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# RECHARGE: Participatory Cultural Business Models

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*Panel: Models of Participatory Governance*

# Background

- Covid-19 pandemic revealed the challenge to integrate the undeniable value of culture back to the cultural and heritage organisations.
- Cultural heritage is conceived as a common good, sustained by civic participation around the multifaceted European cultural heritage and identity – FARO Convention 2005.
- Our question:
- How do we use **participation as a driving force for CH business models** for CHIs in Europe?

# Recharge

We believe that community participation can reinvigorate the cultural heritage sector across Europe. That's why we want to support cultural institutions in diversifying their funding and in developing participative business models to foster their future development in the digital realm and onsite. Let's build a more open, inclusive and collaborative society. Join, participate and drive the change!

**Resilient  
European  
Cultural  
Heritage  
As  
Resource for  
Growth &  
Engagement**

**Participatory models to capture value for all**

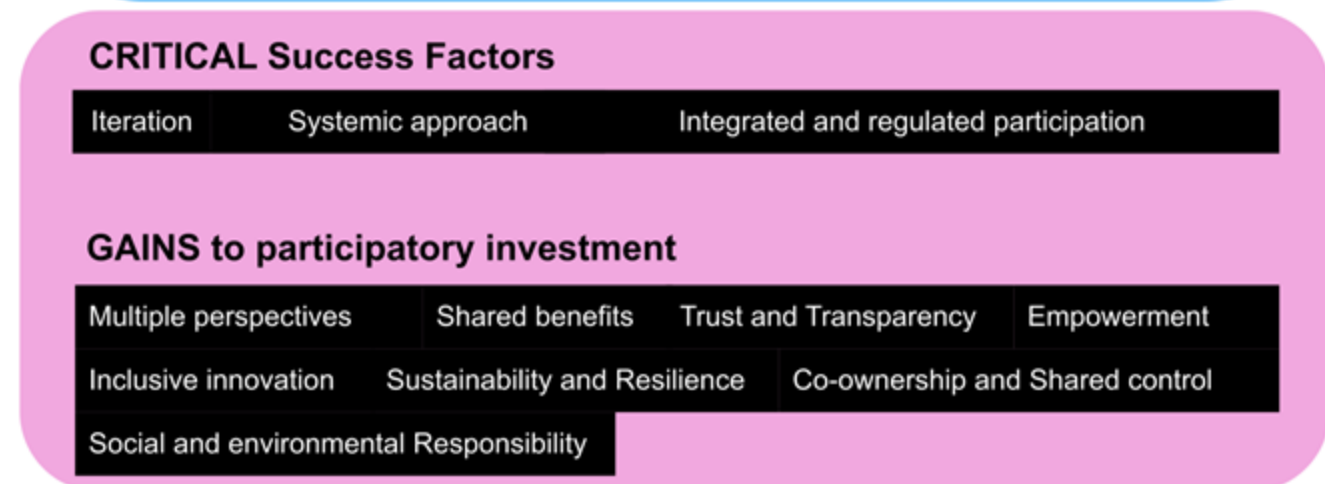
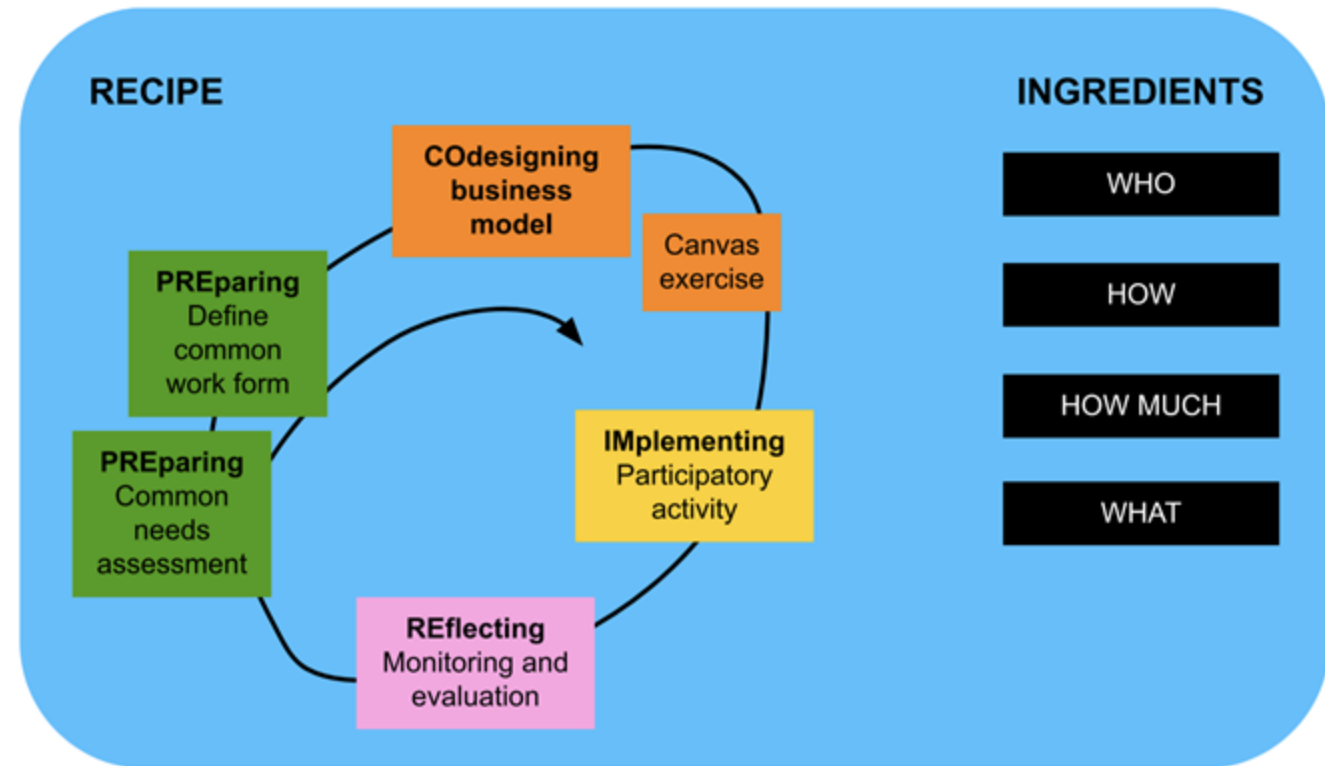
*Participatory business models are experimental approaches to **value-creation, value-capturing, and value-delivery** that include a broad spectrum of stakeholders. They reflect the process that make businesses, organisations, and institutions' operations **desirable, feasible, and financially viable**. It is by leveraging their value networks through engaged contribution that solutions gain sustainability and organisations involved gain resilience.*

