cook site	• counting number of workshops delivered, participant sign in sheet for each workshop • counting the votes in the 'Yes' bucket of willow agains the 'no' bucket • counting number of objects made	At the beginning of the workshop vs the end.
Museum actively seen as contributing to local climate targets.	**ENVIRONMENTAL**	Based on Limerick city biodiversity plan: Facilitated construction of woven willow roosting platforms, bat and a variety of bird nest boxes and insect 'hotels' throughout the City Enhance the biodiversity of Limerick City for future generations and to educate and promote the importance of Limerick City's biodiversity for all.	Willow birdfeeder workshops, planting willow withies, writing social media posts	20 birdfeeders made through willow weaving workshops, 1000 willow withies planted between Cook and Hunt 2023 planted 50 responses to Hunt Museum social media posts about the Willow Sculptures or Biodiversity.	• Counting the number of willow birdfeeders made in the workshops, asking participants to send a photo of the 'birdfeeders in the wild' • Counting the number of willow withies • Counting number of social media responses	Comparing numbers at the beginning of the project iteration vs the end.
The reputation of the Hunt Museum as an innovative and inclusive organisation is enhanced.	**ORGANISATIONAL**	• planting willow objects in Hunt garden collecting feedback from community groups • increase in garden volunteers	-Living Willow replicas of museum objects in the garden -Number of requests by communities for repeat willow weaving workshops by participants. -Requests by other companies to work with Hunt Museum and their CSR budgets. -Increased number of Volunteers for the Hunt Museum	• 4 museum objects have been sculpted in Willow • 80% of participants answer YES to question "would you do this again?" • 2 companies have approached the museum for future CSR projects. • -3 new garden volunteers	• counting the number of sculptures measuring the • number of answers in the 'Yes' bucket against the 'no' bucket • keep a record of the number of companres who want to work with Hunt for CSR projects • counting the number of volunteers for the Hunt garden with the volunteer coordinator	Comparing numbers at the beginning of the project iteration vs the end.
CSR hours contribute directly to a museum project while improving the wellbeing of their workforce, the local community and the environment.	**ECONOMIC**	planting willow sculptures, employee well-being workshops	Living Willow sculptures are in position, Company willow weaving workshops contribute to staff happiness reducing absenteeism, improving staff retention, Cook Living Willow CSR partnership is maintained over 3 years ,	2 willow structures in Cook Medical Grounds, 80% of participants vote with more smiley faces at the end of the workshop than they did at the beginning, 3 more Hunt sculptures built in areas around Limerick city in 2024, 3 more in 2025	• counting the number of willow structures • counting number of votes against number of participants • counting number of sculptures in place	Comparing numbers at the beginning of the project iteration vs the end.

Measuring Social Impact Survey
Questions for your Stakeholders

Question	Answer Type
How has your participation in the Living Lab changed your sense of belonging to your community?	Likert scale: 1 = No change, 5 = Significant increase
Have you formed new social connections through the Living Lab?	Yes/No; If yes, describe how.
Would you recommend participation in the Living Lab to others?	Why or why not?
Have you noticed any positive changes in community collaboration since the Living Lab started?	Yes/No

Observations & Metrics:
- Number of active volunteers and frequency of their participation.
- Changes in community event participation levels over time.
- Social media engagement or discussions about the Living Lab.

Measuring Economic Impact
Survey Questions for Your Organisation

Question	Answer Type
Has the Living Lab introduced you to new funding, grants, or investment opportunities? your community?	Yes/No
Have stakeholders gained any new skills that could improve your employability or economic stability?	Yes/No; If yes, describe how.
How has the organisation's financial situation changed since initiating the Living Lab?	Open ended
Have you noticed any positive changes in the wellbeing of staff or stakeholders?	Yes/No; If yes, describe how.

Observations & Metrics:
- Changes in revenue for local businesses participating in the Living Lab.
- Number of new jobs/skills created as a result of the Living Lab.
- Reports of new financial support or investments linked to Living Lab initiatives.
- New business partnerships formed through the Living Lab.

Measuring Organisational Impact
Survey Questions for Your **Organisation**

Question	Answer Type
Has your organization changed its strategy or focus due to the Living Lab?	Yes/No; If yes, describe how.
Has the Living Lab influenced the way your organization collaborates with external stakeholders?	Yes/No; If yes, describe how.
Have new roles or teams been created within your organization to support Living Lab initiatives?	Yes/No; If yes, describe how.
Has your organization developed new policies or guidelines because of the Living Lab?	Yes/No; If yes, describe how.
Have internal workflows changed due to Living Lab participation?	Yes/No; If yes, describe how.

Observations & Metrics:
- Instances of new collaborations or partnerships resulting from the Living Lab.
- New funding or resources allocated within organisations to support Living Lab work.
- Shifting or new roles for teams within the organisation.

Insights from the Recharge Academy

For some extra help in the graphic recording below captures Fatima Espinosa-Casero's session at the Recharge Academy on developing indicators.

Measuring Environmental Impact
Survey Questions for Your **Organisation**

Question	Answer Type
Has the Living Lab contributed to greater environmental awareness in your community?	Yes/No; If yes, describe how.
Have local businesses or organizations adopted more sustainable practices due to the Living Lab?	Yes/No; If yes, describe how.
Has your organisation changed any behaviors related to sustainability because of the Living Lab?	Yes/No; If yes, describe how.
Which of the following actions have you taken as a result of the Living Lab?	Select all that apply: Recycling, Reducing energy use, Reducing water use, Participating in circular economy, Upcycing or recycling resources, Repairing instead of discarding, Other
To what extent have these actions been maintained over time in your organisation?	Yes/No; If yes, describe how.

Observations & Metrics:
- Amount of resources or waste recycled or reused
- Number of sustainable practices adopted by participants and businesses
- Public or policy discussions initiated due to the Living Lab's environmental work

Once you have agreed upon the KPIs for your project with your stakeholders, create a schedule for when you will collect data and choose the methods you will use for that (eg. surveys, interviews, analytics, etc.). You want to have some time between these assessments to allow change to happen, but you also need to make the plan realistic and operate within the project's timeline. Planning is key.

Before you move to the next step, check if you have done the following:

- [ ] Agree on how often you will be meeting, platforms and tools
- [ ] Created measurable Key Performance Indicators and planned when and how to collect data

05. EVALUATION OF LIVING LAB RESULTS AGAINST KEY PERFORMANCE INDICATORS

Congratulations on completing your project! The final step is to evaluate its impact and results alongside your stakeholders and project team.

Critical Reflection

Is the project truly complete? Have you achieved your goals? What aspects were missing or could be improved upon? These questions are key to a post-project evaluation. This critical reflection not only helps in determining whether the project has been successfully completed but also identifies areas for improvement and growth in future initiatives. Evaluation is an essential component of the project management lifecycle, offering insights that can guide future success.

As you reflect on the project, consider the following aspects to ensure a comprehensive review:
- **Reporting and Documentation**: Has everything been properly documented? What resources, decisions, and processes need to be accounted for to better measure your outcomes and impact?
- **Stakeholder Engagement**: Were stakeholders effectively involved throughout the project? How can engagement be improved in future projects?
- **Resource Allocation**: Did you allocate resources efficiently? Were there any gaps or over-allocations that impacted the project's success?

Consider scheduling **post-project reviews** with key stakeholders and team members. These could be an opportunity to openly discuss the project's strengths and areas for improvement. Gather feedback, particularly on challenges faced, successes celebrated, and suggestions for the future. Strategies for Critical Reflection:

- **SWOT Analysis**: Assess the project's Strengths, Weaknesses, Opportunities, and Threats to gain a clear overview of where it excels and where it could improve.
- **Lessons Learned Session**: Reflect on both successes and challenges. Document key insights for future reference.
- **Outcomes vs. Outputs**: Evaluate the tangible outputs produced by the project—these could include completed tasks, goods, or services. Compare these against your planned criteria (e.g., KPIs) to assess their quality and completeness.

Assessing Outcomes and Outputs

In this final phase, you need to assess the tangible deliverables and the broader impacts of the project.

1. **Outputs**: Measure the deliverables against the predetermined criteria to evaluate their success. Compare actual results with the expected outcomes, identifying variances and understanding their causes.
2. **Outcomes**: Broader outcomes are the long-term impacts that extend beyond the immediate deliverables. These can include social, environmental, or economic changes. When evaluating these, ensure they align with your initial project goals and provide positive contributions to the overarching mission.
3. **Unintended Consequences**: Sometimes projects result in unexpected positive or negative outcomes. Reflect on these to gain a full understanding of the project's impact.

Analysing and Interpreting Your KPIs

Your **Key Performance Indicators (KPIs)** provide a quantitative and qualitative basis for assessing your project's success. After collecting data throughout the project, analyse and interpret this information to understand its full impact.

Crafting a Narrative

Once you've analysed the data, you can create a compelling narrative around your project's impact. Combine the quantitative results with qualitative experiences to form a rich, holistic story. This approach not only demonstrates your project's success but also helps in communicating the project's broader value to stakeholders and the public. A great resource for this is Europeana's Impact Playbook.

By reflecting critically on your project, you pave the way for future improvements and continue to evolve as a project manager, ensuring sustained success in your future initiatives.

Here is an example of two meetings held by RECHARGE Next Living Lab and the Serfenta Association, an NGO based in Poland, to evaluate the outcomes of their Living Lab project: *Hi! Heritage Impact*.

Meeting 1: *First Summary of the RECHARGE Next LL Project – Experiences, Challenges, Progress, Timeline, and Future Directions*

Meeting Synopsis: This meeting served as a summary of the RECHARGE Next Living Lab project. The team reflected on their experiences with the Living Lab methodology, identified emerging challenges, and reviewed progress made in relation to the project timeline. Discussions also focused on potential promotional strategies and economic activities that could be pursued by the *Hi! Heritage Impact* expert team. Roles were assigned in the areas of coordination, promotion, and partnership-building. The team agreed to launch broad outreach efforts to raise awareness of the *Hi! Heritage Impact* initiative among a wide audience.

