Advancing the Sustainable management of Heritage through Social Entrepreneurship

Sascha Bjarnø Olinsson

UCL

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Impact statement

This was an international study with participating partners in two countries. It was aimed at theoretical as well as practical development goals. Three papers were published in diverse academic journals covering the full spectrum of research fields included in the project. The published studies include new field specific theoretical definitions; a museology definition for Open-Air museums, a "sustainable cultural product" definition, a Social Entrepreneurial Venture definition as well as an innovative practical tool aimed at developing Social Entrepreneurial projects. All of which has clear potential to make significant impacts in their fields as they are covering clear and marked gaps in the literature as well as linking theory with practical application. The project has had many participating partners in the practice community and the research which they have participated in developing will be distributed to all participants which will encourage the use of models and approaches developed and help guide sustainable development. Practical application of the model will assist inexperienced managers from any field advance their own Social Entrepreneurial development projects with inherent sustainability criteria. In the field of museology which has a high need for managerial assistance, the model and theory developed, will assist in developing a "sustainable cultural product" and improve the economy for the museum as well as their stakeholders in the local community through a cooperative Social Entrepreneurial project. The model which this project developed is furthermore forming a core part of a new line of Social Entrepreneurially aimed at courses and workshops for the entrepreneurship training programme for doctoral students, post docs and early career

researchers at the UCL institute for Innovation and Entrepreneurship. The author is currently negotiating licence agreement with an educational consultancy firm to take similar workshops based on the model nation-wide.

Abstract

In many heritage sites, management in its current form is failing, resulting in the slow but steady decay of our cultural heritage. Initially, the cause seems clear; public funding has been dwindling for decades and is consequently now insufficient to adequately maintain and preserve the sites. The under-prioritising in national budgets of heritage and culture is inarguably in part due to tighter national budgets. However it could credibly be argued that this under-prioritizing has been a consequence of the inability of heritage managers to transform their strategies according to modern expectations and thus gain a beneficial and sustainable position for heritage sites within society. It can furthermore be argued that this "inability" in part is an unwillingness on the part of the heritage managers to willingly engage in development efforts. However, to put this unwillingness in perspective, these development projects are often devised and imposed by outside interests such as the tourism sector, and are aimed at a "utilization" of the heritage material which makes heritage managers uncomfortable. This is as such not an unwillingness born out of nowhere as past experience has shown these often to be detrimental to the heritage fabric.

This project will explore the potential of social entrepreneurship approaches for developing a methodology for sustainable management of heritage sites and will suggest a definition of a sustainable entrepreneurship approach in the heritage sector. In order to gain a modern position in society, meaning one that satisfies both the anticipations of the modern "consumer" of culture as well as expectations from society of economic solvency, sustainable heritage management is understood as resting on three interdependent pillars of social, cultural and economic sustainability.

For the purpose of testing these three pillars in one strategy, the project will explore two suitable concepts; open-air museum mediation concepts, as developed in "best practice" sites in Denmark and England and social entrepreneurship practices relating to sustainable management and development.

Employing an action research strategy, the project will investigate (i) the employment of open−air museum mediation strategies in developing a "sustainable cultural product" based on intangible heritage and (ii) the functionality of these mediation approaches in combination with social entrepreneurial strategies for site management. The purpose is to provide (a) an integrated picture of the mediation strategies employed by these "best practice" sites and (b) practical learning of the implementation process of the combined strategies and (c) concrete recommendation for social entrepreneurial management strategies.

1. Introduction

"When we have historic buildings and other sites in our care which are slowly crumbling

away we are not doing our job as managers well."

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Knudson (2001)

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In many heritage sites, management in its current form is failing, resulting in the slow but steady decay of our cultural heritage. Deteriorating cultural heritage is not a local or even national concern and it is not limited to poorer countries either. All over Europe, heritage sites and museums are struggling with very limited finances and have been for a long time something which heavily effects all elements of management; conservation as well as engagement efforts (Russo, 2002; Lindqvist, 2012). Not all heritage can be conserved, and not all should. There is beauty in a ruin and within heritage conservation an approach of letting some things go as to focus on others, has been adopted. However, when also the heritage which we have actively chosen to conserve and protect falls into decay-that is when it is a failure.

Public funding has been dwindling for decades and is consequently now insufficient to maintain and preserve our cultural heritage sites. Examples of resulting failures range from the UNESCO world heritage site of Pompeii in Italy, where ancient building walls collapsed after heavy rainfalls to Brazil, where a lack of fire safety measures in place and old electricity systems, caused a devastating fire at the National museum resulting in immeasurable losses of cultural patrimony. Lesser, but nonetheless worrying examples are seen in Portugal where the National museum have been operating with daily electricity black-outs and a lack of security guards, meaning parts of the museum cannot be opened to the public.[1] This situation persists despite seeming political agreement across the spectrum that our cultural heritage is of great importance to the human experience and should be protected and preserved for the benefit of future generations (Klamer and Mignosa, 2019). Very evidently there does seem to be a discrepancy between stated policy goals and actual real-life policies and in periods of economic crisis, cultural heritage has traditionally been hard impacted and the first to see budget cuts (Schwab, 2011; Alexopoulos and Fouseki, 2013). Even UNESCO simply refers to this issue as the 'funding gap" in the heritage sector, an issue so ubiquitous it does not even merit further explanation(UNESCO, 2013)

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[1] https://www.reuters.com/article/us-italy-pompeii-idUSBREA210FP20140303;
https://www.science.org/content/article/it-was-foretold-tragedy-fire-destroys-brazil-s-national-museum-and-its-prized-science; https://www.moveaveiro.pt/en/le-manque-de-vigiles-oblige-les-musees-nationaux-de-lisbonne-a-fermer-a-midi.

Initially, the cause-result alignment seems clear; public funding has been dwindling for decades and is consequently now insufficient to adequately maintain and preserve the sites under our protection. Cultural economists have developed various methods to incorporate a wide range of values attributable to cultural heritage as well as the economic impact which heritage sites have on their local communities. These valuation studies are not conclusive and do not seem to have any direct impact on policies (Klamer and Mignosa, 2019). However, embedded in this situation is something of a "cause and effect" dilemma. Which came first- or in other words- which caused the other?

The under-prioritising of heritage and culture in national budgets is inarguably in part due to economic strain on national budgets. Nonetheless, it can be argued, that this under-prioritizing, at least in part, has been a consequence of the seeming disinterest amongst heritage managers, to transform mediation strategies more in accordance with modern expectations, meaning a heritage resource management approach that satisfies both the high anticipations of the modern "consumer" of culture as well as expectations from society of economic solvency, and thus gain a beneficial position for heritage resources within society (Graham, Ashworth and Tunbridge, 2000; Stanbridge, 2002; Little, 2012). The context for this seeming "disinterest" does however require some further scrutiny.

Firstly, it is an important question who pays for the development of heritage resources, and how. Currently the main options are either public; governments and to some extend charities, or private developers. The problem of the first two options is that governmental or charitable agencies never have enough money and that these are spent according to their own professional and political priorities which are not necessarily the priorities of archaeologists and cultural managers in the field (King, 2011: 548; McManamon, 2000). In regards to the second funding option; private companies doing development work in a heritage setting is a conflict of interests (Carter and Grimwade, 2007; Zan and Lusiani, 2011; Murzyn-Kupisz and Działek, 2013). Finally, with current management strategies, ticketing income from visitors will in the case of public museums go back to the state and in the case of private museums are very rarely enough to go beyond funding daily management and fund bigger, and necessary, development enterprises.

Heritage sites present difficulties to development efforts for a variety of reasons; mainly due to their uniqueness, fragility and need of preservation (Zan and Lusiani, 2011; Russo, 2002). Cultural heritage managers are often conservative when it comes to implementing new initiatives of management and public mediation strategies. In part past experiences have justified this restrained behaviour. As an example, Russo (2002) demonstrates how the heritage tourism industry in many cases has developed from being an economic "saviour" of heritage sites to becoming detrimental to their very existence. However, "utilisation" or even

worse, "commercialisation" of heritage sites is consequently under one perceived by heritage managers and archaeologists, almost purely as an endangerment of the sites and furthermore as being academically questionable (Butler 2000; Knudson 2001; Nasser 2012).

As such, while there are examples where the inability to adequately preserve the cultural heritage caused by long time under-funding has proven devastating there are likewise too many examples of heritage sites where uncontrolled attempts at economic development-instigated by external actors- have had unforeseen and harmful consequences, both for heritage and community (Zan and Lusiani, 2011; Russo 2002, Lindqvist, 2012). For heritage managers these examples represent a heavy deterrent to engage in development efforts; a reticence which has gained the field a reputation for conservatism. Whereas it can be argued that this "conservatism" towards development efforts is a well-founded consequence of particular actions, in other areas, a strong conservatism is entirely rooted in internal policies and is yet another aspect of the issues keeping heritage sites from progressing (Knudson, 2001; Nasser, 2003; Della Corte et. al. 2009).

One such example is the economic valuation of the heritage materials which is an area where a significant part of heritage professionals have knowingly chosen not to take part (Knudson 2001; Stanbridge, 2002). Among an influential part of the field, it is considered a degradation of the inherent "invaluableness" of the heritage material to assess them in monetary terms; preservation for the sake of preservation is considered a goal in and of itself. However as Knudson (2001, pp. 367) states, "*without such participation in the economically based appraisals, the heritage resources are always on the negative side of the equation, the "soft, warm, fuzzy" expensive things for which there is no value in traditional economic terms*".

Regardless of which side of the argument our opinion falls, the fact is that current economic discourse questions the benefit of these "soft values", deferring to the evaluations of the "free" market as the golden standard by which to make decisions and allocate resources (Mason, 2008). Whether we like it or not- the heritage material have a business perspective to it and currently most European countries lack the funding necessary for the continuous preservation of the material cultural heritage (Schwab, 2011). This lack will induce governments to consider other, and not necessarily the least invasive, methods or partners for funding (King, 2011: 548). In recent years there has been an increasing policy perception of cultural heritage as a "resource for sustainable development and improved quality of life" (Council of Europe, 2005). Indeed, persistent market failures which has necessitated public intervention is at the heart of the need for sustainable cultural economics and a new basis for economic analysis of cultural heritage as a resource (Klamer and Mignosa, 2019).

Consequently, there is a pressing need for a sustainable management model which can ensure adequate funding for heritage sites and cultural resources.

Critical voices in the heritage community call for a new framework to define the future perspectives of heritage management, suggesting a more holistic approach based on accepting the "new" functional socioeconomic dimension of heritage management (Loulanski, 2007; Matero et al. 2013; Della Corte, Savastano and Storlazzi, 2009; Roders and Van Oers, 2011; Roders and van Oers, 2014). However, as the literature furthermore illustrates, heritage managers more often than not, do not have the needed skillset to take on this role (Knudson, 2001; Schwab, 2011). It can be speculated that decades of very limited public financing have not allowed for the advance of a long-term planning perspective amongst heritage managers and perhaps as a direct result, a lack of a well-developed heritage resource management approach which could ensure sustainable development (Coccossis 2005; Bousset et al. 2007; Miller & Pitaluga 2008; Murzyn-Kupisz 2009; Stanbridge 2010). Project management uses a wide range of planning tools for assisting in developing projects. However, the available tools are lacking a focus on resource development and sustainability.