*Participatory business models have four main characteristics:*

- (i) Seek to **innovate to reach competitiveness**;*
- (ii) Make innovations emerge from **engaging in inclusive needs-based cooperation**;*
- (iii) Develop solutions with various degrees of **co-ownership involvement** from the network;*
- (iv) Apply a **participatory design approach** to business model-making and development.*

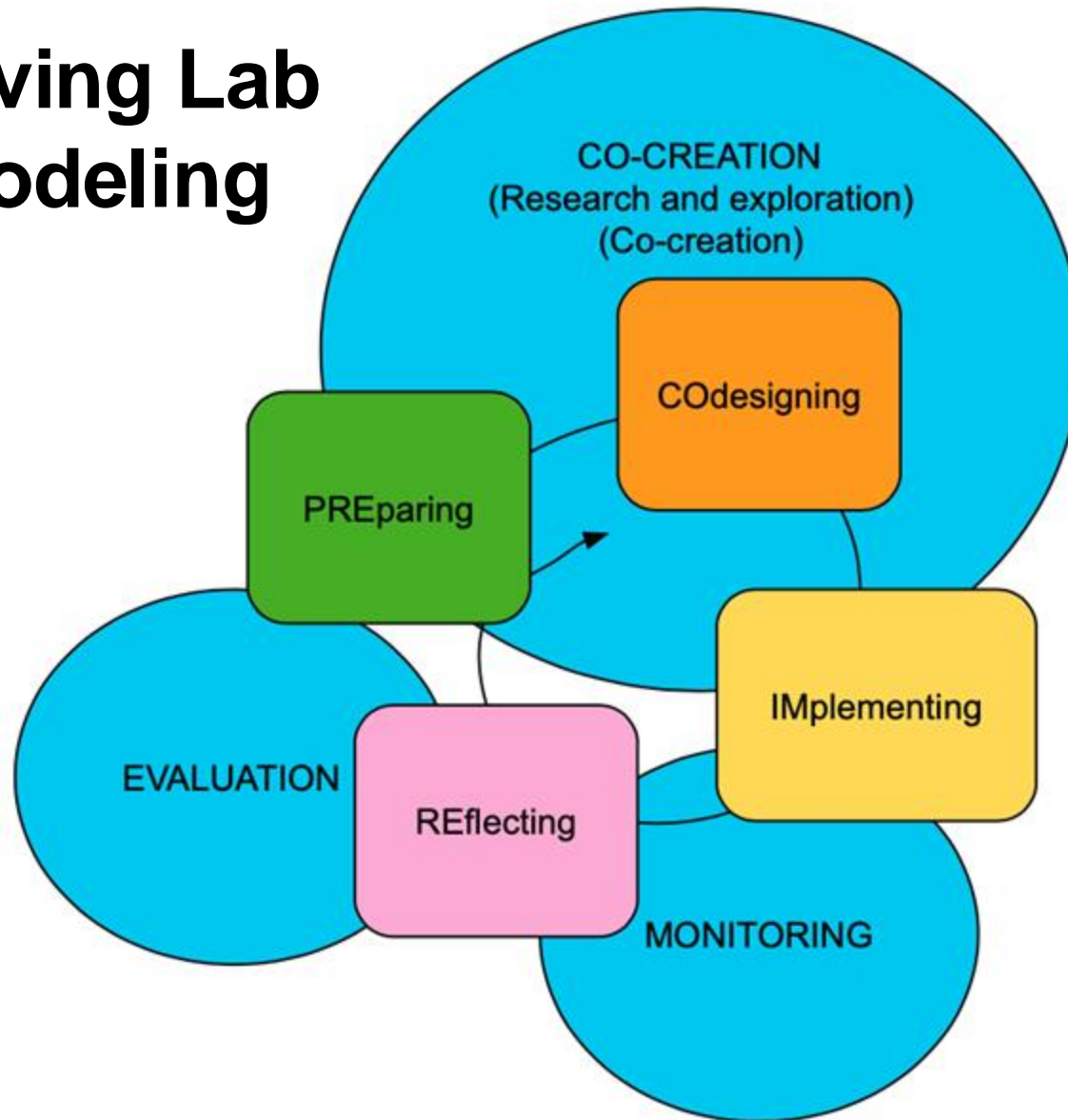
# Participatory Business Modeling

- Cooking metaphor
  - FIXED recipe
  - VARIABLE ingredients
- 
- Focus on iteration
  - Will test CRITICAL success factors
  - Will evaluate GAINS to participatory investment



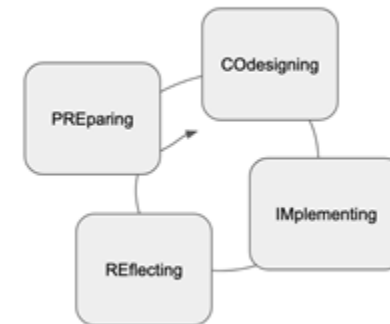
*Living Labs are dynamic spaces where **ideas and solutions** can be **co-created, tested, and iterated by collaborating stakeholders**. The Living Lab offers **methods** for cultural heritage institutions, researchers, industry, communities, and government to co-design **concrete solutions in real-life environments**. Operating as 'innovation zones', Living Labs can bring together **community knowledge with professional expertise** for action-based projects.*

# Living Lab Modeling

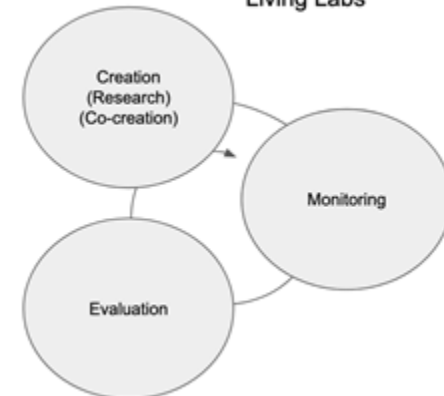


- Overlapping processes
- Bridging steps
- Controlled environment
- Co-ownership
- Experiment of a new framework
- Established methodology
- Critical points of attention