Meeting 2: *Final Evaluation and Summary of the RECHARGE Project – Client Engagement and Future Planning*

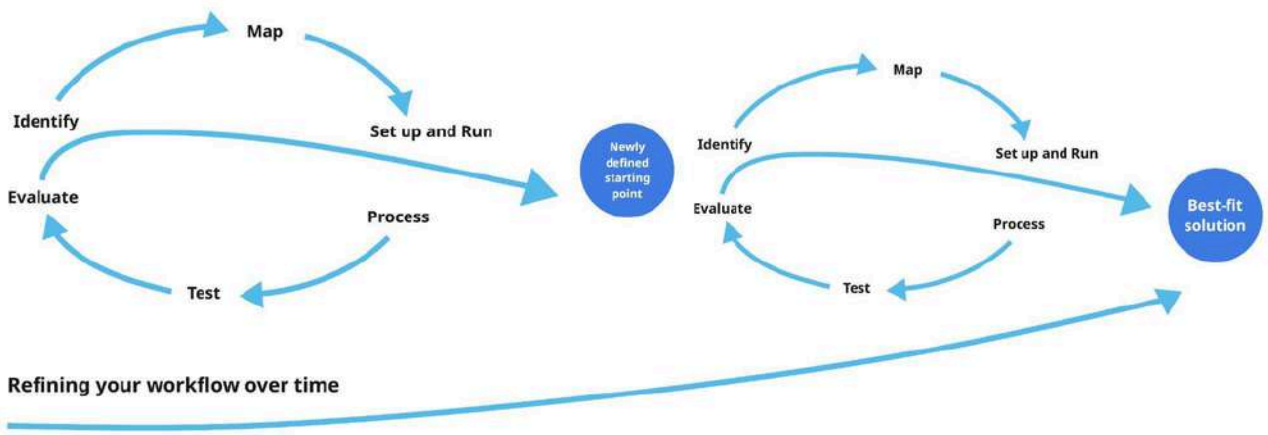
Meeting Synopsis: This concluding meeting focused on evaluating the overall outcomes and impact of the RECHARGE project. The team assessed strategies for engaging potential clients with the project's results and clarified the distribution of remaining tasks related to project finalisation and dissemination. The Serfenta Association also agreed to explore opportunities for securing external funding to further develop the *Hi! Heritage Impact* project.

Iteration

Analysing the feedback collected and the data from KPIs not only helps to assess the LL process and the success of the results, but this also forms the basis for designing possible new cycles of the Living Lab. Each phase of design, experimentation and evaluation thus provides valuable input for a continuous process of improvement to build effective solutions.

Iteration is not mandatory or even limited to specific phases, but it is a fundamental process for progressively adapting a solution to the complexity of real-world contexts and their constant evolution. A key point in designing a new cycle for the Living Lab is to establish a strategy based on active listening to stakeholders, end users and the team, analysing experiences, and critically reading the results obtained.

The best time to start a new cycle is when we have identified critical aspects that we have not been able to solve, emerging needs or identified opportunities that we have not yet been able to address in the process.



In practical terms, the starting point for a new Living Lab cycle could be identified in:

- Needs or expectations that emerged as unmet from stakeholders' feedback
- Critical technical issues
- Opportunities for improvement that emerged from observation by the project team
- Changes in context (e.g. regulatory, social, economic...)
- Ideas that emerged during the co-ideation and/or co-creation process but could not be incorporated into the solution at the first stage

The opening of a new cycle implies a redefinition of the objectives and a consistent rearrangement of the elements involved. Even at the beginning of a new Living Lab cycle, the creation of the Participatory Business Models for Cultural Heritage canvas is crucial, not only to visualise the coherence between the new challenges, the new process and the available resources, but also to create a "vision" of the future development that include what has been learnt during the first Living Lab cycle.

Insights from the Recharge Academy

This graphic recording from the Recharge Academy illustrates Camila Marini's reflections on the iteration journey.

Before you move to the next step, check if you have done the following:

- ☐ Map the possible critical point that needs a new cycle and identify the phase to which it relates (e.g. ideation, creation, evaluation)
- ☐ Revisit and maybe redefine new project objectives
- ☐ Review your KPIs and see if they should be adjusted
- ☐ Revisit the Participatory Business Models for Cultural Heritage canvas
- ☐ Create a new action plan based on the identified phase and the new set of objectives

LIVING LABS TOOLBOX

Participatory Approaches and Exercises to Implement Your Living Lab Project

In the context of RECHARGE, **"participatory approaches"** refer to a set of methods, strategies, and principles that actively involve and engage relevant stakeholders in the planning, decision-making, implementation, and evaluation processes of the project. These approaches emphasise the importance of inclusivity, collaboration, and empowerment, aiming to ensure that all stakeholders have a voice, contribute their knowledge and perspectives, and have a sense of ownership and responsibility over the project.

Embarking on a journey of inclusive and collaborative initiatives, participatory exercises stand as the bedrock of meaningful engagement within the RECHARGE project. This sample set of exercises encapsulates some of the methodologies, strategies, and principles that actively involve stakeholders in shaping the trajectory of the project.
The activities outlined in this section fall under the following categories:

Exploratory exploratory activities are focused on understanding the problem or challenge the project will address. This might involve brainstorming, research, analysis, and exploration to gain insights into the context, needs of various participants, and any constraints.

Generative generative activities use the insights gained through exploration and observation to generate a wide range of creative ideas and potential solutions. It is about ideating and conceptualising different solutions and project possibilities.

Evaluative evaluative activities might be oriented around testing and refining products, activities, or concepts. It aims to gather feedback, assess the effectiveness of the design, and make informed decisions for improvements.

Insights from the Recharge Academy

This graphic recording is from Simon Tanner's keynote at the Recharge Academy. As you explore the tools in the playbook, remember—innovation can (and should) be fun!

WORLD CAFE

Time	Group Size	Activity Type	Materials
60-120 min	10+	Generative	Flip chart, markers, post-its

Overview
The World Cafe is a workshop activity with a *two-decade history*, designed to foster engaging thematic conversations among participants to explore the general sentiments of participants concerning certain ideas and themes or get feedback. This method, coined by Juanita Brown, is both straightforward and influential, allowing for meaningful discussions guided entirely by the participants and the subjects that hold significance for them. Facilitators establish a cafe-like environment and offer uncomplicated guidelines. Subsequently, participants autonomously organise themselves to delve into a curated set of pertinent topics or questions for discussion.

Implementation
1. Set up small café-style tables in rooms and seat 4 or 5 participants at each. These are your 'conversation clusters. '
2. The Facilitator then explains to the group that they will now have 3 rounds of conversation of approximately 20-30 minutes each.
3. Questions or issues that genuinely matter to your work, life or community are discussed while other groups explore similar questions at nearby tables.
4. The Facilitator encourages the table members to write, doodle, and draw key ideas on their paper tablecloths or to note key ideas on large index cards or placemats in the centre of the group.
5. After completing the 1st round of conversation, the Facilitator asks each table to agree on a 'table host' who remains at the table while the others travel to different tables. (You can also assign table hosts from the beginning; they can be co-facilitators in your organisation. This is not a hard rule for running the activity.)
6. The travellers now get up from the table and move to another. They can go to whichever table they prefer, carrying with them key ideas, themes and questions from their old table into their new conversations.
7. The Facilitator asks the Table Hosts to welcome their new guests and briefly share the main ideas, themes and questions from the initial conversation (max 2 mins). Encourage guests to link and connect ideas coming from their previous table conversations – listening carefully and building on each other's contributions.
8. At the end of the 2nd round, all of the tables and conversations will be cross-pollinated with insights from previous conversations.
9. In the 3rd round of conversation, people can return to their home (original) tables to synthesise their discoveries, or they may continue to new tables, leaving the same or a new host at the table.
10. An optional step is for the Facilitator to pose a new question that helps deepen the exploration for the 3rd round of conversation.
11. After your 3rd round of conversation, initiate a period of sharing discoveries and insights in a whole group conversation.
12. Make sure you have someone flip-chart this plenary conversation so you capture any patterns, knowledge and actions that emerge.