This project set out to find a sustainable approach to address the financial issues facing many heritage sites as this issue is a fundamental concern for most other developmental and conservation concerns. Underlying this major concern are several important aspects that need addressing:

i) How can heritage managers be persuaded to participate in development efforts?

ii) How can heritage managers be given the necessary tools to successfully participate in this effort?

This project will explore whether social entrepreneurship approaches is the adequate strategy for addressing these two concerns and developing a methodology for sustainable management of heritage resources. Social entrepreneurship (SE) will be explored as it is recognised in the literature for its suitability to encourage sustainable development, address complex social issues with innovative approaches aimed at local resource development and build with bottom up approaches suitable in a managerial context where resources are lacking (Martin and Osberg, 2007; Olinsson, 2017).

SE is a relatively new concept applied to cases where long standing social problems require innovative approaches in order to be solved (Austin et al. 2006; Light 2008; Wry 2008). A strong socio-moral motivation is the determining aim of any SE venture (SEV) which will work with existing resources and needs rather than creating a market for new ones (Austin,

Stevenson, & Wei-Skillern, 2006; Sharir & Lerner, 2006). As such, the innovative approaches of SE come to light through mobilizing unrecognized resources inherent in those needs (Baker & Nelson 2005; Bornstein, 2004). In essence, for a field who reject the commercialisation and economic evaluation of heritage values, this holistic approach could be the answer for the pressing need of a sustainable management model and a way of bringing feuding factions together.

As opposed to the classical entrepreneurial approach, inherent in the SEV is a focus on sustainability. No short term goals or fast profit for a few shareholders, but rather an aim towards a lasting solution with wide benefits for stakeholders in local communities (Austin, Stevenson and Wei-Skillern, 2006; Mair and Martí, 2006; Bacq and Janssen, 2011). As such, at the core of SE is the involvement of diverse actors and partnerships through network and stakeholder cooperation, a strategic element which is seen as the foundation for a deeply rooted change and which would be highly suitable for an attempt at developing local resources for local benefit and long-term sustainability (Stryjan, 2006). Currently, the literature presents many good examples of social entrepreneurship projects and their positive impacts on the social settings where they have been implemented as well as the innovativeness of the solutions which the SE has developed. However, these cases demonstrate a limited practical applicability due to a heavy reliance on the emergence of a "born" leader with "natural" social entrepreneurial skills to manage the issue. Therefore, little is known about the possibility or the conditions in which social entrepreneurship models can function- in particular in settings not immediately prone to support innovative approaches or benefitting from the presence of such a "born" leader.

Employing a grounded theory and action research strategy, the project will be initiated from a theoretical hypothesis which will then be gradually developed and tested in real-life case studies, as each research stage will progress to inform the next stage of the project. The project will explore two suitable real-life case-study areas for testing and developing; open-air museum mediation concepts, as developed in "best practice" sites in Denmark and England (see pp. 20 for justification of case-study choice) and social entrepreneurship practices relating to sustainable management and development.

1.1 Hypothesis

This research project takes its point of departure in the hypothesis that Social Entrepreneurship (SE) could offer a sustainable management approach for heritage sites and can be utilized to transform these sites from a precariously state funded economic "burden" to a socioeconomic benefit. In order to gain a modern position in society, meeting current expectation for visitor and community engagement as well as economic solvency, sustainable management is understood as resting on three interdependent pillars of social, cultural and

economic sustainability. That environmental sustainability is omitted here is not to negate its importance. However, even if environmental sustainability has not seen a dedicated focus within cultural heritage management, the study of sustainable development has decades of dedicated research with a very strong focus on environment and natural resources as point of departure for sustainable development strategies. Other elements of social sustainability research are however lagging far behind, with cultural sustainability still being ignored to a great extend within the mainstream sustainability literature (Keitumetse, 2009; Shmelev and Shmeleva, 2009). For this reason, while acknowledging that a truly holistic sustainable development includes environmental considerations, this study considers issues of environmental sustainability to be addressed in depth elsewhere.

It is furthermore a hypothesis of this project, that the reticence against development projects within the heritage sector can be assuaged by supplying heritage managers with a SE based management tool with an integrated aim for sustainable outcomes. We also perceive how the "HERO" approach in most SE research, i.e. the need for a natural born SE to solve the problem, is very limiting and that a model to replicate the skills of this person is needed in order to turn the potential inherent in SE, from theoretical to practical. This tool will supply heritage managers lacking in management experience with the means which will allow them to be the instigators of sustainable heritage development projects. The hypothesis will be tested for validation through a case-study based approach integrating a grounded theory approach with elements from action research. The researcher will engage with managers of cultural heritage sites and stakeholder groups in order to benefit from their real-life experience in formulating the management approach and furthermore to encourage them to adopt social entrepreneurial models in their professional work and cooperate in a help to self-help development efforts of benefit to all parties. Their response – either positive or negative - will later be interpreted as the validation of the initial hypothesis.

1.2. Aim

The aim of this PhD project is to study and promote the potential synergies between social entrepreneurship approaches and sustainable heritage management. Sustainable heritage management in this context refers to a management approach which is sustainable socially, economically and culturally and initiated from within. The core research question which this research seeks to address is (i) whether social entrepreneurship approaches holds aspects which are well suited to address both the lack of management skills necessary to initiate, as well as the reticence amongst heritage managers, towards necessary economic development of the heritage resources and (ii) whether this can assist the field develop in a sustainable direction

1.3. Purpose and objectives

The ultimate goal of this project is to propose a holistic model for sustainable heritage management by bringing together social entrepreneurship and heritage management theories. The basic idea is to meet the need in the heritage field for a management approach with cultural sustainability at its core and which as such would be able to engage heritage managers in the process of a safe and modern development of heritage sites.

This goal will be achieved advancing the following objectives:

Objective 1: To define the theoretical basis of my tool by reviewing the knowledge from social entrepreneurship literature and to utilize knowledge obtained from practical cases (case studies) to formulate a management tool for social entrepreneurial projects.

Research questions:

- What are the defining criteria of a successful social entrepreneurial project?
- What are the practical elements making up the process of developing a social entrepreneurial project?

The purpose of this **first phase** of the research is to get familiar with the existing literature on social entrepreneurship theory and practices and from the extended literature of theory and case studies extract criteria for the development of a management tool which can advance the understanding of SE approaches beyond the current "black box" view which is prevalent in the field and form the foundation in the ongoing study.

Objective 2: to study the literature as well as a samples of relevant open-air museums to understand how the management of the sites vary from conventional museums and the extent to which they incorporate, as well as how they have succeeded in creating, a "sustainable cultural products".

Research questions:

- How do practices of Open-Air museum management deviate from conventional museum practice?
- What sets the most successful Open-Air museums apart?
- How integrated is the process of developing "sustainable cultural products" in the Open-Air museology approach?

To what extend are the heritage crafts practitioners benefiting from the development of the "sustainable cultural product" at Open-Air museums?

What is the scope for a further development of the "sustainable cultural products? To what extend can they be the driver of a sustainable economic development?

The purpose of this **2nd project phase** is to extract generic criteria from the open-air museums, review their management model and in particular review the functionality of their cooperation with the crafts practitioner stakeholders to create their sustainable cultural product. The second project phase will bring these new findings together and conclude in a definition of an Open-Air museum museology and the role which the intangible heritage and the "sustainable cultural product" plays within it. This organisation of findings in an integrated museology definitions strengthens the logical underpinnings of the following analysis as well as serves to further support research into innovative and potentially sustainable management approaches from diverse museology branches.

Objective 3: To bring phase one and two together and test the applicability of a social entrepreneurship approach on cultural management using the SE tool which was developed in phase 1. The chosen "cultural problem" is the heritage crafts practitioner/OAms cooperation and "data" will be collected through a variety of collection methods with the aim of combining theory with a wide range of empirical data.

Research questions:

- Can the tool analyse a highly complex setting with data from a wide range of stakeholders?
- Do the suggested approaches differ from current approaches and how?
- Are the suggested approaches sustainable?

The purpose of this **3. Project phase** is to test the tool in order to develop a full analysis with suggestions for solutions, of a real-world problem. This phase will conclude in a full analysis of a heritage crafts practitioner/OAms cooperation by way of the SE tool developed in phase 1, including guidance on the process and a discussion of the suggested solutions.

Objective 4: To have the previous analysis as well as tool and guidance process reviewed by its intended users in order to do the final adjustments to the heritage real-world problem analysis and SE management toolkit.

Research question:

- How well do the stakeholders understand the workings of the tool?
- Is the data used appropriate?
- To what extent do the stakeholders see the analysis suggestions as doable?
- How is the idea of a social entrepreneurial approach perceived amongst open-air museum managers and other stakeholders?
- As an instrument is the social entrepreneurial tool-kit suitable for guiding the heritage manager in sustainable development?

- What changes should be made to the final analysis as well as the "Tool-kit"?

The purpose of this **4. Project phase** is to bring the research process full cycle through bringing the tool back to its intended users and incorporate their review in order to reflect and improve on the case study analysis as well as adjusting the final product; the SE Tool-kit. Furthermore, this review will be essential in determining the potential and future role of this instrument in the field of heritage management.

1.4. Logical line of study

The hypothesis of this PhD was that Social Entrepreneurship could supply the field of heritage management with the practical approach needed in order to address internal conflicts which for many years have prevented the field from embracing an active attitude towards developing an independent and sustainable approach to heritage development.

In order to test this hypothesis, the project went through four clearly defined phases. Study number I; Reviewing the SE literature and case studies and developing a social entrepreneurial based management tool. Study number 2: Full review and definition of an appropriate heritage case-study area. Study number 3: Utilising SE-tool developed in study number I, to analyse and suggest solutions to a real-world heritage case problem selected from within the case study area of study number II. Study number IV: Full review by stakeholders of analysis of study III and SE-tool of study I and final design of real-world problem analysis and toolkit.

1.5. Overview of the study.

This PhD thesis consists of 9 chapters with four full studies. Introduction, study 1, study 2, study 3, study 4, discussion and conclusion.

Study 1, 2 and 3 are individual full studies dealing with an independent "building block element" for the full study, and each has been published independently from one another in specialised academic journals. As such, while this demonstrate the integrity and quality of each study, in the context of the monography lay-out, they form consecutive chapters, and as they integrate concepts developed in the previous study, this means that there unfortunately is some overlap and repetition of concepts or definitions in between one chapter/article and the next.

In chapter 1 and 2, I introduce the project, framing the problem which will be addressed and situating it within current literature, outlining the hypothesis of the project, aim and scope and establishing the research methodology.