Participatory Business Models



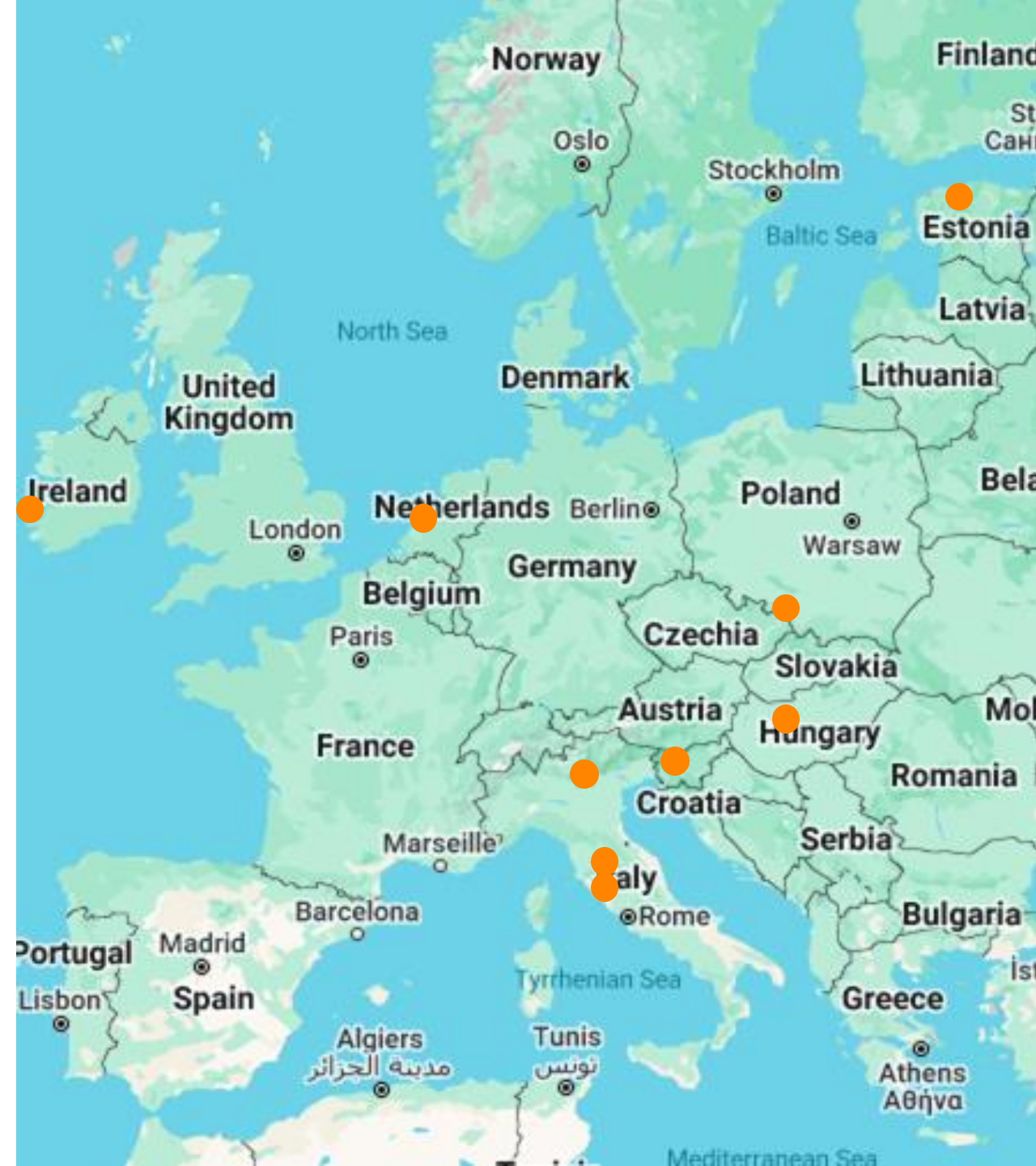
Living Labs



# RECHARGE

## Living Labs

- **The Hunt Museum, Limerick, Ireland:** CSR Cultural Community Model.
- **Prato Textile Museum, Italy:** Collaborative E-Commerce Model
- **Estonian Maritime Museum, Estonia:** Revenue Sharing Innovation Model
- **KOME, Budapest, Hungary:** Community Crowdsourcing Model
- **MAO, Ljubljana, Slovenia:** Hybrid Model -*Participatory Distribution Model, Asset and Resource Sharing Model, and On-Demand Service Model.*
- **MART, Rovereto, Italy:** Revenue Sharing Innovation Model
- **Serfenta Association, Cieszyn, Poland:** On-Demand Service Model
- **Hilversum Public Library and Hilversum Heritage House, Netherlands:** Hybrid Model -*Community Crowdsourcing, Participatory Distribution, and Asset and Resource Sharing Model*
- **Pinacoteca e Museo Civico di Palazzo Minucci Solaini, Volterra, Italy:** The Participatory Distribution