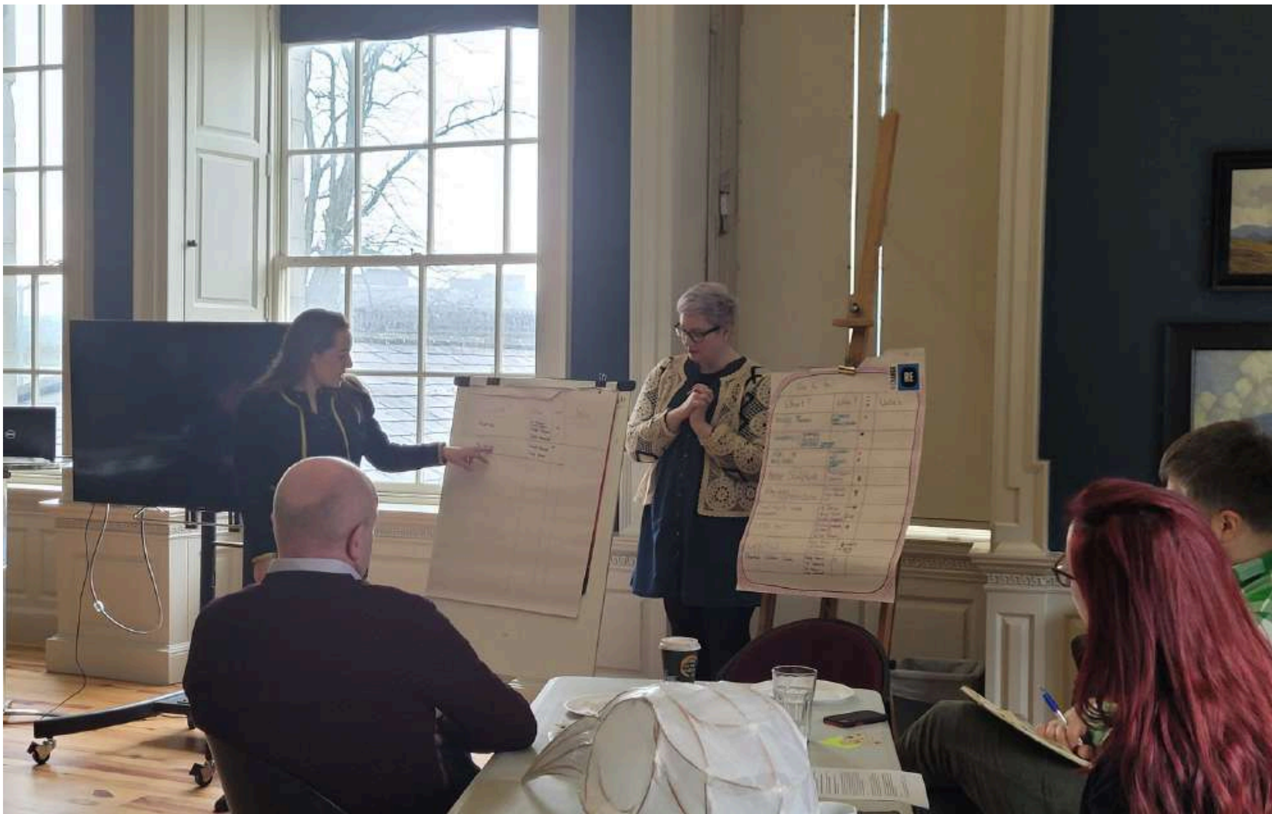
To Consider in Your Activity Design

Define your objectives
Is your objective to develop several ideas? Engage a more diverse perspective. Get nuanced feedback through conversations among participants.
This activity is a great opportunity for people to converse, but defining your objectives can help you approach how you get the best results possible. For example, you can:

- In the instructions, include a request for three big ideas from each group at each table.
- Ask participants to frame their responses within the scope of their work or expertise to frame responses through specific perspectives

Roles

- Hosts can support a group diligently following a specific line of conversation, which might be easier if they stay at a single table throughout the session
- For sharing sessions, ask participants at the beginning of the session they share their results and might want to assign roles such as:
    - Note taker
    - Presenter
    - Timekeeper



‘WHAT IF’ SCENARIOS

Time	Group Size	Activity Type	Materials
40-60 minutes	3+	Generative	Printed cards, post-its, pens/markers, What if Scenario Cards

Overview

In this activity, participants will begin by identifying a specific issue or scenario they are currently dealing with or need to address. Once they've pinpointed a challenge, they will use a set of cards as a creative tool to brainstorm and ideate potential solutions, strategies, or actions. The cards serve as a resource to inspire new ideas and approaches. Participants will then craft "what if" scenarios using the following structure: "What if I could [insert activity/action] with [tool] to [insert impact]." This exercise is designed to help them explore innovative solutions and actionable strategies to tackle their challenges with the RECHARGE resources and tools in mind.

Implementation

1. Participants should be divided into groups
2. Each group should develop a problem statement describing a current or past challenge in their organisation or work.

This could include:

- An existing activity based on a business model that needs updating.
- Efforts to strengthen a current initiative by involving additional stakeholders.
- A new service idea (e.g., an online gift shop or educational programme) that requires a sustainable business model.
- A defined impact area (e.g., better support for local artists) with ongoing exploration of how to achieve it.

3. Writing a problem statement can be as simple as a single sentence describing a challenge. It can also be more detailed, including the following elements:

- **Gap:** The challenge, issue, or pain point you currently face.
- **Orientation:** When and where the problem occurs, and the trend it follows or creates.
- **Impact:** The consequences of the problem, measured in cost, time, quality, environment, or personal experience.
- **Importance:** Why this problem matters to your organisation and the people you serve.
- Participants are encouraged to be flexible in identifying issues and crafting their problem statements.

4. Ideate solutions using the RECHARGE cards to explore possibilities within Participatory Business Models for Cultural Heritage. Use the cards to recharge your resources and develop ideas or solutions that address your group's problem statement. Create "what-if" scenarios related to your problem statement:

- Use blank cards to imagine new solutions beyond the existing RECHARGE resources.
- This encourages fresh thinking and exploration of innovative possibilities.

Reflect on the outcomes by guiding participants with a set of reflection questions (to be provided separately).

- What ideas did participants generate?
- Which were surprising or insightful?
- What problems could be solved using RECHARGE resources?
- When did they need to think outside the box and invent new solutions?

The goal is to uncover new perspectives and expand creative potential beyond current tools.

To Consider in Your Activity Design
Clarity of the Problem Statement: Ensure that participants understand how to create a clear and concise problem statement. It should effectively capture the challenge they are addressing. Providing examples or templates may help participants articulate their issues more effectively, leading to more focused ideation.

Use of the RECHARGE Cards: Make sure participants understand the purpose and potential of the RECHARGE cards as a tool for creative problem-solving. Guide on how to use the cards to explore various participatory business models and resources. Remind them that they can also create their solutions if needed, using blank cards.

What if I could	**What if I could**	**What if I could**
Develop a product or service using the participation of my stakeholders	Improve how I deliver value to my audience	Create a participatory business model
What if I could	**What if I could**	**What if I could**
Set up a living lab	Add more social value to my business model	Create a coherent strategy for linking participant engagement and our business model

What if I could	**What if I could**	**What if I could**
Implement participatory elements in my institutions business plan	Explore the best participatory business model for my organization	Tackle challenges through working in participation with my stakeholders
What if I could	**What if I could**	**What if I could**
Create a shared vocabulary to strategise with my team and participants	Facilitate a co-ideation workshop	Develop KPIs that holistically address the social, economic, organisation, and environmental

With	**With**	**With**
Participatory Business Model Canvas	Cultural participatory business models	Co-ideation and Co-creation workshops
With	**With**	**With**
Recharge Playbook	RECHARGE Glossary	Living Lab Methodology

So that	**So that**	**So that**
Stakeholder engagement enhances through inclusive and democratic processes	Improved social value propositions are tailored to community needs and cultural heritage	Business practices are sustainable and foster long-term viability and resilience
So that	**So that**	**So that**
Organizational goals better aligns with cultural heritage preservation and promotion	Organizational strategies align with participatory and co-creation methodologies	Cultural heritage institutions adopt new and innovative practices
So that		
Sustainable relationships form with communities benefiting from impact of the institutions business model		

MIND MAPPING TO PREPARE FOR THE PARTICIPATORY BUSINESS MODEL CANVAS

Time	Group Size	Activity Type	Materials
45-75 minutes	3+	Generative	Post-its, canvas, markers, large canvas or paper OR digital whiteboard such as Figma, MIRO, etc.

Overview
This is an open and exploratory activity to support your thinking before filling in the more structured Participatory Business Model Canvas. This mind map invites you to brainstorm freely, co-create ideas with your team or community, and surface relationships between concepts that might otherwise be missed.

Use this activity to draw connections, identify tensions, and allow ideas to evolve organically. It's not about getting it "right" but about starting from a place of reflection, care, and creativity.
Use a large sheet of paper or a digital whiteboard (e.g., Miro, Figma, Excalidraw) and feel free to work collaboratively.

Implementation

1. Write the project or idea name at the centre. This anchors your map—everything else branches from here.
2. Create Branches Based on the Canvas Areas- these categories reflect the fields in the Participatory Business Model Canvas. You can rearrange, combine, or rename them if needed. Use each as a prompt to explore freely.
3. Make time for the last 15 minutes of the session to share back with each other about observations, answer questions about each other's contributions, and what aspects are a priority and should be kept for the canvas and what could be good to keep in mind.

See following page for some ideas!

Mission & Challenge (Top left quadrant)

Mission Statement

- What is the deeper purpose behind this project?
- What social, cultural, or ecological change are you trying to support?

Core Challenge

- What problem or unmet need are you responding to?
- Who is affected, and why does this matter?

Value & Context (Top right quadrant)

Value & Context (Top right quadrant)

Value Proposition / Solution

- What unique offering are you creating together with your community?
- How does this add cultural, social, or civic value?

Competition / Alternatives

- What other approaches or services exist?
- Why might someone choose them instead?

Suggested Mind Mapping Areas/ Branches

Project Name / Idea (Centre of the Page)

Infrastructure & Sustainability (Bottom right quadrant)

Key Activities

- What do you do regularly? (e.g., events, assemblies, digital work, facilitation)
- What participatory formats do you use?

Key Resources

- Who or what is essential to your work? (people, tools, spaces, knowledge, funding)

Revenue Models

- How do you generate income or sustain your initiative?
- Are there ethical limits to what you'll monetise?

Long-Term Strategy

- What's your vision for the next few years?
- How do you want to grow—or stay small and rooted?

Key Indicators

- How do you define and measure success? What values matter more than financial gain?

People & Participation (Bottom left quadrant)

Users & Stakeholders

- Who are your participants, beneficiaries, contributors?
- Who is often left out of similar initiatives?

Relationships

- What kind of relationships do you aim to build? (e.g., care-based, horizontal, reciprocal)
- How are power and trust addressed?

Channels to Communicate

- How do you reach and engage people?
- Think both formal and informal: newsletters, WhatsApp, community dinners?

FACILITATION GUIDANCE: PARTICIPATORY BUSINESS MODEL CANVAS

Time	Group Size	Activity Type	Materials
2-3 hours	3+	Generative	Post-its, canvas, markers OR digital whiteboard such as Figma, MIRO, etc.

Overview
The Participatory Business Model Canvas session is designed to support Living Labs and cultural organisations in articulating the key elements of their participatory business model. Grounded in the principles of reciprocity, co-creation, and cultural value, this session encourages teams to reflect collectively on how they generate, sustain, and distribute value, both economic and social, within their specific contexts.