Chapter 3 consists of the first full study of the project; Social entrepreneurship-committing theory to practice. *Journal of Social Entrepreneurship*, *8*(2), pp.225-247 (2017). This study

seeks to combine the theoretical literature of SE with data from practical case-studies of SE and bridge the existing gap between theory and practice. This connection is established through modifying a well-known project management tool to work in SE settings. The tool developed in this first study is called the modified Social Entrepreneurial Problem and Objective Tree (mSEPOT) and is the cornerstone towards which all subsequent studies are aimed.

Chapter 4 is the second full study of this thesis; A museology for Open-Air museums. Article in full has been published in *Journal of Museum management and curatorship.* Open-Air museums have been chosen as case studies for the project as they exhibit innovative approaches to heritage mediation which adds potential for sustainable development. Both innovation and sustainability are key features of SE. However, a literature review revealed that the concept is not well-established in the current museology literature and that the potential of their mediation approaches is poorly understood. The aim of this study was to establish a museology definition for Open-Air museums including the theoretical concept and significance of their "Sustainable Cultural Product" (SCP) which feature heavily in their mediation approach but which until now has not been fully explored or recognised for its potential. The study was based on an extensive literature review as well as a survey and in-depth interviews amongst Open-Air museum leadership and staff.

Chapter 5 is the third full study of the thesis and is published as; Social entrepreneurship for sustainable heritage management - The case of Open-Air museums, *Journal of Cultural Heritage Management and Sustainable Development.* Vol. 9 No. 4, pp. 486-499 (2019). The aim of this study is to apply the mSEPOT on our chosen case-study environment in order to ascertain whether the tool can supply a SE oriented solution to mitigate the problems experienced by the stakeholders involved. In this study I analyse the cooperation between the Open-Air museums and the traditional heritage crafts practitioners. Both form an integral part of the process of developing a SCP but the current cooperation is not equal and as such the current cooperation does not provide the full benefits to all of the parties involved. In order to provide suggestions for improved cooperation of a SE nature, their cooperation is analysed through the mSEPOT. This study imitates the process of having a stakeholder network using the mSEPOT and as such, data is supplied by all parties and concerns are weighed and considered equally in order to develop solutions promoting benefits for all. Data obtained in the previous Open-Air museum study, is supplemented with data from further focused interviews with directors of Open-Air museums, heritage crafts practitioners and members of The Heritage Crafts Association as well as participation in heritage crafts conferences. I also visited several markets, fairs and small businesses to have

informal conversations with crafts practitioners and form a very well rounded picture of the field.

Chapter 6 contains the fourth and final full study of this thesis. The aim of this study is to bring the project full circle and have the results reviewed by its stakeholders and intended users. A stakeholder network consisting of heritage crafts practitioners, Open-Air museum managers, museum curatorial staff, as well as heritage professionals and heritage crafts experts were assembled and interviewed. They were tasked with reviewing the mSEPOT analysis performed in chapter 5, as well as the practicability and usefulness of the tool itself as presented to them. They were furthermore asked to assess the need of, potential and suitability of a SE driven management approach in the heritage sector. The results of this stakeholder review were significant adjustments to the mSEPOT analysis on the OAms/Heritage crafts cooperation as well as important changes to the general mSEPOT toolkit guidance. The review furthermore served as a strong affirmation on the potential and need of a SE approach in heritage management.

Chapter 7 is the final mSEPOT tool kit developed in accordance with the wishes expressed in the stakeholder review. The tool-kit includes an introduction to SE, an example of a real life SE venture and a full guidelines for use of the mSEPOT tool with step by step instructions.

Chapters 8 and 9 contains the discussion, recommendations, and conclusions of the studies which form this project. In chapter 8 the key finding of the project is discussed and expanded upon. Based on these, implications and recommendations are drawn intended to inform both policy and practice in the heritage management field.

Finally, Chapter 9 contains the conclusions and reflective evaluation of the study and suggests further research agendas.

In these chapters I attempt to draw a golden thread through the independent studies in which I have constructed the building blocks needed to develop and test my hypothesis and tool, i and present the practical and theoretical knowledge and how these threats came together to constitute a meeting of the aims originally set up for the study.

1.6. Significance of the study and outcomes

There are several tangible outcomes from this study which could set precedents in their respective fields. The first of which is a tool: the mSEPOT, which for the first time establishes the use of Social Entrepreneurship methodologies as a well-defined, practical approach in the project management and development field.This is an important advancement on the theoretical limitations of SE moving it beyond the "black box" approaches which are seen in the literature. As such, this tool has the potential to be hugely influential in project

management and development, as public policy put an ever increasing priority on the sustainability and social accountability of their projects. Already the tool has been commissioned by UCL Innovation and Enterprise for their entrepreneurship training department for PhD, postdoc and early-stage researchers to be used for training day courses and workshops.

The second tangible outcome is a museology definition for the Open-Air museum concept. Open-Air museums have, despite their long history, never found an approved position in the museology community and as such, important lessons from their particular mediation strategy has not been properly assessed. This Open-Air museum definition is developed with special attention given to the elements of the Open-Air museum approach which improves their sustainability. Sustainability is in this particular case considered to include the heritage material, the economy of the museum and the societal stakeholders such as visitors and local communities.

Thirdly, Open-Air museums traditionally rely on a "collection" based on intangible heritage rather than tangible objects. The Open-Air museum museology definition developed in this project, defines the implementation of this intangible heritage in the Open-Air museum mediation approach, as a "Sustainable Cultural Product" (SCP). The theoretical definition of a "Sustainable Cultural Product, both as a theoretical concept and as a basis for a heritage management approach, is another tangible outcome of the study, the application of which can have wide implications for improving sustainability and impacting on policy in the wider heritage field.

Furthermore, through a cyclical approach of continuous review and development, merging theory and practice, the study has used the mSEPOT tool developed in the first study, to perform both analysis and practical testing, leading to a credible SE based analysis and recommendations for sustainable solutions to a real-world heritage management "problem".

The final tangible outcome of this study is a Social Entrepreneurial "Tool kit" (chapter 7) aimed at supporting the heritage manager looking for sustainable solutions to the problems facing their site and community. The "tool kit" will contain a concise yet in-depth introduction to the principles of SE and deliver a clear framework for developing a sustainability focused project. This includes a hands-on guidance on the use of the mSEPOT tool, by way of a guided step by step process, using examples from a real-world case. The approach of utilising a social entrepreneurial framework for cultural management is entirely innovative.

2. Research methodology and approach

The research project is constructed over two interdependent themes (social entrepreneurship and open-air museum approaches) which are developed through 4 project phases all of which are advanced through a grounded theory approach where each phase serves to develop new theory which will lead to the next research phase. This project is initiated with a hypothesis extrapolated from academic theory. The research philosophy in accordance with grounded theory is that research should be initiated with a hypothesis and should test and develop academic theories through a progression of research stages, informed by real-world data. In grounded theory, the researcher moves out into the world, and generates knowledge which has implications both for academic theory and real-world practice. As such, the results of each study will inform the research paradigm of the next project phase as the research progresses.

The complexity inherent in developing sustainable cultural heritage management, requires a methodology suitable for solving multi-layered and complex issues. A further requirement is for the methodology to be able to generate benefit in a resource starved environment and work to incorporate the concerns of multiple stakeholders. With these requirements in mind, the chosen approach is social entrepreneurship which due to its focus on sustainability, innovative utilization of existing resources and social benefits will be the umbrella under which sustainable management approaches in the heritage sector will be explored. This innovative approach to social entrepreneurship would test the organizational framework and guiding principles of a socioeconomic development tool on a subject entirely new to the field; the cultural resource manager. This will be done in order to formulate a cultural management approach which is focused on a holistic view of sustainability; socially, economically and culturally[2]and which in accordance with the tenets of SE works with a broad range of both recognised and unrecognised "resources" from human and natural to economic. For this, a suitable selection of case studies were needed. Ashoka; Innovators for the public, was set up in 1980 by the famous social entrepreneur Bill Drayton. Today, Ashoka is singular in size and reach and is a world leading organisation supplying support for, and performing important data collection on SE ventures. Data, in the form of SE case-studies, is freely obtainable on their webpage and is ranging over a wide variety of themes as well as being geographically situated across the globe. Furthermore, and of importance to this study, the case-studies are standardised which allow for homogenous data well suited for comparative studies. As the case-studies are made by Ashoka rather than by this author, full objectiveness of the case studies cannot be guaranteed. However, as Ashoka is setting the

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[2] That environmental sustainability is omitted here is not to negate its importance. However, this research will provide new knowledge on these 'other' elements of sustainability to promote a holistic understanding.

standards for the industry and this range of data is unobtainable through other means, the benefits heavily outweigh any concerns. Criteria for data extractions were designed to allow the researcher to employ good judgement when in doubt.

The second approach is the application of experiences gained from open-air museum management and the innovative approaches to utilization, development and teaching of the heritage material which these sites could contribute with. The study will look at Open-Air museums in England and Denmark, representing two nationally diverse systems of funding while both boast a long history of embracing the open-air museum concept as well as a topically widespread implementation ranging in examples from early iron-age settlements to the industrial period. While a representative range of museums from both countries have participated in the study, two museums have been chosen as "best-case studies". These are: in the UK, The Weald & Downland open-air museum due to its focus on the teaching of regional crafts as an income generator and heritage preservation mechanism. In Denmark, the Lejre- Land of Legend Open-Air museum has demonstrated innovative income generating approaches, turning their pedagogic experience and wide range of active participation activities into team-building and leadership focused events. Both museums epitomises the employment of a diverse mediation methodology and the implementation of "sustainable cultural products" as devised by the open-air museum concept.

This project will fill a gap in the existing literature on social entrepreneurship, addressing the limiting "Hero" or "natural born" entrepreneur focus evident in the literature (Bacq and Janssen, 2011; Zeyen *et al.*, 2013) in order to resolve the lack of a practical approach to building SE ventures in the current research. Furthermore, the project will fill a gap in the existing literature on the specific success parameters of the museology approach of the Open-Air museums. Their mediation approach will be reviewed both for its success as a teaching method as well as a means of sustainable economic gain, build on their integration of heritage crafts, archaeological reconstruction and experimentation. The lessons learned from these two distinct fields of research will be brought together to advance knowledge on sustainable management in the heritage field and further the scope of social entrepreneurial approaches in environments that do not possess a "natural born" social entrepreneur.

2.1. Grounded theory

The research strategy is developed inside the main methodological approach of grounded theory which has informed the research design, in that the process has been organic with the results of the real-world data informing the next steps of the study in a cyclical approach. The continuous theory building has been supported through a mixed methods data collection approach and has had a strong focus on integrating elements and aims from the field of action research. This approach was chosen with the specific aim of complementing as well as

building on the current theoretical knowledge a well as practice and aimed at solving a practical real-world problem.