# Shortlist of participatory business models

CSR CULTURAL HERITAGE COMMUNITY MODEL

COLLABORATIVE E-COMMERCE MODEL

REVENUE SHARING INNOVATION MODEL

COMMUNITY CROWDSOURCING MODEL

ON-DEMAND SERVICE MODEL

PARTICIPATORY DISTRIBUTION MODEL

OPEN-SOURCE SERVICE MODEL

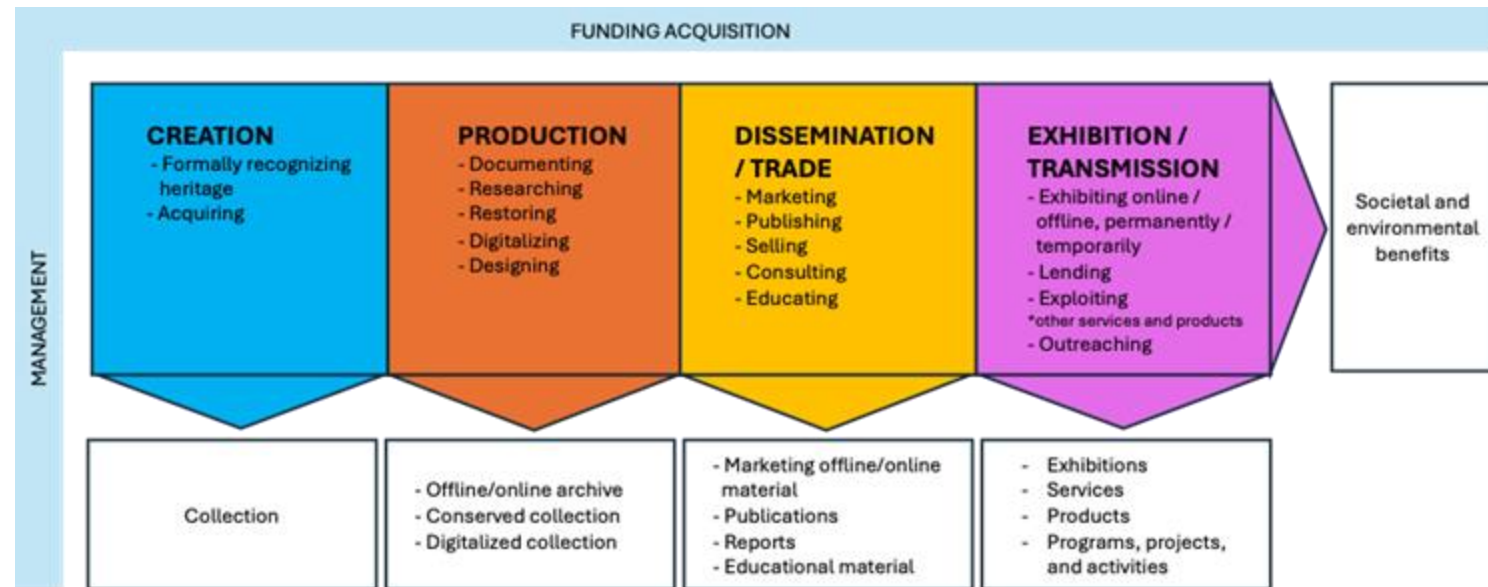
ASSET AND RESOURCE SHARING MODEL

*EXTRA: HYBRID MODEL*

*The **participatory cultural value chain** of an organisation is the sum of activities that are carried out **in collaboration with participants** to bring a **service or a product to the market**, from their ideation and development to their delivery and disposal. Three aspects characterise a value chain: (i) it **maps the value creation** process at the level of services and activities, not of organisations; (ii) it includes in the **analysis all the operations** – both backward and forwards – that are necessary to deliver a product or a service, excluding the framework conditions that affect them; and (iii) integrates all the **involved stakeholders and their interrelations**.*

# Participatory Cultural Value Chain - RECHARGE

- Financial constraints are urging CHIs to find sustainable financing solutions.
- Museums are **multi-output** organisations with a long history of participatory practices.
- Innovative financial strategies:
  - Experiment with Admission fees/ bundles
  - Capitalise knowledge, brand, space, collections...
  - Social impact investing
  - Crowdfunding
  - Endowment funds
  - Matching funding/ start-up financing
  - Leveraging Tax Benefits