Implementation
Preparation
- Participants: Core project team, key stakeholders, and (where possible) community participants or collaborators.
- Materials:
  - Printed or digital Participatory Business Models for Cultural Heritage Canvas
  - Markers, sticky notes, or an online whiteboard (e.g. Miro)
  - Pre-filled examples (optional) for inspiration

Suggested Process
1. Introduction (15 min)
   - Briefly explain the purpose of the Participatory Business Models for Cultural Heritage Canvas and what makes it different from a traditional business model canvas (e.g. its emphasis on reciprocity, community involvement, and cultural value).
   - Set expectations: this is a living document, and the canvas may evolve over time.
2. Walk Through the Sections (10 min)
   - Give an overview of the canvas sections (refer to your version, e.g. Value Proposition, Key Partners, Participation Strategy, Revenue Streams, Social Impact, etc.).
   - Explain each section with short guiding questions (e.g. “Who do we co-create value with?” or “What forms of reciprocity do we engage in?”).
3. Collaborative Filling (60–90 min)
   - Divide participants into small groups (if needed) to work on specific sections.
   - Encourage using post-its or cards so ideas can be moved or reframed easily.
4. Group Share & Discussion (30 min)
   - Have each group briefly share their section(s).
   - Look for overlaps, contradictions, or missing pieces.
   - Capture reflections on a shared space (e.g. board or chat).
5. Refining & Next Steps (15 min) Agree on which parts need follow-up or more discussion.
   - Encourage documentation of the canvas (photos, digital version).
   - Remind teams to revisit and revise the canvas over time.

To Consider in Your Activity Design
- Emphasise co-creation and shared authorship: try to include as many voices as you think will be affected by the project, even from outside the project team.
- Be sensitive to power dynamics: some participants may need encouragement to speak or question assumptions.
- Reframe business language when needed: adapt terms to your group’s context (e.g. replace “customers” with “participants” or “community members”).

FISH BOWL

Time	Group Size	Activity Type	Materials
60-120 minutes	6+	Exploratory	Video meeting platform

Overview
An online fishbowl activity is an effective approach to ensure the active involvement of all participants in the conversation. The core of the Fishbowl lies in its unique structure: a specific group of participants is encouraged to keep their cameras and microphones active, creating the distinctive "fishbowl" on the screen, while others temporarily deactivate their cameras and microphones. In this dynamic setting, those inside the fishbowl converse, posing questions and sharing insights on a selected topic. Concurrently, participants with deactivated cameras and microphones play the role of attentive listeners, fostering a well-balanced exchange between active contributors and engaged audience members throughout the Fishbowl discussion.

In a Fishbowl discussion, participants take turns being in the ‘fishbowl’. Participants in the fishbowl discuss a topic while those outside the fishbowl listen attentively to their conversation. Turns are taken until everyone has been inside the ‘fishbowl’ so that everyone takes turns being contributors and listeners.

Fishbowl discussions can be great for facilitating sessions where people are working across disciplines to see each group’s perspectives, such as researchers, artists, policymakers, etc.

Implementation
1. At the start of your activity, explain in plain terms how the activity is going to go and remind participants that if they have a doubt or a question, to be open and curious. It is okay to ask simple questions. Working with a diverse range of participants can be slow, whether it is across disciplines, geographies, etc. Much of the work in engaging and creating networks is through work through and across, translating what we know and who we are.
2. Remind everyone to be mindful of being good listeners, not all questions might have immediate answers. This activity is less about solutions and more about learning to work together.
3. The discussion groups and fishbowl rounds should be predetermined to make the activity go smoothly. The time for each group should be determined by group size. For example, if there are 4 people in a group, 20 minutes might be enough for a fishbowl discussion with the idea that each person has 5 minutes of speaking time.
4. Allow enough time at the end to conduct a quick moment to conclude the session, where participants can share what they learned, were surprised by, or what they are still curious about.

To Consider in Your Activity Design
Make sure, as a facilitator, that you take time to help folks understand the technology instructions, whether you are using Zoom, Google Meet or any other platform.

STAKEHOLDER MAPPING

Time	Group Size	Activity Type	Materials
40-60 minutes	3+	Generative	Post-its, canvas, markers

Overview
Stakeholder maps are a visual method to identify and consolidate who the main constituents of a project are and set the stage to centre those who are most likely to benefit and be impacted by your project. The primary advantage of utilising a stakeholder map lies in gaining visibility into individuals who hold sway over your initiatives and understanding the relationships among them. By charting out pertinent stakeholders, you enhance your ability to engage with them effectively and prioritise relationship development with key collaborators within your organisational framework.

Stakeholder maps are often speculative, with your team brainstorming people who may have an interest in your project. Therefore, try to be as comprehensive as you can and include everyone who might benefit, who might be adversely affected, to those who might hold key resources or be critical to connecting with different groups and communities.

This stakeholder canvas has been tailored with RECHARGE resources and methods, highlighting specific stakeholder types and how they might interact with your programme or service.

The initial process can be done as a sketch or with Post-its.

Definitions
Key Users: They are target users of your organisation's services and products and would ideally be co-creators of your programme.

Community Stakeholders: They can be institutions, peer organisations, universities, or government institutions that can support and connect you with your key stakeholders. With their diverse knowledge, they would be able to support your programmes and could be co-owners of your project.

Stakeholders with Funding: These might be government institutions, funding bodies, private businesses, both large and small, or organisations that can lead or connect you to consortia that might inform how you resource your programme and services.

Core: At the centre of the canvas, you have your core stakeholders. This circle is small because we want to sharpen our focus. Write down the main stakeholder(s) that are impacted by the project you want to conduct or the problem you want to solve

Internal: Just outside the core are your internal stakeholders. They are those who will consistently provide input and move the project forward.

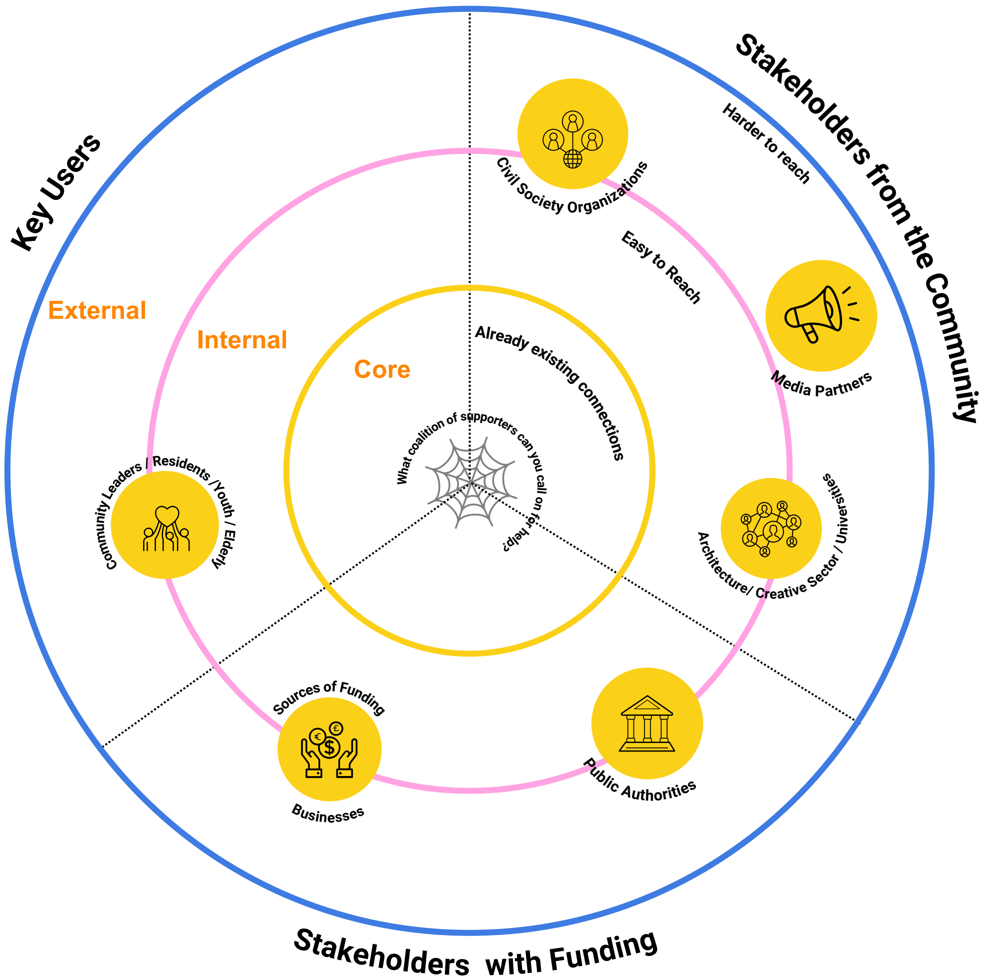
External: Outside the internal stakeholders, the external stakeholders. They will likely be those who will stay updated to date with the project, provide feedback when consulted, and support dissemination activities.

Implementation

1. Explain the main idea of the activity and an overview of the session. Pass out post-its to participants or explain how the online canvas will work, depending on whether the session is online or offline.
2. Ask participants to try and be as exhaustive as they can in mapping out stakeholders, especially in terms of being open to working with lesser-represented groups or communities.
3. Give the group 7-12 minutes per section of the bullseye canvas
4. In the end, you might ask participants what they observe, i.e. what are some clear trends on the board by grouping similar responses, what are some surprises on the board, and what communication strategies might be needed, whether by groups of stakeholders or by proximity they have to the project.

To Consider in Your Activity Design
Templates
Various formats exist for stakeholder mapping, but this approach is one of the most straightforward for initiating the process. The Bullseye model provides a concise summary of all individuals connected to the product, regardless of their significance. The version of this activity conducted in the Prato Living Lab made use of a bullseye canvas.

Conduct a stakeholder mapping activity for your internal organisation, peer organizations or funders, and the community to create unique strategies for each category of stakeholder your organisation has. Whether you possess ample information or not, this method serves as a useful starting point for shaping the conversation. Adjustments can always be made later as you uncover more insights through your research.