Grounded theory states, that since the purpose of research is to generate theory, no study should begin with a predefined theoretical framework or predefined sets of concepts and as such it is a methodology very suitable for integrating elements of an action research approach (Corbin and Holt, 2011). Grounded theory was first developed in the 1960s and urges the researcher to move away from "armchair" theorizing and rather move out into the field and develop their own theory based on "naturalistic" data (Glaser and Strauss, 1967). These theories are developed from the data which the researcher is able to interpret and frame (Charmaz, 2014). Grounded theory investigates how experience give meaning to events and how consequent acts and reactions are based on these experiences. In grounded theory this is known as "context" (Clarke, 2005). As such Grounded theory is a research methodology which gives the researcher the ability to form a theoretical framework with the ability to explain complex situations. Grounded theory does not operate from a predefined theoretical framework but will adhere to an underlying general perspective and the first step in developing a grounded theory is "concept" identification; the first observation or hypothesis or even purpose (Corbin and Holt, 2011). This project is developed from a hypothesis which is extracted from the research however there is a clear gab between theory and real-world application. The process of grounded theory alternates data collection with analysis in order to build partial "concepts" and inform the researcher of the questions for the next stage. The generated theory is a set of concepts surrounding a central theme and the theoretical framework which the researcher builds can be used to explain the why/what and how of the central theme. Most importantly, the literature states that grounded theory has the ability to generate concepts grounded in real-world data. This supports the researcher in building knowledge with application in the real world and the ability to guide practice.

2.2. Action research

Action research (AR) approaches fit eminently within the cyclical and real-world databased approach of grounded theory. At its most rigorous it goes beyond simply solving a practical problem but rather reconsiders the problem in all its complexity which can lead to the resolving, or as a minimum the recognition, of more deeply founded problems and issues (Anderson and Herr, 1999).

This study has a principal focus on the positive elements of social entrepreneurship as a strategy for sustainable development in the heritage sector. In accordance with AR, while this research is set within the social sciences, the purpose is not primarily the understanding of social arrangements but rather is aimed at generating knowledge, theoretical as well as practical, and empowering the "stakeholders" involved in the project (Huang, 2010). Action

research seeks to generate knowledge with the practitioner and as such needs to be committed to an organisation and engaged with the practitioners there.

The project has an initial strong theoretical approach (hypothesis statement and social entrepreneurship is explored through the literature and case-studies) but seeks to develop this theory through "cycles of actions" inviting participants to reflect on the knowledge which is being created. These cycles are developed through the involvement of stakeholders from dedicated case-study organisations, two of which have been chosen as "best cases" as well as a whole range of stakeholders from within a variety of heritage specialist fields and organisations. The "best case" studies are chosen within the overall range of participating organisations for their more advanced prior experience with the matter under investigation but participants and organisations along a spectrum and covering a range of roles are included to guarantee a wide ranging and holistic perspective. This cyclical approach terminates in a "problem" case study where the findings of the research are put to a practical test utilizing social entrepreneurial approaches in the context they are designed for; solving social problems.

In accordance with both Grounded theory and AR methodologies, the project hence aims to develop suitable approaches through cooperation with appropriate stakeholders and contribute both to the practical concerns of people in an immediate problematic situation- the research takes place in real world situations- meanwhile furthering the goals of social science through testing and developing on hypotheses and theory extrapolated from the literature.

Both AR and Grounded theory was developed as a reaction to the criticism that formal research operates in a theoretical sphere removed from the actual practitioner and hence fails to impact on real world practices (Glaser and Strauss, 1967; Clarke, 2005;Huang, 2010;Stringer, 2007, pp. 7). Hence action research directly addresses this division and aims at research combining the two- theory and practice, on an equal footing (Noffke and Somekh, 2011). According to Greenwood and Levin (2007), action research is a cross-disciplinary approach and Noffke & Somekh (2011) emphasize the potential for knowledge generation inherent in this method. The process is not linear, but rather it is a cyclical process which is generating knowledge though a collective process of re-examination and re-analysis forming a strong link between theory and practice (Stringer 2007, pp. 6; Noffke & Somekh 2011). Action research is viewed as a combination of empirical and rational, practical experience and scientific reasoning, procedures that require multiple sources of evidence (Ivankova and Wingo, 2018). According to Noffke and Somekh (2011) the research moves through cycles, the first of which deals with the collection of data, analysis and development of hypotheses aimed at informing action and with the second cycle testing

hypotheses in practice and evaluating changes. The action researcher plan for "cycles of action and reflection" and the researcher must be "reflexive" about how to move the research forward (Huang, 2010) The founder of action research, Kurt Lewin, described the cyclical process as four iterative research stages; reflecting, planning, acting and observing (Ivankova and Wingo, 2018). According to Ivankova and Wingo (2018), action research is a broad methodological approach which could and should incorporate a range of methods from other approaches in order to ensure a systematic approach which will produce scientifically sound and relevant results. These methods can vary greatly but in common they will have that stakeholders are engaged in the efforts to develop a solution to an agreed need rather than merely informed (Huang, 2010)

Grounded theory starts from a general underlying idea which is developed to formulate a hypothesis and purpose (Corbin and Holt, 2011). Noffke and Somekh (2011) states that action research is rarely starting with a well formulated research question, but rather that the researcher is driven by a motivation towards change and innovation. In accordance with Lewin (1948) this is the stage of reflection; identifying a pertinent and practical problem and reflecting on its possible solutions. These are furthermore both methodologies which are based on giving high importance to local knowledge- the real-world data, allowing stakeholders to gain a deeper understanding of their own situation, to formulate their own concerns and ultimately to use this knowledge to devise a solution for their own problems. In this way both the method and the motivation of the researcher is very similar to that of the social entrepreneur.

2.3. Mixed methods

The purpose of using mixed methods is founded in the cyclical approach of the AR. In fact, the mixed methods approach is often viewed as embedded in action research (Mertens *et al.*, 2010). Greene et al. (2011) states that the methodological purposes for using a mixed methods approach are either (i) Triangulation; converge and corroborate with the aim of enhancing the validity and credibility of inferences, (ii) Complementary; using the different lenses of different methods in order to generate an elaborate and comprehensive understanding of complex phenomena or (iii) Expansion; extending the conceptual scope and reach of any given study by extending the method choices to more than one methodological tradition and as such expanding the focus of the study. In short, the mixed methods approach is seen to help generate conclusions that are more credible and convincing due to their analytical range and corroboration (Ivankova and Wingo, 2018). It is a central tenet in mixed methods that quantitative and qualitative are integrated and interrelated in order to reach the objectively most valid conclusions (Ivankova and Wingo, 2018). As part of the cyclical approach of AR, different methodological approaches have been

used in different cycles as part of a component mixed-method design as opposed to the integrated mixed methods design. The component design seeks for data to retain their original character and to be connected harmoniously for inferences rather than being fully blended for integration (Greene, Kreider and Mayer, 2011). In each cycle different methods have been used sequentially to inform the next cycle within the dominant methodology.

3. Study 1: Social entrepreneurship in practice-building a tool.

Social entrepreneurship- committing theory to practice.

Olinsson, S. B., 2017. Social entrepreneurship-committing theory to practice. *Journal of social Entrepreneurship*, 8(2), pp. 225-247.

The following is the first full study of the project. In this study, social entrepreneurship (SE) as a concept as well as a commonly used tool management tool are central themes.

The term entrepreneur was coined already around 1800 by the French economist Jean-Baptiste Say, while the concept of entrepreneurship was established in academic literature as early as 1902. However, although SE as a concept is much more recent, first established in the 1980s, it has fast evolved to become a significant sub category of entrepreneurship understood as having the capacity for evolving a different set of resources able to address different "market failures". Within management theory SE is now considered an approach imminently suited to solving long standing social issues which traditional entrepreneurial business approaches have proven unable to solve (Austin, Stevenson and Wei-Skillern, 2006). In common they have that either entrepreneur is uniquely able to identify an opportunity and to detect when supply or demand for a "value creating product exists" (Certo & Miller 2008). Austin et al. (2006) have stated that the problem of the commercial entrepreneur is the opportunity of the SE, indicating that the two entrepreneurs are working in the same market but with a different aim or focus. SE is as such defined as the innovative use of resources to explore and exploit opportunities that meet a *social* need in a *sustainable* manner- as opposed to the commercial entrepreneur who will develop a market opportunity in order to grow profits and benefit shareholders (Mair & Marti, 2004). Wry (2008) furthermore points to an important difference between the commercial and SE in the use of creativity; the traditional entrepreneur uses creativity to enter new markets where the SE uses it to solve intractable problems. This distinction between the two types of entrepreneurship is consistent across various definitions of entrepreneurship but apart from this clear distinction the definition of the two types of entrepreneurship is quite similar (Svedberg 2006; Austin et al. 2006; Certo & Miller 2008). However, even if the aims and potential results of SE are well understood, there is a defined lack of practical management understanding able to guide the SE process. In this study I am seeking to combine the theoretical literature of SE with data from practical case-studies of SE in order to bridge the gap between theory and practice. This connection is established through modifying a well-known project management tool to work in SE settings. The conceptual tool developed in this first study is called the modified Social Entrepreneurial Problem and Objective Tree (mSEPOT) and is the cornerstone towards which all subsequent analysis and studies are aimed.

Introduction

Social entrepreneurship (SE) is a relatively new field of research which, along with several other subdivisions such as eco-entrepreneurship and sustainable entrepreneurship (O'Neill

Jr, Hershauer and Golden, 2009; Shepherd, Patzelt and Haynie, 2009; Galkina and Hultman, 2016), derives from one common founding field; entrepreneurship. The entrepreneurship term was first used in academic circles in the early 18th century (Kao, 1993) but is was in 1912 that Schumpeter (1912) inexorably linked entrepreneurship with innovation and founded the field of research as it is known today. However, the derived term social entrepreneurship was not introduced until the early 1980s (Light, Paul, 2009) and is still a research field in its early development. In the academic literature on social entrepreneurship one encounters a near unanimous understanding that this field offers the key to sustainable socio economic development. However, the literature offers a proliferation of more or less varying definitions and elements but as of yet, no unanimously accepted definition of the term (Christie and Honig, 2006; Martin and Osberg, 2007; Bacq and Janssen, 2011). This lack of a commonly agreed basis from which the research can further develop inhibits the development of a consistent body of research and has led to an overwhelming tendency towards continued theoretical discussions of the term, descriptive case study analysis and repeated arguments on definition (Dacin, Dacin and Matear, 2010; Young and Lecy, 2014; Bosma *et al.*, 2016). Both Young and Lecy (2014) and Peattie and Morley, (2008) furthermore stress the need of research addressing the wide range of diversity and complexity of the social enterprises; and the importance in the view of controversies over definitions, to understand the implications of this diversity. On the two extremes of this scholarly argument Defourny and Nyssen, (2008) established a set of boundaries set up as guiding principles for recognising social enterprises while Peattie and Morley (2008) argue that the literature should move beyond presenting definitions and instead allow for an understanding of the very various types of SE. This argument does however not seem to have taken root in the literature where scholars continue with attempts at defining the SE. Still, when in 2010, Dacin, Dacin and Matear compiled a comprehensive list of 37 different social entrepreneurship definitions from the literature, the sobering conclusion was... "the literature has not yet achieved to come up with a balanced definition i.e. one that is not too broad and abstract (making it void of meaning) neither too narrow (the province of only a special few)". The outcome is a research environment within which a proliferation of case-studies of social entrepreneurs are presented solely in a descriptive form and the person of the social entrepreneur is being idolised (Shane and Venkataraman, 2000; Peredo and Chrisman, 2006; Spear, 2012).