# RECHARGE Living Lab work-flow chart

YOUR LIVING LAB



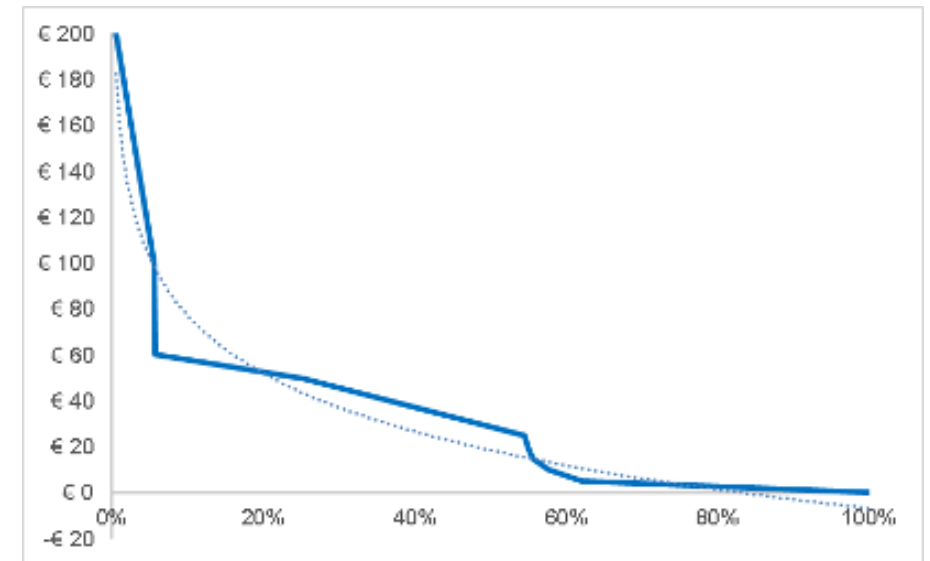
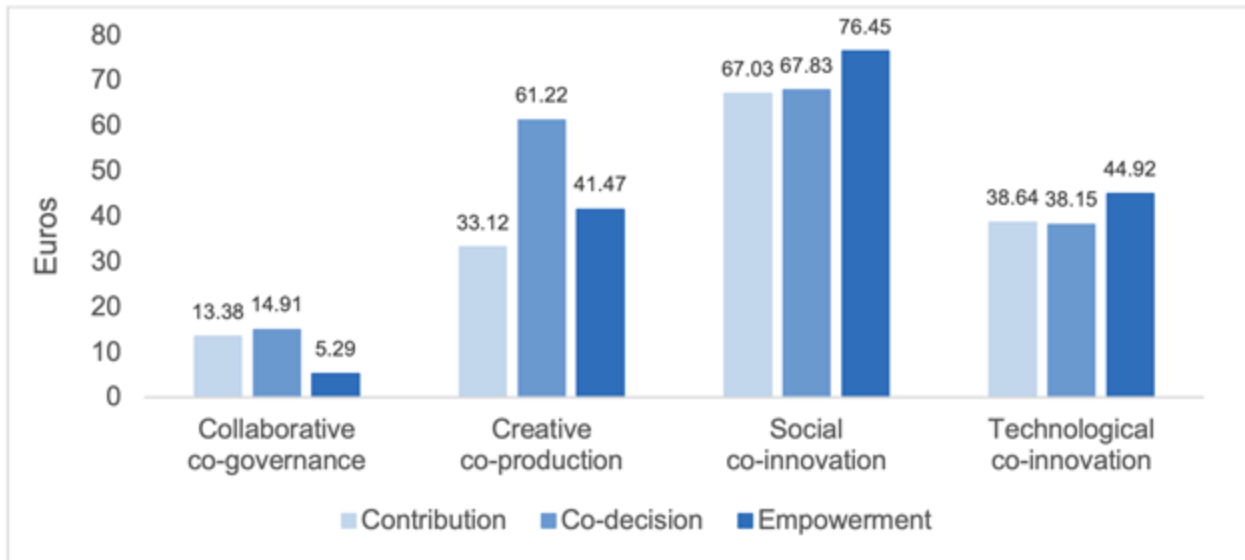
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# Evidence

**Willingness to donate** a voluntary annual quota so that museums can implement a full participatory strategy = capture value back

- WTP €65 yearly