FROM STAKEHOLDER MAPPING TO MANAGEMENT [PART 2]

Time	Group Size	Activity Type	Materials
40-60 minutes	3+	Generative	Post-its, canvas, markers

Overview
This exercise builds on the previous stakeholder mapping. However, in this map, you will place the stakeholders along a scale to determine your stakeholder management strategy. This activity helps categorise stakeholders based on their level of involvement and influence, using the Inform, Consult, Co-create, and Co-own framework within the RECHARGE Participatory Business Model Canvas. It guides strategic stakeholder management by clarifying how to engage different groups effectively.

Definitions
These levels of engagement are adapted from and inspired by the IAP2 (International Association for Public Participation)

Category	Definition	Engagement Strategy
Inform	Share updates, activities, and decisions.	Use newsletters, reports, and announcements to keep stakeholders aware.
Consult	Gather feedback to refine the programme.	Conduct surveys, focus groups, or open forums to integrate stakeholder perspectives.
Co-create	Actively involve stakeholders in shaping outcomes.	Invite them to workshops, participatory design sessions, or decision-making discussions.
Co-own	Share accountability and long-term responsibility.	Establish governance roles, advisory boards, or partnerships for shared leadership.

Implementation
Place Stakeholders on the Grid: Using sticky notes (or digital equivalents), participants place each stakeholder identified in the previous stakeholder mapping activity on the grid based on:

- Their level of involvement (how deeply they should be engaged—Inform, Consult, Co-create, Co-own).

Brainstorming Your Stakeholder Engagement Strategy: In the grid below, write out ideas for stakeholder engagement based on their level of involvement. Use the definition table to think about what kind of engagement activities you want to try out or existing activities you have that you could employ.

Template

	Inform	Consult	Co-create	Co-own
Stakeholders				
Engagement Strategy				

FEEDBACK CARDS

Time	Group Size	Activity Type	Materials
60-120 min	4+	Evaluative	Post-its or cards

Overview
Feedback cards are a method adapted by the Prato Museum, inspired by Open Space Technology. This method is a flexible means to elicit and collect feedback from a group discussion. While Open Space Technology uses the method to talk about broad, complex themes, the team at Prato adapted the method to use it to discuss pitches as well as to structure feedback discussions to validate and test products and services.

Implementation
1. To start the activity, participants should be welcomed and invited to sit in a circle. Once everyone is seated and settled, the facilitator should then provide an introduction to what the group will discuss clearly and concretely. This means giving an overview of the activity, how the group sessions will be structured, and the expected output.
2. Then participants will be asked to put together the agenda, i.e. the ideas or pitches around the theme or topic of the group discussion. Participants should be encouraged to write down a piece of paper or post-its with a piece of paper or post-its and write down a pitch, issue, or question in regards to the theme or topic. In writing their post-it, they should write their name on the post-it and will be responsible for hosting a group discussion, documenting important points made in the discussion.
3. Once everyone has finished writing, each person who would like to contribute to the agenda with their post-it will read their post-it and then place it on a common board.
4. Facilitators should keep in mind how many ideas or pitches are on the board and divide the remaining time so that participants can spend time in a group discussion for each idea. Those who have proposed an idea or pitch should be supplied with Sharpies, paper, etc, to help document and host a group discussion. Participants should then decide which post-it idea or pitch they want to go to first. Then facilitators will keep time and ask participants to switch groups until participants have gone to each group discussion area proposed (however, this is dependent on the amount of time for the activity).
5. At the end of the group discussions, hosts of each group discussion will hang their documentation on a wall for participants to read and observe.
6. The session is most effectively concluded by providing participants with the chance to express their thoughts on how they experienced the activity and the key takeaways. In the case of large groups where giving everyone individual time is impractical, hearing from a few participants still offers a comprehensive overview due to the shared nature of the experience.
7. When you sense that all relevant points or issues have been shared, close the session with the next steps and note what you appreciated and learned from the day.

To Consider in Your Activity Design
Space
- Flexible space: The activity requires an open space where participants can comfortably sit in a circle for the initial introduction and then move around to different group discussions. A flexible layout is needed to allow for easy movement and visibility of the feedback documentation.

Materials
- Post-its or cards: Participants will need post-it notes or cards to write their pitches or ideas.
- Sharpies, paper, etc.: These materials will help participants document discussions during the breakout sessions.
- Common board and wall space: A central board will be used for posting ideas, and wall space is needed for displaying group discussion documentation for participants to read.

RECHARGE CARDS

Time	Group Size	Activity Type	Materials
60-120 min	4+	Evaluative	Cards (available in Knowledge Base),Post-its, Camera

Overview
The Workflow Cards are a tool developed by the RECHARGE team based on the experience of the nine RECHARGE Living Labs and the key steps and questions they had to address when implementing their participatory design process. This deck of cards is a brainstorming and design tool to guide you through the RECHARGE Workflow and create your own process as a Living Lab, discussing it with your team and stakeholders.

Implementation
1. It is recommended to share the Playbook with all project team members before the session. This will allow them time to learn more about the Living Lab methodology and the recommended tools, and to develop a baseline familiarity with the content and wording of the cards.
2. The team leader, volunteered or identified by the group, takes care of placing the cards on the table, grouping them by phase.
3. Following the order suggested by the RECHARGE Workflow, place card after card in the middle of the board to kick off the brainstorming and design session with the team.
4. The team leader reads out loud the card at the centre of the discussion (both the title and the suggested questions).
5. Start collecting ideas that are consistent with the card and useful in answering the questions it raises. If there are insights that do not seem to be relevant to the particular card, be sure to keep them aside: they could always be useful at other stages of the process. The advice is to try to move from the general idea to a contextualised and solid contribution (e.g. with stakeholders & users, try to define them first in terms of target audience, and later in terms of specific organisations related to your Living Lab).
6. Once the team feels the answers to the questions and ideas on the card are complete, activate a conversation with the group to explore whether there are any further questions related to the specific card, and if so, initiate a second phase of brainstorming on the possible answers; if not, move to the next card.
7. The process ends when the team is satisfied with the number of proposals and concrete ideas around each card. At this stage, the team has an overview of the entire process and it can move the cards, creating the order of the steps that best reflects the Workflow they expect to follow with their Living Lab.

To Consider in Your Activity Design
Space
- Flexible space: The activity requires a space where participants can sit comfortably in a circle, but also move around. A flexible layout is needed to allow for easy movement, collection of participants' contributions through different media and visibility of the collective content.

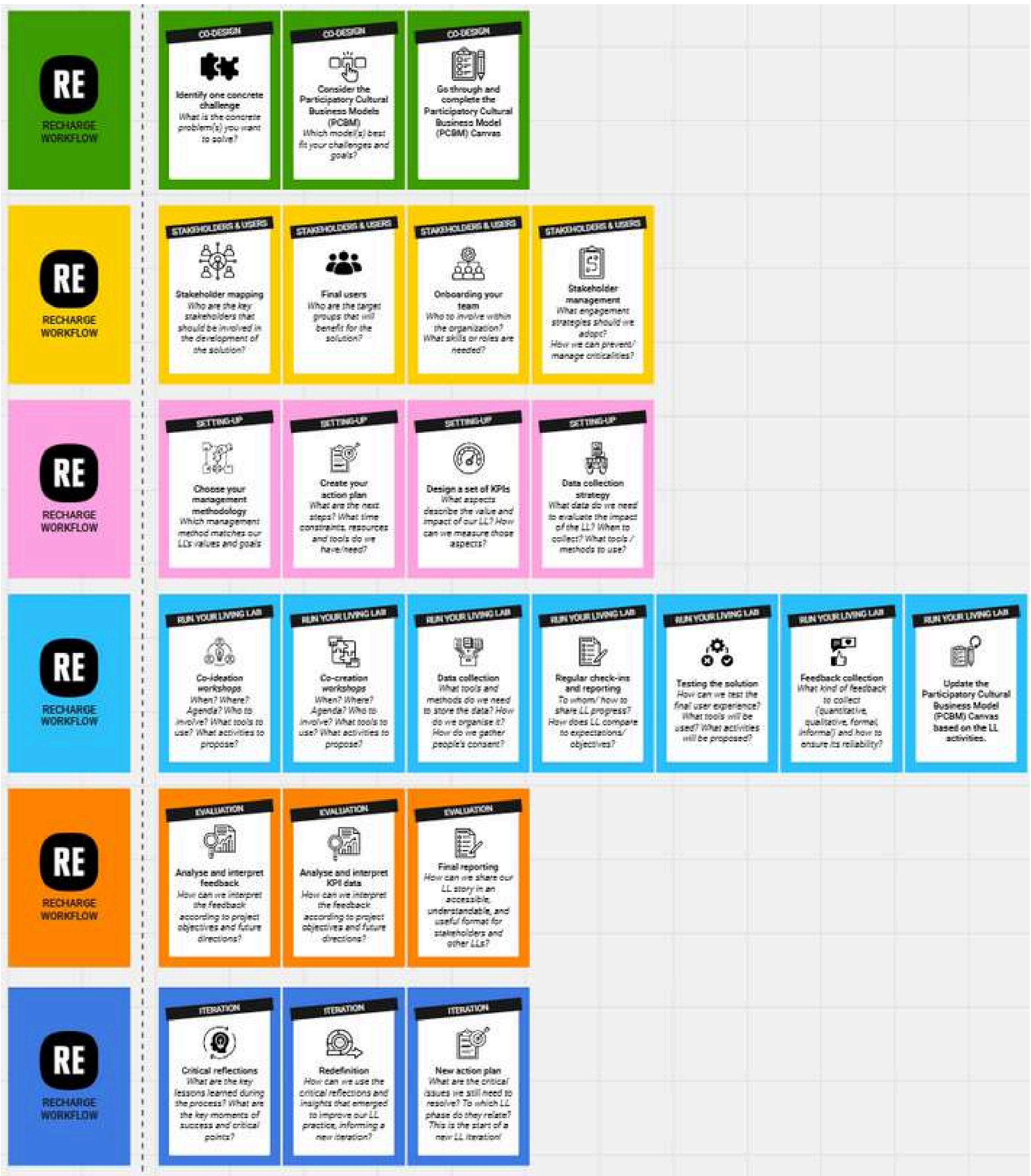
Materials

- Post-its and pens: participants will need post-it notes to write their suggestions and ideas.
- Notebook: for someone responsible for taking notes - ideally documenting the insights, decisions and ideas that arise around each card.
- Camera/smartphone: to document the contributions collected during the session.
- RECHARGE Playbook: At least one printed copy to allow participants to have a reference for each Workflow step and specific content.
- Common board/table or wall space: a shared space for exhibiting the cards and posting ideas, displaying group discussion documentation for participants to read.