The social entrepreneur is in the predominant stream in the literature described as a natural born change agent who due to his or her unique entrepreneurial talent is as absolutely vital for initiating social enterprises as they are rare (Ashoka- leading innovators for the public, 2000; Seelos and Mair, 2005; Chell, 2007; Certo and Miller, 2008; Bacq and Janssen, 2011). Social enterprises are in the literature often presented as the organizational manifestation of

the SE (Zeyen *et al.*, 2013). However, whereas the SE always acts through a social enterprise, not all social enterprises are social entrepreneurial in nature (Young and Lecy, 2014). Therefore this chapter distinguishes between social enterprise and social entrepreneurship and utilises the term Social Entrepreneurial Ventures (SEV's). According to Bill Drayton (2002), world renowned social entrepreneur and founder of Ashoka, social entrepreneurs exhibit "very particular personal traits" which only a small percentage of the population share. This unique set of personal characteristics is described in the literature in vague terms of "innate abilities" such as creative, inspired, courageous, alert, a person searching for change, opportunity sensing, out of the box thinker, determined, visionary etc. However, an emerging point of view challenges this generally accepted view of the social entrepreneur instead recognising the importance of a collective process of innovation (Drayton 2002; Peredo & Chrisman 2006; Spear 2012). Recent studies focusing on the people within organisations and social movements in general, suggest that SEVs are often the result of the actions of many. These organizations are described in terms such as "community" and "collective", with entrepreneur and enterprise embedded in a local community network of stakeholders rather than the action of a focal entrepreneur (Braund and Schwittay, 2006; Spear, 2006, 2012; Weerawardena and Mort, 2006; Shaw and Carter, 2007). This body of literature suggests that it is in the social movement sector that many ideas are generated and that "social entrepreneurs benefit from these movements as they are representative of an environmental change that signals an "opportunity" (Chell, 2007; Shepherd and Patzelt, 2011). Research has furthermore demonstrated that it is locally grounded networks of stakeholders who hold the in-depth local knowledge and have the invested interest necessary to solving local social issues (Henriques, 2004; Braund and Schwittay, 2006; Sharir and Lerner, 2006). Participatory research furthermore emphasizes the importance of the knowledge of the local communities in filling out information gaps and the benefits to be gained by building local capacity and engagement (Leung, Yen and Minkler, 2004). Following the findings of these studies one might question the all-encompassing need of the individual entrepreneur, as the importance of the network and participatory approaches become increasingly obvious (Shaw and Carter, 2007; Spear, 2012).

Thus, two schools of thinking can be recognised in SE literature; the prevailing "individual view" which is particularly strong amongst US researchers but prevailing also in Europe, and the emerging "collective view" which often has its roots in research fields bordering SE (Spear 2012). Simply put, the individual view widely holds the belief that all efforts hinge solely on the forthcoming of a natural born social entrepreneur and even if this particular line of investigation has expanded over time to include new aspects of motivation and organisational skillsets, and even recognises the collective efforts within the venture, this focus on the person has caused a significant gap in the research. There is a lack of knowledge

and understanding of the processual thinking of the social entrepreneur, of how a project is developed and managed, particular dynamics and processes, and how it can be replicated (Weerawardena and Mort, 2006; Steyaert, 2007; Desa, 2010; Bacq and Janssen, 2011). Significantly, even if broader conceptualisations are starting to develop which emphasises collective approaches and models (Mair and Martí, 2006) and the field is starting to acknowledge the importance of networks and collective efforts, there is still a significant lack of research attempting to address this gab and offer tangible recommendations for struggling communities (Spear, 2012; Young and Lecy, 2014). This lack constitutes the connecting element between theoretical discussion and descriptive case studies on one side, and practical approaches and conceptualisations on the other, and has decidedly limited the practical worth of the research field. This practical application is something which is particularly essential for environments unable to provide a "natural born" social entrepreneur.

The result is that although research has established that collective action and social movements are important routes to social entrepreneurship (Spear 2014) and the social movement sector is where innovative ideas to solve social issues are often generated (TEPSIE, 2014), the persistent lack of organizational capacity or the management tools needed to turn knowledge and ideas into SEVs are not being addressed by current research (Shaw & Carter 2007; Bacq & Janssen 2011). With this lack in mind it is noteworthy how outside the SE literature, within the participatory research and particularly in development studies, visualisation tools for planning are often utilized (Cornwall and Jewkes, 1995) with an aim towards narrowing the gap between research and application (W Snowdon, Schultz and Swinburn, 2008).

In this context- given the rarity of the natural born social entrepreneur and the growing awareness of the importance of the stakeholder network- the overall aim of this chapter is to promote and assist local networks develop SEVs and circumvent the limiting need of the "natural born social entrepreneur". In this context the term "network" is used loosely to signify any group of stakeholders and actors with a deep knowledge of their local community and an interest towards developing a SEV. This aim was achieved developing a guiding management tool for environments lacking a SE but with an interest in developing SEVs. In this way this study bridged the gap between research and action by facilitating participatory approaches and innovative problem solutions through the use of a tool.

As the literature on SE is highly focused on the individual SE as a saviour with a set of ingrained skills, it is as a consequence very lacking in studies regarding the development process of social entrepreneurial projects and the specifics of the perception of the SE. In this study, a sample of 30 descriptive accounts of SE case studies were analysed and compared

with the aim of identifying certain particulars of the process and of the particular thinking of the SE. These cases were derived from the SEV database of the social entrepreneurial organisation Ashoka. This analysis recognised a strong common feature amongst all case studies in the attention which the SE gave to a wide array of social problems which surrounded the stated focal problem of the SE attempted.

The development of our management tool relied largely on a well-established analytical planning tool known from project management (PM) and participatory research approaches *as the Problem and Objective tree, or Situational Analysis tool* (Project Managemenet Institute (PMI), 1996; W Snowdon, Schultz and Swinburn, 2008; Overseas development institute (ODI), 2009; UNDP, 2009; Ammani, Auta and Aliyu, 2011). The tool is moreover advocated by sustainability science practitioners as it promotes the social capital and collective capacity required to meet sustainability challenges when developing a project (Blackstock, Kelly and Horsey, 2007). This planning tool, which is referred to here as the Problem and Objective tree, was chosen as its inherent participatory approach is in keeping with the aim of a collective solution of this paper. Furthermore, the specific function of the tool is to build and study cause and effect relationships of problems related to the desired outcome or solution; something which has proven challenging to measure within SE. Finally, the Problem tree deals with problems which, as have been seen, is the connecting element of both case studies and literature.

The suitability of the Problem tree tool for SEVs was evaluated applying data from the empirical cases. The goal was to assess whether this application provides a mapping of problems and objectives leading to a solution similar in elements as those originally chosen by the SE in the particular case. This study employed a directed content analysis methodology to collect and analyse data pertaining to the process thinking of the SE (Hsieh and Shannon, 2005). In accordance with our previous observations, the extracted data relate to the societal problems described by the SE in the case studies. Hence, this data not only constitutes a defining element of the aim of the SE, it also constitutes knowledge which a local network of citizens possesses.

Based on these results the Problem tree tool was modified to develop a version suitable for social entrepreneurial projects; the *modified social entrepreneurial Problem and Objective tree* (mSEPOT). The process leading to the development of the mSEPOT is explained through observations during the development process itself and is furthermore illustrated in full utilizing an actual case from the Ashoka database. The results demonstrate convincingly that the mSEPOT can replicate the organisational thinking which makes up the SE process, duplicating in the objective tree a pattern closely resembling the solutions originally implemented by the SE. This was demonstrated in all 30 cases and strongly indicates that

our modified tool can supply a local stakeholder network with the support needed to develop SEVs; they themselves can supply the needed data.

As this project is aiming to build a tool which can be used to help develop SEV's it is essential to define what SEV's are, their core elements and essential features. In the following chapter the literature of SE is reviewed in order to identify core elements and essential features of SEVs and to provide a *"working definition"* of SEVs for the study.

The empirical material was derived from the SE database of the social entrepreneurial organisation Ashoka. In the following Methods section, the utilized methods of directed content analysis for data collection, and the traditional methodology of the Problem and Objective tree for data analysis, are introduced. The ensuing chapter provides an overview of the Problem tree as a planning tool developed by the project management literature and practice. The process of testing and refining the Problem tree tool against the empirical cases is illustrated in Chapter 5. Chapter 6 presents the results of the study including an overview of the mSEPOT tool. A discussion of the tool and the conclusions of the study can be found in Chapter 7.

Working Definition

As seen above, definitions abound but no unified definition of Social Entrepreneurship has been accepted within the field, (Peredo and McLean, 2006; Chell, 2007; Short, Moss and Lumpkin, 2009; Dacin, Dacin and Matear, 2010) Rather, a 2010 study comparing 37 definitions of SE from across the field concluded that not none of these attempts had achieved what was termed a "balanced definition" meaning neither too narrow -as to exclude most, nor too broad- as to be void of meaning (Dacin et al. 2010). For this study it is hence a necessary prerequisite to establish a working definition including the entirety of the defining features of a SEV. In the following, the literature has been reviewed for well-established elements and defining features which are recognised, albeit with variations, across the academic literature. This review recognised five universally recognised defining features. With an aim towards utilizing existing definitions, a well-established definition by Mair and Marti (2004) has been adopted and complimented upon to fully encompass these five elements.

This "working definition" of a Social Entrepreneurial Venture guided the selection of case-studies and the definition of specific boundaries and requirements under which the final analytical tool can assist in the construction of a SEV.

What is the distinction between the social entrepreneur and the commercial entrepreneur?

Austin et al. (2006) have stated that the problem of the commercial entrepreneur is the opportunity of the social entrepreneur, indicating that the two entrepreneurs are working on the same market but with a different aim. In common they have that the entrepreneur is "uniquely" able to identify an opportunity, to think out of the box and to detect when supply or demand for a "value creating product exists" (Certo and Miller, 2008). From this basic assumption there is a sharp differentiation in definition of the two entrepreneurial straits.

Objective of the social entrepreneur.

Social entrepreneurship is a term used to describe innovative approaches to create social value and/or solve social problems. The social entrepreneur will counter a social problem, not through creating a need but through fulfilling a need which is already existing (Bornstein, 2004; Light, Paul, 2009; Desa, 2010). This socio-moral motivation is recognized as the determining aim of the social entrepreneur across the research field (Austin, Stevenson and Wei-Skillern, 2006; Sharir and Lerner, 2006; Nicholls, 2008; Bacq and Janssen, 2011).

Aspects and importance of network.