contribution (lower for non-goers), 59% population, decreasing with age.
- Greater interest for innovations towards societal impact and support production by local artists.

Figure 9. Economic valuation of participatory dimensions and options for museums (whole sample)

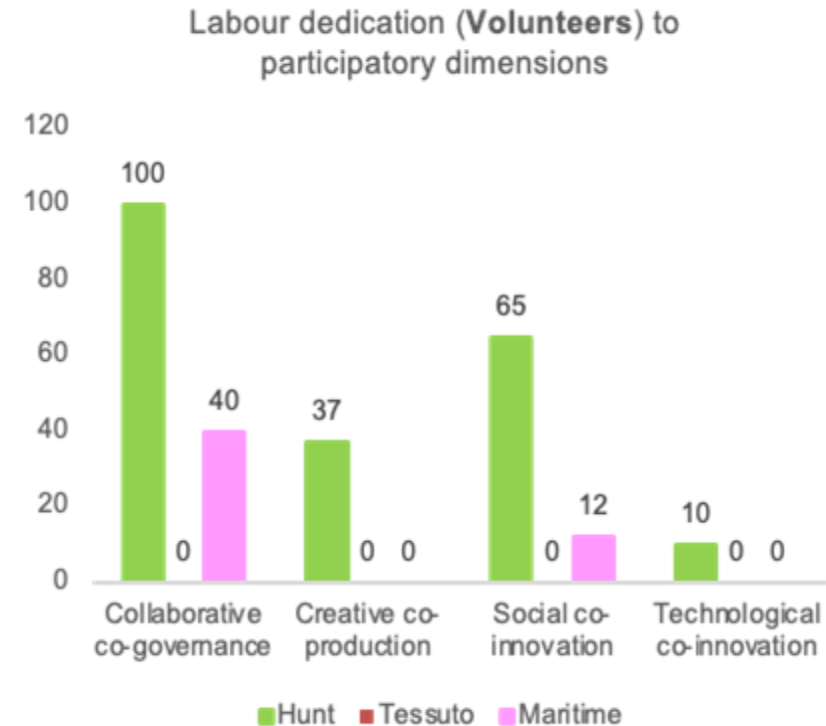
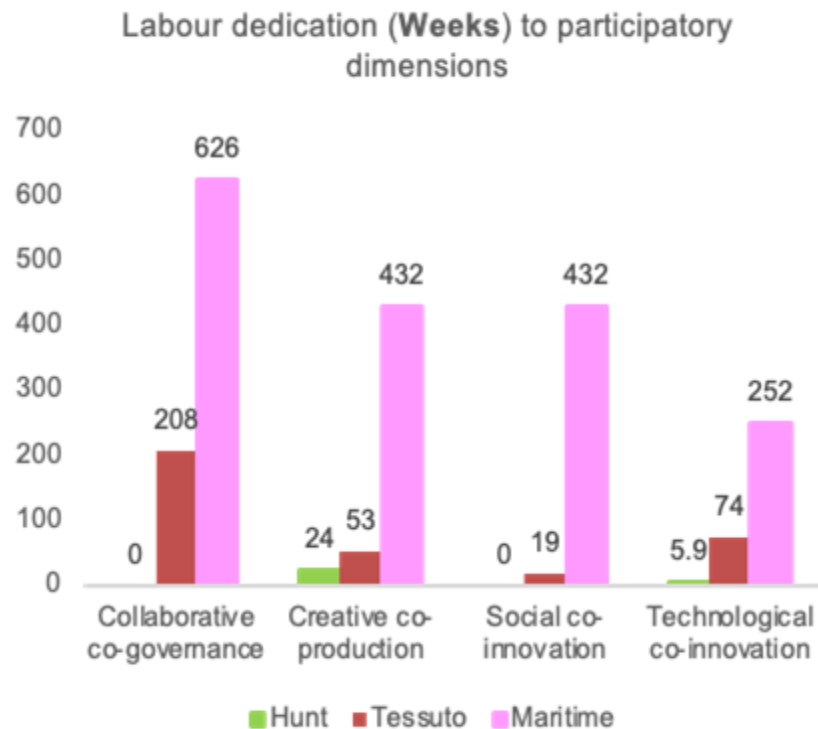