Additional insights

RECHARGE recommends experimenting with the Workflow Card Deck in three different ways. Here are some suggestions:

- **Phase by phase design:** dedicate each brainstorming/design session to a different phase in the Workflow (i.e. co-design, stakeholders & users, set-up, running your Living Lab, evaluation, iteration). For this it is good to use the coloured subset of cards separately.
- **General Living Lab process vision:** a session to brainstorm about the Living Lab process in general, focusing on its structure/order of steps. The entire deck of cards is required.
- **General Living Lab process revision and improvement:** this use can be helpful to support the reflection moments with your team and discuss which steps and elements need to be improved and/or redesigned for future iterations.



WHAT IS THE RECHARGE PLATFORM?

Decidim

At the heart of the RECHARGE project is its participatory platform, built on **Decidim**—a digital infrastructure purpose-built for democratic participation. Originally developed by the City of Barcelona, Decidim (Catalan for “we decide”) is a **free and open-source** platform designed to facilitate transparent, accountable, and collaborative decision-making among institutions, communities, and citizens.

But Decidim is more than just software. It embodies the principles of **participatory democracy**, enabling people to contribute as equals in shaping decisions that affect them. Users interact through a wide array of tools—called **components**—within different types of **participatory spaces**, such as processes, assemblies, and conferences. These spaces create structured environments where dialogue, proposal-making, voting, and deliberation can take place.

Why Decidim?

Decidim was selected for RECHARGE not only because it is open-source, but because it **aligns deeply with the project’s values of co-creation, transparency, and community agency**. It offers:

- **Modular flexibility** allows Living Labs to tailor the platform to their needs, whether hosting debates, conducting surveys, publishing updates, or facilitating collaborative budgeting.
- **Transparency by design**, with traceable histories of proposals, comments, and decisions.
- **Strong community support and governance**, ensuring long-term sustainability and continual development.
- **Integration-ready architecture**, including features like iframes, surveys, proposals, blogs, ready to be integrated into any digital participation space on the platform.

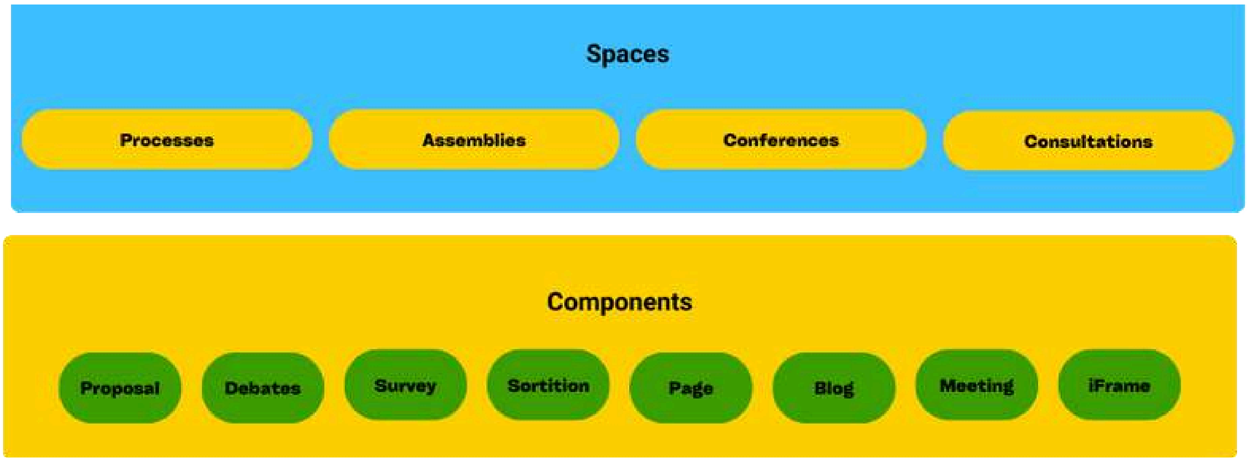
Decidim is not a generic tool retrofitted for participation—it is **built from the ground up to support democratic innovation**, making it the ideal infrastructure for RECHARGE’s Living Labs. The platform is both a digital hub and a democratic sandbox: a space where experimentation meets structure, and where participatory governance can flourish.

By choosing Decidim, RECHARGE positions itself within a broader ecosystem of democratic practice and technological sovereignty—one that supports collective action, fosters public trust, and puts communities in control of shaping the digital future they want to inhabit.

What Are Participatory Spaces?

Before using Decidim’s interactive features, you must first create a participatory space. These spaces serve as containers for the democratic process. For RECHARGE, the main types used are:

- **Processes**: Structured participation divided into **phases** (e.g. ideation, voting, results). Processes can also be grouped into **process groups**.
- **Assemblies**: Ongoing or recurring spaces for collective interaction without predefined phases. These can include **sub-assemblies** under a parent group.
- **Conferences**: Customised in RECHARGE to host events, often combining multiple features like meetings, proposals, and surveys.



THE BASICS: COMPONENTS

Within assemblies, processes, and conferences administrators can add specific activities. These activities on Decidim are referred to as components.

Iframe Component: Then there is the Iframe component, which you would use to integrate a page or an external link into our process. Iframes can be used for MIRO boards and Google Docs, you want to connect to your process. Your ability to see what is displayed in the iframe depends on your login to that specific platform. For example, if it were a Google Doc with limited access rights, then you may not be able to see what the iFrame is meant to display, depending on the settings of the external website, platform or page.

Blog: The blog component works like a real blog where you can post news or new articles, which users can comment on and follow. The blog component is currently being used for the RECHARGE Diary.

Budget: The budget component is used to make participatory budgets. For projects or communities that want to collaboratively work transparently on a budget, this might be a useful option in the future.

Debates: The debates component, which, as its very name indicates, contains various discussions and functions like a discussion thread. Participants can be enabled to create their own discussion threads based on topics they find relevant.

Meetings: Meetings, as is evidenced by the name, are created to host the details of a meeting. Meetings can show the meeting time, agenda, the link to the streaming, an Etherpad for collective notes, and even enable the registration function. In short, multiple functions can serve for any type of meeting, be it physical, virtual or hybrid. Meetings have been used often and frequently within each of the Living Labs for their events.

Page: The page component creates a blank page where you can insert static content such as an FAQ or 'About' page. They are static and can include images or videos.

Proposals: The proposals component allows administrators and participants to create proposals that can then be evaluated, commented on or rejected. Whether or not they are accepted or rejected is demonstrated by their status. Additionally, you can show whether or not proposals have come from a meeting. They can also be used to perform a **sortition**.

Annex

RECHARGE GLOSSARY

Capacity-building
“Process of developing and strengthening the skills, instincts, abilities, processes and resources that organisations and communities need to survive, adapt, and thrive in a fast-changing world. An essential ingredient in capacity-building is transformation that is generated and sustained over time from within; transformation of this kind goes beyond performing tasks to changing mindsets and attitudes.” (source: https://www.un.org/en/academic-impact/capacity-building)

Co-ownership
As part of the participatory practices of business model architecture, Co-ownership refers to sharing ownership and benefits among partners. It requires trust and transparency of operations that are fundamental conditions to fuel the sustainability of cooperation, prioritising the common project over the interests of individual actors.

It refers to a situation in which two or more partners share ownership and responsibility for a specific or general project in a museum, which implies involvement in the decision-making process, the funding of the initiative, as well as the benefits derived. Collaboration may occur between museums or with public entities, private companies, foundations, communities and other stakeholders. Activities can relate to museum assets (acquisitions of artworks, donations, bequests, transfers, restitutions) but also to wider initiatives such as temporary exhibitions, workspaces, digital supply, educational resources, etc. Transparency and trust are required as well as avoiding the principal-agent problem (lack of coordination between definition and execution of cultural policy).

Co-governance
As part of the participatory practices of business model architecture, Co-governance refers to the involvement of participants in the decision-making processes regarding the regulation and accountability of the designed business models.

It refers to an approach to management and decision-making in which multiple stakeholders actively and collaboratively participate in the strategic direction of a museum. Rather than having a hierarchical and centralised leadership structure, co-governance involves the inclusion of diverse perspectives and voices in the decision-making process. These stakeholders may include local community representatives, cultural experts, donors, volunteers, researchers, and others, working together with the Museum board. This approach promotes collaboration and engagement of the community and other key stakeholders, which can lead to greater diversity in the museum's exhibits and programmes, greater relevance to the local community, and greater long-term sustainability. Co-governance also promotes transparency and accountability, as decision-making is shared and subject to scrutiny from multiple actors. Nonetheless, it can also be resource-intensive and would require trust-building and clear decision structures.

Co-ideation and Co-creation
Co-ideation often serves as an initial stage or a part of the process within co-creation. In co-creation, ideas generated through co-ideation are further refined, developed, and implemented with the active involvement and collaboration of stakeholders. Co-ideation helps to generate a diverse pool of ideas, while co-creation involves turning these ideas into tangible outcomes by integrating the inputs of various stakeholders.

Co-ideation focuses on the generation and refinement of ideas through collaboration, while co-creation extends this collaboration to the entire process of creating, delivering, and evolving a product, service, or solution by involving diverse stakeholders. Both processes emphasise teamwork, inclusivity, and leveraging collective intelligence to achieve innovative and meaningful results.

Collaboration
Collaboration refers to the cooperative and participatory process of working together among various stakeholders, including citizens, organisations, and government bodies, to collectively contribute, share ideas, and harness the power of collective intelligence, perspectives and expertise to address complex challenges and find innovative solutions. Collaboration within RECHARGE emphasises inclusivity, transparency, and active involvement of all participants. It fosters a culture of cooperation and joint effort, where individuals with diverse backgrounds, perspectives, and expertise come together to exchange knowledge, co-create proposals, deliberate, and reach consensus on important issues.