The involvement of diverse actors and stakeholders through networks is at the core of social entrepreneurship (Stryjan, 2006) and is itself an innovative social action in western societies (Jenson and Harrisson, 2013). It has been found that SEVs do not function without a network structure and within a social context, entrepreneurship does seem to be a collective much rather than an individual activity (Sharir and Lerner 2006; Spear 2006; Shaw and Carter 2007). This again demonstrates the gap between the literature and the practice. Networks include community participation, partnership and empowerment projects and are increasingly seen as of major importance in order to make the meaningful and sustainable change which the social entrepreneur aims for.

Innovation.

Innovation is a basic foundation for SEVs. In its broadest sense, social entrepreneurship is defined as the innovative use of resources to explore and exploit opportunities that meet a social need in a sustainable manner (Borins, 2000; Sullivan Mort, Weerawardena and Carnegie, 2003; Austin, Stevenson and Wei-Skillern, 2006; Peredo and McLean, 2006; Chell, 2007). This is done through creating innovative initiatives, building new social arrangement, and mobilizing unrecognized resources in response to those problems (Alvord, S. H.; Brown, D.; Letts, 2004).

Organisational construct.

The organisational construct for social entrepreneurial ventures is still debated and range widely between pure not-for profit organisations and pure for-profit organisations with a partly social agenda (Weerawardena and Sullivan Mort, 2006). SE can refer to an innovative activity with a social objective in either the non-profit sector or the for-profit sector, such as in social purpose commercial ventures, social cooperatives, corporate social responsibility programs, or most commonly as a hybrid across sectors which mix for-profit and non-profit approaches (Austin, Stevenson and Wei-Skillern, 2006; Dees and Anderson, 2006; Chell, 2007; Esposito, 2012; Young and Lecy, 2014). The sustainability element in SE is deep-rooted: the social entrepreneurial approach aims at long-term sustainable value creation rather than short term gains (Austin, Stevenson and Wei-Skillern, 2006; Mair and Martí, 2006; Bacq and Janssen, 2011). This means that the venture will reinvest into the organisation (Alvord, S. H.; Brown, D.; Letts, 2004; Mair and Noboa, 2006; Bacq and Janssen, 2011).

Resources.

Resources for the SEVs can be intangible human resources such as local community knowledge and skills/issues which have to be mobilized, and tangible underutilized local resources. SEV's often operate in what is known as a resource constrained environment, meaning that it provides new challenges, whether opportunities or problems without providing new resources (Baker and Nelson, 2005). "Unconventional" resource mobilization in resource constrained environments is a particular strength of the social entrepreneur (Baker & Nelson 2005). Social arrangements have to be re-interpreted and through innovative initiatives transformed from issue to resource (Alvord, S. H.; Brown, D.; Letts, 2004; Baker and Nelson, 2005). This is clearly demonstrated by SEV case studies where an overwhelming focus on the mobilization of existing assets, such as tangible resources and community capacities, can be observed, rather than the delivering of outside resources and services (Alvord, S. H.; Brown, D.; Letts, 2004).

The five defining elements discussed above are; objective, network, innovation, organizational construct and resources. The Mair and Marti (2004) definition of social entrepreneurship deals with three out of five of these elements only leaving out *organizational construct* and *network* which are elements specifically relating to the venture;

Social entrepreneurship is defined as the innovative use of resources to explore and exploit opportunities that meet a social need in a sustainable manner (Mair & Marti, 2004)

For the purpose of devising the working definition of this study, this definition for social entrepreneurship has been expanded to include all the five defining elements of a Social Entrepreneurial Venture as recognised from the literature;

Social entrepreneurial ventures are defined as a collective network effort, to innovatively use local resources to explore and exploit opportunities that meet a social need in a sustainable manner while principally reinvesting profit in the business.

Methodology

This study utilises a three-step approach. Step one is to review a significant number of social entrepreneurial project case studies and from these collect data pertaining to the processual thinking of the social entrepreneur. As described above this "data" is the social entrepreneurs' description of underlying social problems. A directed approach of content analysis for written texts; specifically a "categorizing" or "coding" (Stemler, 2001; Hsieh and Shannon, 2005) were utilized to extract the "data" pertaining to social problems. Step two is to apply this data to an already existing analysis tool. In order to analyse this data, the study utilised the Problem and Objective tree tool, which is a participatory approach to analyse cause and effect relationships of problems. The second phase of this analysis, the objective tree is utilised to visualise solutions (Project Managemenet Institute (PMI), 1996; Wendy Snowdon, Schultz and Swinburn, 2008). Step three was to adapt this tool and for the mSEPOT; modified Social Entrepreneurial Problem and Objective tree, to be developed.

Empirical material.

For the study to be able to analyse and compare the behaviour, reasoning and processual thinking of the SE in developing a successful SEV, a considerable sample of case-studies of successful SE cases was required. The case studies were initially analysed with the aim of detecting common elements and links which could help identify a particular SE process. The chosen empirical material consists of 30 case studies, build from interviews with social entrepreneurs, by the internationally recognised social entrepreneurial organisation Ashoka.

The Ashoka cases were chosen due to several factors. From an organizational point of view, the case studies are similarly structured and organised which simplifies efforts at analysing the cases on a consistent level. Most importantly however, is the fact that the case studies give special attention to, and describe in details, elements which the SE found of particular importance. It could be observed that Ashoka does not utilize these studies to make attempts to describe a development process or define elements specific to the SE process and neither did the SEs themselves describe any particular approach or realizations which they may have had regarding their process. However, even if this is not presented as a process, and hence

directly indicate the processual thinking of the social entrepreneur, in all the cases there was a strong common element in the attention given to social problematic factors surrounding the focal problem. This is hence interpreted as the building blocks making up the processual thinking of the social entrepreneur. These were described as a combination of bigger or smaller problems, directly linked or only loosely associated to the focal problem of the SE. In a sample group which otherwise showed few if any commonalities, this study found this attention to social problems on a very broad spectre, to be a strong commonality. This particular attention to social problems furthermore links the case studies with a strong defining element from the SE literature. The way the social entrepreneur perceives problems and their interconnectedness was hence perceived to be an integral part of the processual thinking.

The Ashoka cases are divided in six categories; civic engagement, economic development, environment, health, human rights and learning. By random selection, five cases have been chosen from each category, making a total of 30 cases. The collection of cases was initiated from the starting point of the list in each of the six fields and moved onwards until the requisite number of cases which met the requirements of our working definition were found.

It is here worth noting that Ashoka, as per the beliefs of the founder Bill Drayton, put a strong emphasis on the individual SE.

Sampling
The sampling process was initiated from the top of Ashokas' listing within each category and cases were analysed for their adherence to the working definition of this paper, and included or discarded, until 5 samples had been selected. The Ashoka descriptions do not describe organizational structure, including for example a network structure. Subsequently, these two key elements from the working definition are not included as determining factors for the sampling. Five exclusion criteria were recognised: (I) the utilized approach is not considered innovative, (II) the sample file was not operational at the time of this study, (III) the projects were built up around and relied on an invention by the SE, (IV) they require very specialised knowledge and skilled personnel in order to be operational, (V) they are set in a specific environment- i.e. a hospital- and are too context dependent to be reproducible.

During the selection process 65 cases were reviewed and 35 cases were discarded according to the criteria above[i].

Methods
The empirical cases were analysed employing a directed approach of content analysis for written texts; specifically a "categorizing" or "coding" (Stemler 2001; Hsieh and Shannon 2005). Content analysis, defines a category of words with similar meaning or connotations

Stemler (2001). Categories are utilized as a predetermined code to the data. In this study the category for the data extracted are *social problems* and the coding of the texts are phrases clearly describing a problem; main problem or underlying problem, either as an issue or a lack.

Across all six categories the cases are divided in five sections. First a very short *introduction* and secondly a section named: *The new idea*. Third section is: *The problem*, and fourthly is: *The strategy*. Last section is titled: *The person* and this is the only section which has not been included in the content analysis as this, in accordance with Ashokas individualistic view, refers solely to the person- his or her previous experiences and choices, rather than the project.

Even if all cases have been clearly structured with a section focused on *The problem,* mentions of underlying problems can be found in all sections. Furthermore, problems are deduced from *The strategy* section. When a strategy for example involves the creation of a "safety net" the coding can deduce the lack of such a safety net as a problem. Strategies that employ teaching are deduced to have perceived a lack of knowledge as an underlying problem even if this is not clearly stated in *The problem* section. Problems can also be perceived in the strategy section in the guise of aims. For example, aims of raising esteem, increasing value or gaining social power can all be deduced to stem from perceived problems of; lack of esteem, too low value, lack of social power. These deductions were of course made in the context of the entire case study and took into consideration the deep knowledge of local circumstances as they were described. Extra care was taken to ensure that elements pertaining to the "solution" of the SE, as described in the strategy, were not entered into the analysis. In all cases, data was sought to be entered into the situational analysis tool with a simple wording as close to the perceived intent as possible. If a problem is not described in the text it cannot be inferred by the author and entered in the study.

This data relating to social problems, issues or lacks, illustrates the knowledge and thinking of the social entrepreneur regarding the social setting surrounding and influencing the solutions envisioned and implemented through the SEV. The "management" of this "data" is what makes up the processual thinking of the social entrepreneur. A particular pattern of thinking which allows the social entrepreneur to devise innovative solutions that deals with the roots of the problems. Importantly for this study is the fact that this data is replicable, and accessible to networks of engaged citizens. The extracted data was placed into the analytical tool in as simple a wording as possible while still true to the original intent.

Problem and Objective tree.

Since the project form is the traditional starting point of most all SEV's, this study looked to find an adequate tool and approach for the analysis of the initial project phase, in the project management (PM) literature. Within project management, participatory research is a specific orientation aimed at engaging local people and building capacities and is an action oriented research method (Cornwall and Jewkes, 1995; Leung, Yen and Minkler, 2004; Blackstock, Kelly and Horsey, 2007; Ammani, Auta and Aliyu, 2011). Within the participatory approaches, the use of the Problem and Objective tree (the entire process also known as situational analysis) is lauded as a highly visual and intuitive tool which furthermore has been widely used in development projects by development agencies from around the world (Snowdon, Schultz and Swinburn, 2008; UNDP, 2009). The developing of the Problem and Objective tree belongs within the initial scope planning phase of a project and deals specifically with problems (Project Managemenet Institute (PMI), 1996; Wendy Snowdon, Schultz and Swinburn, 2008). As our initial analysis of the literature and empirical material discovered a strong but undefined link between the SE and the evaluation and integration of social problems in order to solve the focal problem, this tool was selected as being highly suitable both in approach and in material.

The Problem tree is utilized to analyse problems or issues surrounding the main problem of the project and since transform these into their positive objectives in the objective tree. The approach in situational analysis is for a network of stakeholders to work together in gathering and analysing the circumstances surrounding their goal. As mentioned above, the Problem and Objective trees are normally applied in the initial planning phase of projects rather than after the project has been executed. However, in this study it is argued that this reverse use allows for a testing of the suitability of the Problem tree approach as a guiding management tool for SEV's against the already established approach of the SE as observed in the empirical material. By utilizing the Ashoka case studies the final problem solving approach of the social entrepreneur is already known. To evaluate for bias, 33% (10) of the cases were furthermore subjected to a validation trial by a group of peers. However, this approach will be further modified to reflect the specific nature of a SEV project. The final tool will be a modified social entrepreneurial Problem and Objective tree (mSEPOT).