Value	Non-Goers	Goers	Fanatics
Average WTP	€ 45.65	€ 69.71	€ 80.84

# Evidence

## Organisational investment based on main activities

- Social and technological value assigned similar to consumer valuation (according to specialisation of 3 museums) while high investment in governance which scores low for consumers.
- Is there room for museum as leader? or is this reflecting poor participatory design initiatives?



# Evidence

## Consumer preference

### Online Museum Shop

- Limited market experience (Navarrete, 2011)
- 96 of 437 Dutch museums had online shop
- Ineffective quality signals: poor/lack of image and storytelling
- Trend to describe Educational, Exclusive, Sustainability, Artistic, Social characteristics

### Survey Museum shop

- Decisions are made for each product
- Positive characteristics
  - Local artist
  - Charity link
  - Sustainability
- Negative characteristics
  - Price

Navarrete, Jusypenko (forthcoming)

Table 3. DCE Results: Mixed Logit Model.

	Home Décor 🏠🕒	T-Shirt 👕👚	Tote bag or socks 👜/🧦
<b>Museum's role</b> 🏛️🖼️			
Co-created by the museum		Dark Green	
Selected by the museum		Red	
<b>Design</b> 🎨🖌️			
Based on a famous art print	Light Pink	Red	
By a local or emerging artist	Dark Green	Dark Green	Light Green
By an excluded or under-represented artist			Light Pink
<b>Made by</b> 🧰🏭			
Local manufacturer or handcrafted	Dark Green		
Brand known for quality			
Unknown brand	Red		
<b>Message</b> 🗣️💬			
Art for art's sake			
Socially engaged			
Environmentally engaged		Light Pink	
<b>Donation</b> 💰❤️			
Portion of sales to a charity or NGO	Light Green	Light Green	Dark Green
<b>Personalization</b> 👤🛍️			
Customise basic features		Dark Green	Light Green
Co-create using the shop's software			
<b>Sustainable</b> ♻️🌱			
Yes	Dark Green	Dark Green	Dark Green
<b>Limited edition</b> ✨⚠️			
Yes	Dark Green	Dark Green	
<b>Price</b>	Red	Red	Red

Note: The colours red and green indicate a negative and positive effect on utility, respectively. No colour indicates that the attribute does not influence utility. Dark shades indicate statistical significance at the 10% level, while light shades indicate statistical significance that is very close to this level.

# Overall observations

- Cultural sector is responsible for core activities + expected to respond to societal issues. This requires a transformation in resource allocation, educational practices, and organisational networks across society.
- The innovative potential of the heritage sector to contribute to the identified societal issues is highly reflective of its participatory network. Well networked organisations have greater resilience.
- Financial compensation in heritage sector continues to be an uncomfortable conversation. Faster participatory response is found for social impact efforts and creative co-creation (not for financial return activities which require specialised technical, legal, and HR know how).