Community
The term "community" refers to a group of people at the grassroots. This is a group of people who are closely connected and involved in activities or issues at the local level who have a direct interest in and impact on the well-being, development, and affairs of their immediate geographical or social area. This community can encompass for example, local residents, local education bodies, health and wellbeing groups, family groups, children's clubs, artists, professional groups and more. The concept of community in this context emphasises inclusivity and the engagement of multiple perspectives and voices.

Cultural Heritage Organisations
In the context of the RECHARGE project, CHOs are concerned with the protection, conservation, interpretation, research, and access of tangible and intangible cultural and scientific heritage.

Engagement
Engagement is a set of heterogeneous and articulated processes, actions and organisational behaviours aimed at developing relations and mutuality between two or more parties. Specifically, the purpose of community engagement is to develop and sustain a “working relationship between one or more organisations and one or more community groups, to help them both understand and act on the needs or issues that the community experiences” (Scottish National Occupational Standards for Community Engagement)

Financial sustainability
The concept refers to the financial capacity to maintain or expand the activities linked to CHO's mission, taking into account the resources available and the expenses derived from the activity, seeking a proper balance between both, generating revenue and controlling expenses, while also keeping the quality of cultural supply. In the short term, financial sustainability implies the capacity to face unforeseen difficulties such as the loss of funds for a programme or fluctuations in private donations. From a long-term perspective, financial sustainability refers to the entity's capacity to face the activities derived from its mission, for which it will be necessary to plan an active fundraising and strategic allocation.

Financial viability
Within RECHARGE, financial viability refers to the long-term survival of a participatory effort in the changing environment, which sometimes requires redesigning structures and replanning activities. Financial viability refers to the financial viability of a participatory effort. Some would argue that the relationship between viability and sustainability is circular: if an entity succeeds in living, it can develop sustainable strategies, but not inversely. If an entity is perceived as sustainable, it will attract the means to keep its head above water.

Growth
In the context of RECHARGE, the growth desired for the cultural heritage sector should be inclusive and green. Alternative approaches include post-growth and degrowth, which criticise and move beyond the concept of growth, “… aim[ing] to steer policy-making towards multiple economic, social and environmental goals rather than treating growth as an end in itself.” Many, if not all, of these approaches emphasise that society needs to operate within the boundaries of the planet and uphold social wellbeing and economic justice for everyone.

Stakeholders
Stakeholder - is anyone potentially influenced directly or indirectly, positively or negatively, by the CHOs' practices and participatory activities. Stakeholders are defined independently of who actually participates in (or is invited to) a decision-making process; for instance, the society at large may experience consequences of solutions implemented within participatory activities. Stakeholders can be categorised as: government sector, private sector (for profit), civic sector (non-profit), and citizens. Stakeholders can also be categorised based on the form of their participation: information, consultation, involvement, collaboration or empowerment. Stakeholders can be recognised in one or more of the following categories:

- **Participant** - is any actor taking part in the decision-making process based on a position granted by the decision-making process organiser. This can apply to certain interest groups or the general public, be restricted to specifically invited individuals, certain experts, state agencies, organisations and formal and informal groups or apply to no one at all.
- **Beneficiaries** - are people who the Living Labs hope to serve, the intended recipients of the project's benefits and are expected to experience positive changes or improvements in their lives, circumstances, or environments as a result of the project's interventions. They are, firstly, the direct users who consume and use some of the goods and services derived, generally for a price. We also consider passive users, who are interested in the existence, legacy, and option value of a museum even if they do not consume it, and who express their willingness to pay through taxes or donations. Finally, we also consider as beneficiaries those groups that benefit from the computable and uncomputable externalities of a museum, in terms of knowledge increase, social value of heritage, or urban reputation value.
- **Public** - is anybody who is exposed to the information about the project and/or its results without taking any active part in it, eg, through online and offline communication.
- **Customers** are all direct users of any of the goods and services provided by a museum / Living Lab in a broad sense, usually for a fee. Therefore, we are dealing firstly with visitors to museums, who enjoy their cultural programme for personal, leisure, educational or research purposes. We also consider those who participate in other income-generating activities such as shopping in the museum boutique, or attending special events or educational programmes. We add users of new digital and multimedia supplies. We could also consider club users, such as the members of the museum, members of supporting societies, who have discounts or access advantages to exclusive events.
- **Funding stakeholders** are people who will finance your Living Lab model with any level of engagement, as participants, as beneficiaries, or as the public.

Participatory business model
Participatory business models are experimental approaches to value-creation, value-capturing, and value-delivery that include a broad spectrum of stakeholders. They reflect the process that makes businesses, organisations, and institutions' operations desirable, feasible, and financially viable by leveraging their networks. Through engaged contribution, participatory business models devise sustainable solutions and organisations involved gain resilience.

By applying participatory approaches to business model-making and development, PBMs present three main characteristics:
(i) Co-innovate to remain relevant and unique;
(ii) Develop solutions with various degrees of co-ownership;
(iii) Make innovations emerge from inclusive needs-based cooperation.

Sustainability
Defined by the UN as "meeting the needs of the present without compromising the ability of future generations to meet their own needs." It implies careful use of renewable (and especially non-renewable resources. Sustainability is often broken down into 3 interconnected domains of social sustainability, environmental sustainability and economic sustainability. To achieve sustainable development, the domains have to be balanced.
See also: ICOM, Sustainable Development Goals, New European Bauhaus.

Resilience
Changes that occur for relevant Stakeholders or in Society as a result of certain actions or activities (definition after Europeana Impact Framework).

Value
Value has to do with the comparison of goods based on the classification and categorisation of characteristics that lead to a preference or choice. Goods can be compared based on price (currency value scale), uniqueness (cultural value scale), or looks (aesthetic value scale).
As such, value is socially constructed, it is generated dynamically, it can be various, and variable, it depends on social conventions, and is influenced by information available to make the comparison.

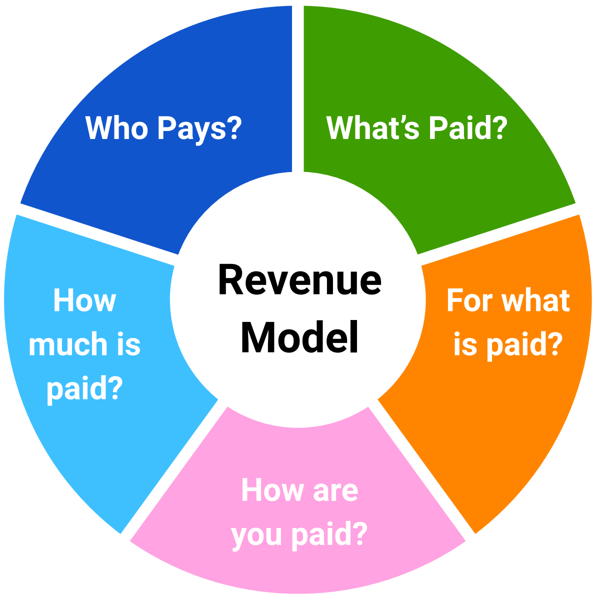
Value capture
Value capturing refers to the ability to benefit from a process' results, which can be understood in the form of revenues (monetary), reach (the amount of people who can benefit from the offered products and services), and reputation (the improvement of the organisation's image). This is the value generated for the Cultural Heritage organisation.

Value creation
Value creation refers to the development of products or services that an organisation offers on the basis of its customers' needs, and therefore its reason for being. Value is created when resources are transformed, to make a painting, to communicate a story, or to reposition an idea. This is the value generated of the product or service.

Value proposition
Value proposition states the reasons why a consumer would prefer the given product or service offered, based on a perceived quantitative or a qualitative benefit. This is the value generated for the consumer.

REVENUE MODELS EXPLAINED

A revenue model is a framework that an organisation uses to generate income and sustain its activities.



These models outline the specific methods and strategies an organisation can apply and expand on the Participatory Business Models for Cultural Heritage. The choice of revenue model directly impacts how an organisation operates and it is crucial for the financial sustainability of the organisation.

PUBLIC FUNDING MODEL
Public funding as a revenue model for cultural organisations **involves receiving financial support from public sources.** Public funding is particularly relevant when these institutions offer innovative products or services with high public value. In these cases, public authorities may recognise the societal, cultural or educational significance of these offerings and provide financial support to ensure their accessibility and sustainability. For example, consider a museum that develops an innovative digital archiving system to preserve and share rare historical documents with the public. Given the educational and cultural importance of this service, government bodies might view it as a valuable public asset that warrants investment.

TRANSACTION MODEL
The transaction model for cultural heritage organisations involves **generating income through direct sales of their products and services.** This could include ticket sales for entry, special exhibitions, events, or educational programmes, as well as income from the sale of merchandise. Customers can include other organisations and companies (B2B) or consumers (B2C). For example, a museum might implement this model by charging admission fees for entry to view its permanent collection and special exhibitions. Additionally, it might offer for purchase audio guide services that provide enhanced visitor experiences or host special ticketed events such as lectures, workshops, or after-hours tours.

SERVICE MODEL
The service model for cultural heritage organisations refers to **offering specialised services on a commercial basis, such as consultancy, digitisation, training, etc.** For example, a museum could offer digitisation services to other institutions or private collectors. By using its equipment and skilled staff, the museum can digitise historical artefacts. Also, the museum could provide consultancy services, e.g., advising owners of listed buildings in sustainable renovation principles. Van Gogh Museum employees can spend between 5 and 10 per cent of their working time assisting commercial clients with collection conservation, climate control systems, museum management, and educational programs.

SUBSCRIPTION MODEL
The subscription revenue model for cultural heritage organisations involves **generating income by offering memberships or subscription services that provide recurring benefits in exchange for regular payments.** This model creates a stable, predictable revenue stream and strengthens the relationship between the organisation and its most engaged visitors. For example, a museum might offer annual memberships that include unlimited free admission, exclusive previews of new exhibitions, discounts at the museum shop and café, and invitations to special members-only events. Subscribers might also receive a quarterly newsletter that provides insights into upcoming projects and showcases new acquisitions.