Traditional use of the Problem and Objective tree approach. When utilizing a Problem tree analysis, the circumstances surrounding the main problem can be broken down into manageable and definable chunks. By dividing problems in *causes* and *effects* and mapping them around the focal problem, understanding of the problem is improved as the graphical

display will clarify the hierarchy and interconnectedness between issues and present them as "cause" and "effect". This forms various levels of underlying causes. These are represented on the tree as "tree" roots; see Figure 1. Above the focal problem, graphically displayed as layers of interconnected "tree" branches, are the *effects* of the focal problem.

In the conventional approach of the Problem and Objective tree, problems are organised and divided in three criteria. The division of "problems" in causes and effects helps formulating an essential understanding of the role of perceived problems which in turn is essential in order to know where to focus efforts and to formulate a solution to the focal problem.

Step 1. A network will decide on, or are presented with a focal problem.

Step 2. The network will brainstorm regarding all related problems to this focal problem.

Step 3. Problems will be divided according to:
a: the focal problem; (the trunk).

b: causes of the focal problem (the roots) and

c: effects (the branches) of the focal problem.

Figure 1 Generic problem and objective tree

Step 4. The problems will be distributed in the Problem tree (trunk, roots and branches). The objective tree works with a means/ends alignment instead of the cause/effect alignment of the Problem tree. The Objective tree reframes the central problem and its causes and effects as objectives of means and ends. The objectives are changes or results to be achieved within the project in order to solve the focal problem. In the objective tree an effect of the Problem tree stating that; loss of income from agriculture, will turn into the ends of; improved income from agriculture. Since the original effect is part of a cause effect network, the cause of the loss of income is also to be found on the root level of the analysis and the objective reversal from cause to means will reveal where changes are needed in order to achieve the result of improved income.
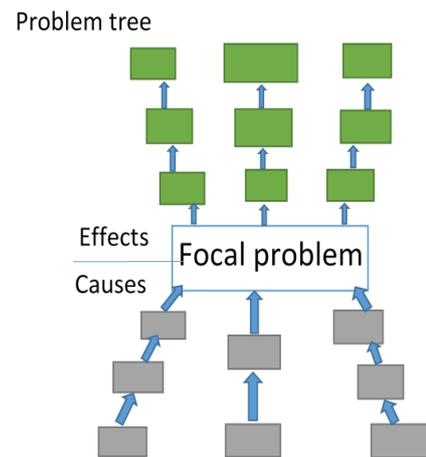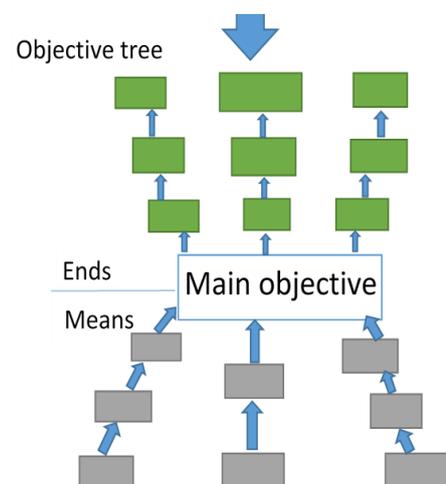
The objective tree uses exactly the same structure as the Problem tree, but with the focal problem, its causes and effects turned into positive statements of objectives. Developing an Objective tree involves the explicit mapping of the transformation of problems into objectives and a graphic vision of how a situation would look like if problems were reduced or eliminated. In the new scenario the solution to one issue might cause the direct solving of another. The objective tree can hence be seen to turn issues into resources- the objective of the social entrepreneur.

Step 5. Turn problems into their positive objectives. Utilizing the Problem and Objective tree tool on the SE data will permit a graphical display of the interrelation of problems and hypothetically display the rationale of the social entrepreneur. When comparing the solutions developed in the objective tree with those already implemented by the SE, this study can establish whether a SE modified analytical tool (mSEPOT) coupled with a deep understanding of the social circumstances surrounding a focal problem, are sufficient to circumvent the need of a "natural born social entrepreneur".

Developing the mSEPOT

In the following section the observations made during the directed content analysis as well as the analytical process of the Problem and Objective tree are reviewed in order to identify the crucial components making up the processual thinking of the SE and develop the modified Social Entrepreneurial Problem and Objective tree- the **mSEPOT**. The process as it unfolded is explained in full and the result is demonstrated through an Ashoka case study demonstrating how the data extracted in the content analysis was further processed.

Example study: Ashoka; field: Environment, case 8. Social entrepreneur, Megh Ale, Nepal.

As an overall background image of the situation, the case study describes a loss of national culture and lack of understanding and respect of the role of the rivers in the everyday lives and livelihood of many citizens. The effects of pollution and indiscriminate damming are not understood and neither are the rivers understood for their potential and vital importance to life and livelihood of riverbank communities. The case-study furthermore describes how the need of urban centres are considered above the needs of the rural population and how the lack of monitoring and clean-up mechanisms form part of this discrimination and possibly the lack of knowledge. Throughout the description it is clear how the SE perceives the environmental concerns of the river from the key social perspective of how they impact quality of life of the people who live alongside and depend on the river. Hence, the solutions to the core problems affecting the environment of the river, in this case pollution and

indiscriminate damming, are by the SE considered for their potential to improve quality of life for the rural communities living alongside the rivers.

The coding process for the directed content analysis was improved in stages. As patterns were observed the coding was modified. This modification was subsequently added to all previous cases and integrated as an element to the analytical process in the following stages.

The coding process showed, that although all sample cases were similarly organised with a section focused on the "problem", data concerning problems was present in 4 out of 5 sections of the sample cases. It was also found that certain problems, in general concerning a perceived lack of knowledge, would be found in the strategy section without previously being mentioned explicitly by the SE in the "problem section.

In our example case study, the problem section, pollution and inefficient measures for monitoring and clean-up are mentioned. It is also mentioned as part of the problem that even "people with other means for waste disposal, use the rivers as dumping grounds for trash and waste". Moreover, in the strategy section it is mentioned how the project works with "key schools on the riverbanks and valleys, teaching community forest development, and helping students develop appropriate sanitation and hygiene programs for their communities to prevent further pollution. According to our coding rules and considering our previous information, problem data was hence extracted from the strategy section which is; Lack of knowledge of effects of pollution. Seeing as this lack of knowledge is not previously mentioned, but the effects of this lack is; (pollution of the river even when not necessary), it was deduced that certain issues are perceived on an unconscious level by the SE, who is none the less able to incorporate these issues into the overall solution.

Over all 30 cases, the SE demonstrates an extensive knowledge on a wide array of social circumstances concerning the focal problem addressed. This well-developed perception of issues which would impact on the main problem could be observed to be understood and organised by the SE on an unconscious level. The SE is in other words able to process data, and, without the help of tools, "sense" connections and act upon them even if she/he might not consciously be fully aware of how their own thinking process operates. As such it could be argued that the skill of the SE is to unaided be able to sense the connections between social problems and hence choose the right point of impact. Where other people see a mass of problem the SE senses the connections.

Below are the problem data from our case study in no Particular Order:

Displaced rural population, loss of income for agriculture, environmental and social instability, lack of knowledge of opportunities of from tourism (eco), energy needs of urban

centres considered above need of agricultural villages, lack of knowledge of the effects of damming, lack of knowledge of the effects of pollution, unsustainable use of rivers and damage the environment, limiting the economic benefits of the river to urban centres, riverbank communities are struggling to survive, loss of job opportunities for rural population, loss of clean drinking water and clean water for agriculture, Indiscriminate damming, no mechanism for monitoring, clean-up or assistance to riverbank communities in case of pollution.

Before applying the data to the Problem and Objective tree, the data has to be organized and analysed. While this step is not directly utilizing the Problem and Objective tree it is the first step of the situational analysis and is essential for the Problem and Objective tree analysis. From the general "problem data" which has been separated from the case studies via the directed content analysis, the first step in this process is deducing the focal problem. The first significant modification between a SEV and a traditional entrepreneurial venture was observed at this point. In all case studies it was clearly observed that the SE per definition was operating with two interconnected focal problems. These focal problems are the main objectives to be solved by the SE. Most often the SE described and, it can be gathered, perceived the focal problem as one problem, albeit rather complex, instead of, as turned out to be the case, two intertwining problems. This is a systemic pattern which is of major importance to this analysis and the utilization of the modified Problem and Objective tree. It does however not appear to be an element which the SE themselves are aware of or purposefully strive to achieve.

These intertwining focal problems can in general be described as a social problem or issue which is well defined and clear. In our case study it was observed, in accordance with our developed methodology, that the focal problem is in actuality two problems. This first focal problem is effects related, in our example:

Riverbank communities are struggling to survive.

The second focal problem is cause related;

Unsustainable use of rivers and damage the environment.

This is the less "obvious" problem, often stemming from a public omission or lack of action. In this case a lopsided national development policy which heavily favours cities over countryside. The public omission is in this case support and consideration of countryside needs and resources. It is important to bear in mind that in a SE point of view, this support is not necessarily monetary but also comes through a consideration and positive evaluation of the worth of countryside knowledge and culture.

After having defined the Focal problems, the remaining problem-data are divided in *causes* of the focal problem and *effects* of the focal problem. Causes "grow" from the bottom of the roots and up towards the focal problems whereas the effects are "growing" from the focal problems. This graphic display allows a clear understanding of interrelatedness and the internal hierarchy of problems. In general, a heavy preponderance of causes over effects could be observed. Of the 30 sample cases;

24 (80%) had an overweight of causes,

3 (10%) were evenly matched between causes and effects and

3 (10%) had more effects than causes.

Seeing as causes are more difficult to observe than effects and more integral to the problem, this observation demonstrates that the problems which a SE deals in are deep seeded and complex. A fact which is also observed in the literature (Light 2009; Wry 2008). It furthermore demonstrates that the SE is deeply sensitive to the less evident but fundamentally more problematic causes of the focal problems which they attempt to solve. This is not gauged by the fact that the SE is aware of the existence of these causes, but by the fact that the SE is able to sense which problems are causes as opposed to effects, as well as sense their interconnectedness and hence where to approach the problem causes for a solution.

In our sample case the problems are divided in causes and effects as seen below:

Causes: *Indiscriminate damming, energy needs of urban centres considered above need of agricultural villages, Limiting the economic benefits of the river to urban centres, lack of knowledge of the effects of damming, lack of knowledge of opportunities of from tourism (eco), lack of knowledge of the effects of pollution, no mechanism for monitoring, clean-up or assistance to riverbank communities in case of pollution.*

Effects: *Displaced rural population, loss of income for agriculture, loss of job opportunities for rural population, loss of clean drinking water and clean water for agriculture, environmental and social instability.*

It was observed that the causes of the main problems are wide ranging with deep cultural roots and diffused throughout the text. The effects meanwhile, such as displaced rural population, lack of clean water for drinking and agriculture and loss of income from agriculture, are simply stated in the text and are as such very easy to extract and position according to their internal hierarchy in the tree branches.