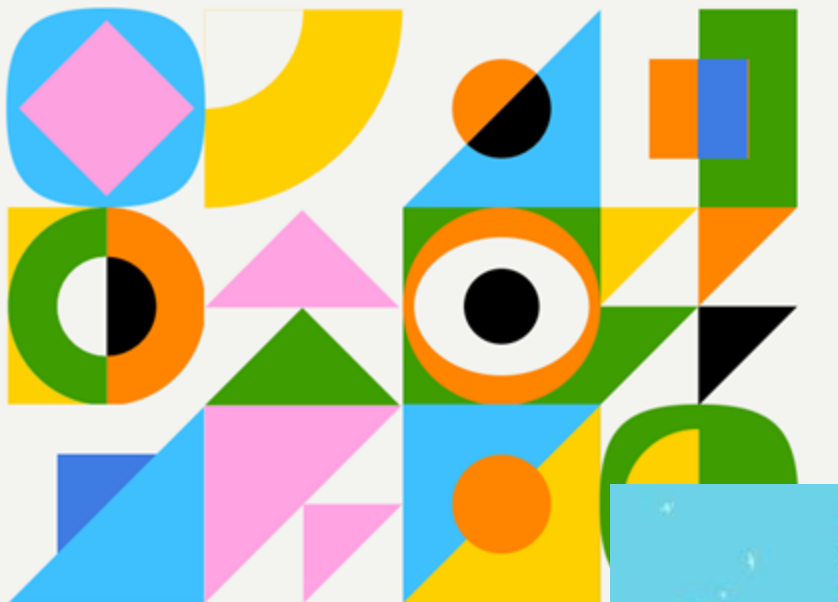


# Next steps

- Value of contribution of volunteers
  - Makers engagement with museum shops
  - Evaluation of Participatory Cultural Business Models
  - Participatory collection of LL + PCBM + Participatory best practices
- 
- RECHARGE Academy June 2025
  - Final meeting Pratto September 2025
  - All reports available at <https://recharge-culture.eu/processes/research/f/32/>

# The RECHARGE tools

RECHARGE



PARTICIPATORY BUSINESS MODEL CANVAS FOR CULTURAL HERITAGE INSTITUTIONS				
Key partners/stakeholders	Key Activities	Value Proposition (social value proposition)	Customer Relationships (sharings/online)	Customer Segments / access to experiencing the project/customer relationship beneficiaries
Participation (levels of involvement)	Key Resources (Equipment / Material)		Channels to Market (getting feedback)	
Cost Structure		Revenue Streams		
Environmental costs	Social costs	Social benefits	Environmental benefits	

## Recharge Approach to Cultural Participatory Business Models

Perhaps you have worked with business models before and even used a business model canvas. What makes a Cultural Participatory Business Model different is the **added layers of a participatory approach, a focus on social value, and the perspective of cultural heritage institutions**. This includes a focus on social value proposition, and accounting for both social and environmental costs and benefits. By incorporating the perspectives of multiple actors throughout the collaboration process, stakeholders can present their needs and advocate for their shares of the benefits. Working in this way can contribute to the long-term sustainability of your initiative by strengthening inclusion and supporting democratic processes.



Recharge  
PLAYBOOK  
on Participatory Cultural Business Models

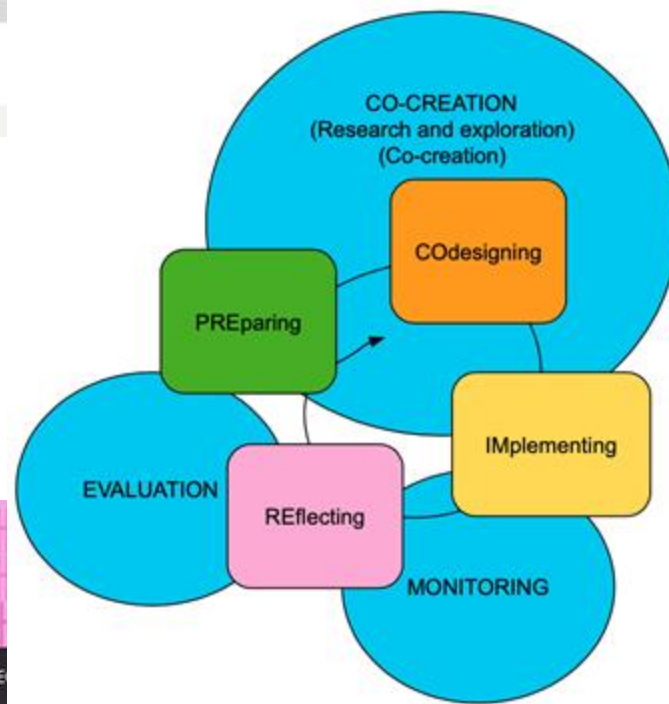


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Resources and Tools from the RECHARGE research teams

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# RECHARGE

Resilient European Heritage As Resource for Growth & Engagement

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