FREEMIUM MODEL
The freemium model for cultural heritage organisations involves **offering a basic set of services or content for free, while charging for premium or enhanced features.** By using the freemium model, museums can attract a broad audience with free offerings while generating revenue from those who are willing to pay for a richer, more immersive experience. For example, a museum might allow free entry to its permanent collections, which attracts a wider audience and encourages inclusivity. However, for an enhanced visitor experience, additional services such as guided tours, audio guides, or special exhibition access might be available for a fee.

DONATIONS MODEL
The voluntary donation model for cultural heritage organisations involves **encouraging visitors to give money at their discretion, often without a set ticket price.** This approach is typically used to make the institution more accessible while still allowing for revenue generation through contributions. For example, the "pay-what-you-want" policy employed by some museums, where visitors are invited to contribute whatever amount they feel appropriate for admission. This can be particularly effective on designated days or during certain hours, allowing a broader range of visitors access to cultural heritage. Voluntary payments can be collected either at the entrance or at the exit.

CROWDFUNDING MODEL
The crowdfunding model for cultural heritage organisations involves **attracting financial contributions from the public to support specific projects or general operations.** This model is an effective way to engage the public, increase awareness, and directly involve enthusiasts in the cultural heritage field. For example, a museum seeking to restore a historic piece of artwork or to fund a new exhibition might launch a crowdfunding campaign on platforms like Kickstarter or GoFundMe, presenting the project's goals, significance, and potential impact. In return for their contributions, supporters could receive rewards such as exclusive previews of the exhibition, limited-edition merchandise, or recognition on the museum's donor wall."

SPONSORSHIP MODEL
The sponsorship model for cultural heritage organisations can be highly versatile, involving **partnerships with businesses or individuals who provide financial support for specific projects, events, or entire seasons.** These sponsorships often come with various tiers, offering different levels of promotional benefits and recognition depending on the amount of funding provided. For example, a museum might engage sponsors to fund a new exhibition or an acquisition. Each tier could offer varying benefits: lower tiers might include the sponsor’s logo on flyers, while higher tiers could offer more prominent branding opportunities and exclusive access for corporate events or private viewings.

ADVERTISING MODEL
The advertising model for cultural heritage organisations generates income by **offering ad spaces within their premises or through digital platforms**. A cultural heritage organisation might partner with businesses for branding opportunities linked to exhibits or events. This could include displaying ads in key locations or sponsoring specific exhibitions and events, where the sponsor’s logo is featured across promotional materials. For example, museum publications can be financed either fully or partially through advertising revenues. This approach involves integrating advertisements within the publication, such as in exhibition catalogues, or the museum's periodic magazines."

COMMISSION MODEL
The commission model for cultural heritage organisations involves **earning a percentage of sales generated through the institution's efforts or resources. For example, a museum could set up a section of its physical or online shop dedicated to products created by local artisans and designers.** These could range from handmade jewellery and textiles to art prints and home decor items that resonate with the museum's cultural themes. The museum would then take a predetermined commission from each sale. This not only provides the museum with a stream of revenue but also supports the local creative economy by giving artists and makers a high-profile platform to reach wider audiences.

MARKUP MODEL
The markup revenue model for cultural heritage organisations involves **generating income by purchasing goods at lower prices and selling them at higher prices**. Purchasing at lower prices can be achieved by buying at wholesale prices or sourcing goods directly from the producers. This model is commonly used in museum shops where items such as books, artwork replicas, and other related merchandise are sold at a markup to generate profit.   For example, a museum might purchase prints of famous artworks from suppliers at a wholesale rate and then sell these prints in their gift shop at a higher price. The difference between the cost price and the selling price (the markup) constitutes the revenue for the museum.

PAY-PER-USE MODEL
The pay-per-use model for cultural heritage organisations **involves charging visitors only for the specific services or activities they choose to engage in during their visit.** This model is particularly useful for museums that offer a variety of attractions, each with distinct operational costs.   For example, a museum might offer free entry to its main collections but charge for access to special exhibitions, educational workshops, or immersive installations. Visitors could also pay separately for services like audioguide rentals or virtual reality experiences. This model allows visitors to customise their museum experience according to their interests and budget, paying only for the aspects they choose to enjoy."

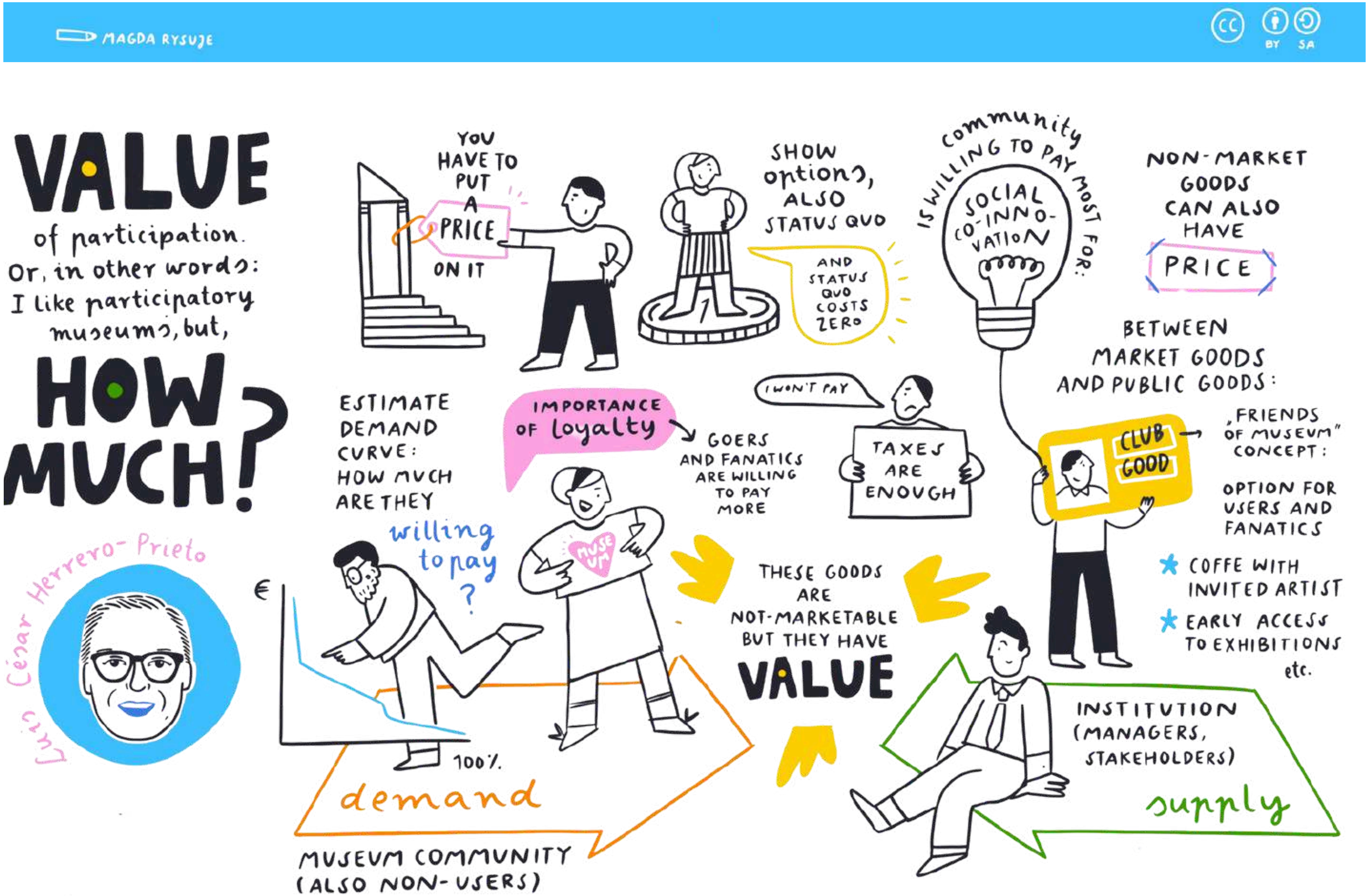
BROKERAGE MODEL
The brokerage model for cultural heritage organisations involves **acting as intermediaries between buyers and sellers, facilitating transactions for a fee or commission.** For example, a museum could partner with travel agencies to offer guided tours to cultural sites. In this arrangement, the museum would act as a broker between the visitors and tour operators. The museum could charge a fee for each booking made through its partnership with the travel agency. Additionally, it might also offer exclusive content such as expert talks or special guided tours by museum staff, thereby enhancing the overall experience and justifying a premium pricing model.

DYNAMIC PRICING MODEL
The dynamic pricing model for cultural heritage organisations involves **adjusting prices based on demand, time of visit, type of visitor, or special events.** Dynamic pricing helps museums manage visitor flow and resource allocation more effectively while also maximising income opportunities. For example, a museum might vary ticket prices for entry based on the day of the week or the season. During high tourist seasons, ticket prices could be higher. Conversely, to encourage visitation during slower periods, the museum might offer reduced prices on weekdays or during off-season. Additionally, the museum might charge different prices for special exhibitions that are likely to attract more visitors or require additional resources."

LICENSING MODEL
The licensing model for cultural heritage organisations involves **granting permissions to use the organisation's content, or intellectual property in exchange for a fee.** Organisations could license the digital images of their collections for use in textbooks, films, or other media. The licensing agreements could be structured to include a one-time fee or recurring payments based on usage. For example, a museum might create a touring exhibition, which is then licensed to other museums globally. The licensing agreement typically includes a fee that the hosting venues pay to the originating museum. This fee might cover rights to display the art, logistical support such as transportation and insurance, promotional materials and staff costs."

Insights from the Recharge Academy

The graphic recording below reimagines the value of participation and shares key insights from the Recharge Academy, something to consider alongside revenue models.



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