Once the SEV data is entered into the Problem tree model, the *causes* and *effects* are shown to be highly interlinked in-between roots or branches. The traditional Problem and Objective tree can be used on many types of projects with many levels of intricacy. The simpler projects will have fewer *causes* in relation to the amount of *effects* and the *causes* and *effects* will be distributed on branches and roots in a direct hierarchy with little or no interconnection between elements. The very interrelatedness of causes in our SEV cases enables us to determine where to put our efforts as *causes* that are integral and fundamental to the problem will be highly interconnected and centred in our model and hence either directly cause, or as a minimum strongly effect the other *causes* which are linked with it. In this way the model helps the user attain the sophisticated understanding of the social circumstances which comes naturally to the SE and which allows for them to "sense" where they should aim their focus.

In our sample case the fact that the development and needs of urban centres are considered above the needs of the rural communities were perceived as being at the base of the causes and reflected as such in the bottom of the Problem tree. One level above we have lack of knowledge of the outcomes of human interactions with the river in three different themes was positioned. In the hierarchy of causes these lead to the most evident symptomatic cause of our main problems; indiscriminate damming.

The last step of the situational analysis is the conversion of problems into the objectives through the conversion of the Problem tree in Objective tree. In converting the focal problems, *causes* and *effects* in the Problem tree into their positive objective it becomes clear that for the formation of objectives from the original problems are very dependent on the SE's understanding of the social circumstances rather than a purely "positive reversal" of the problem.

Initially, the study aimed at creating a conversion from problems to objectives which was a purely positive reversal. This was in order not to bias the results created in the objective tree towards the strategy utilised by the SE. However, this would not only avoid bias, but also not take into consideration the local knowledge which the SE has demonstrated in describing the issues surrounding the focal problem.

Our sample case demonstrates how in moving from the Problem tree to the Objective tree, the focal problem has been converted according to our methodology. In turning one problem into the resource for solving the other, using phrases such as: through or by way of, the main objective of the project is found: **Through sustainable use of rivers the environment is improved creating benefits for riverbank communities.**

To transform this "problem data" from problem into positive objective without taking into consideration the social circumstances they have been extracted from, would be to disqualify the deeper social knowledge and would hence work against the very premise of this paper. Through these means thinking was guided towards utilizing one part of the focal problem as the resource to solve the other. This proved an effective and successful implementation throughout all cases.

In the cause turned means part of our sample objective tree, the fundamental cause-that the needs of the urban centres are considered above the need of the agricultural communities- is converted to its positive objective; **Requirements of poor agricultural communities are considered on par with requirements of urban centres.** *The problems of lack of knowledge are turned to positive objectives of broad knowledge and indiscriminate damming is turned to responsible use of damming. These objectives are situated in the means section of our objective tree and should be considered the means to our ultimate end. When building a strategy from these means, it was acknowledged that not all causes can or indeed need to be addressed from the beginning. From how they are positioned and what they effect it is possible to decide where to focus for maximum impact. Furthermore, some causes, such as national policies, may be initially out of reach but the strategy should aim at influencing these known causes. In this example knowledge building constitutes a logical first choice of concern as the solution to these issues is within our reach. The sustainable use of the clean rivers through the developing of eco-tourism constitutes another entrepreneurial element. The development of a sustainable business model for the people living along the river.*

Above our main objectives the effects turned ends demonstrate the consequent results of this approach.

Our sample case demonstrates fairly simple direct reversals but there were also other cases that would rely more heavily on local knowledge in converting problems to objectives. In one case the focal problems of: child labour and urban immigration are transformed in the (informed) objectives of: Through schools teaching relevant skills and allowing children time to work, the children stay at home. Without the mapping through the Problem and Objective tree it is easy to see how the solutions which the SE came up with can seem entirely enigmatic to the observer- and how the adoration of the "natural born" social entrepreneur is a proof of this.

In all 30 case studies, based on the problems described by the SE, this study came to the same solutions and developed very similar means to achieve these utilizing the methodology of the mSEPOT.

Our sample objective tree; see figure 2 and 3, can below be compared to the solutions originally implemented by the SE. In the case study the SE focused on knowledge building by establishing schools and training focused on environmental consciousness, knowledge about the consequences of pollution and eco- tourism.
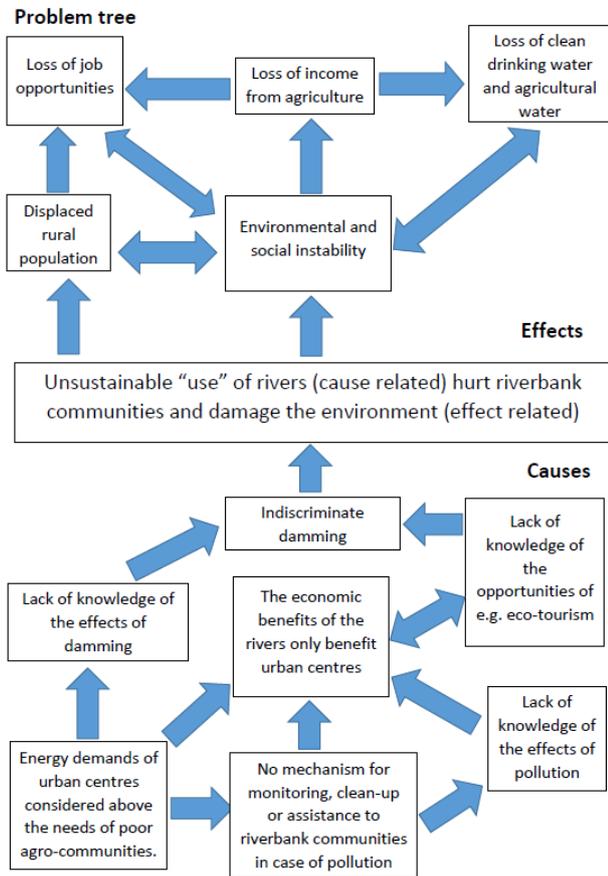
Problem tree

Figure 2: modified social entrepreneurial Problem tree
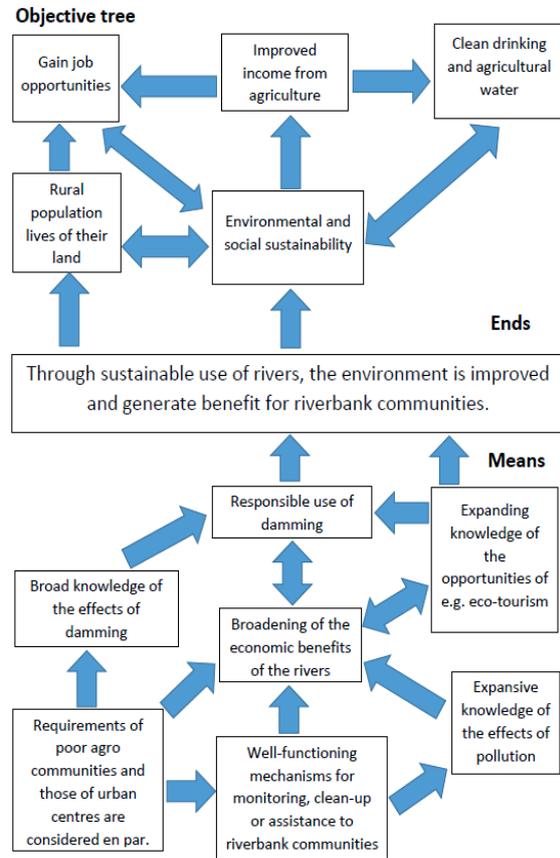
Objective tree

Figure 3: modified social entrepreneurial Objective tree

Results

The tool: mSEPOT

In the following a guiding tool as it could be presented to potential SEV groups is outlined in an easily managed step by step approach. In accordance with the aim of this research, the tool represents a link between the theoretical research, case studies and a practical approach. Furthermore, the tool represents an opportunity for a community without a "natural born" social entrepreneur. As such the tool is presented in a form which should assist a group of interested citizens in solving the social problems in their community in a social entrepreneurial manner according to the definition as previously outlined in this study. One approach to using this material would be for a facilitator to initiate the process and use this material to teach a local network how to develop a SEV. Once the process is safely underway the facilitator should relinquish control of the group and allow the network to develop on their own.

With this in mind the steps towards developing a SEV utilizing our tool are as follows:

The group will perform a brainstorming session. What problems do they perceive to be troubling their community? The problems are of a social and communal character.

The network will agree on the **two** interconnected focal problems which they wish to address. This does not need to be simple formulations but can entail abstract problems rather than very concrete ones. These two problems will be formulated in one sentence connecting the two problems. This can be done easily with an "and".

Ex: Young people lack understanding of social responsibility "and" public secondary schools have many problems.

The remaining problems will then be divided in *causes* and *effects* of the focal problems.

Now that all problems are divided in either "cause" or "effect", return to the focal problems. One has to be "cause" related and the other "effect" related. Does one fit in the "cause" section and the other in the "effect" section? If not discus again and decide on which problem needs replacing.

Once the focal problems, causes and effect are finally sorted, begin mapping the Problem tree. The focal problems are situated in the "trunk" and the causes should be mapped along roots in accordance with hierarchy. Position the most fundamental causes at the bottom and work upwards towards the trunk. Apart from considering the hierarchy between problems also consider their individual interconnections. Mark these connections with arrows pointing in the direction of the effect. Some arrows will point in both directions, for example if the

effect is self-enforcing. Do the same for the effects but start from the focal problem and work outwards. The focal problems are the basis for all the effects.

Once the entire Problem tree is mapped out this will be turned into an Objective tree.

The focal problems will be turned into their informed positive objectives in a manner so that one problem turn to resource and supports the solving of the other. Phrasings such as; through and by way off, guide this transformation.

Ex: Young people demonstrate their social responsibility through improving the public secondary school.

Causes and *effects* are turned into *means* and *ends*. What would be the positive objective of this particular problem? This can be very straightforward;

Ex: Problem: Negative stereotypes of indigenous people.

Objective: Positive reputation of indigenous people.

   In other cases, as the local circumstances are considered, the objectives are not as straightforward but are adjusted on an informed basis, in order to make them feasible as well as desirable.

Ex: **Problem**: Children work in factories under dangerous conditions.

   Objective: Children are taught a craft through their school and work locally under
    safe conditions.

The finished objective tree will give a very clear picture of the most important elements to address as well as the effects of solving these. It will become apparent during the conversion from Problem tree to objective tree how some objectives will solve the ensuing problems further on in the hierarchy chain. With the guidance of this analysis the network should now be able to decide where they need to act in order to address their focal problems. See the generic model in figure 4 below.

mSEPOT
problem tree

mSEPOT Objective tree

Effects

2 Focal problems; 1 cause related and 1 effect related

Causes

Ends

2 focal objectives connected using
"through" or "by way of"

Means
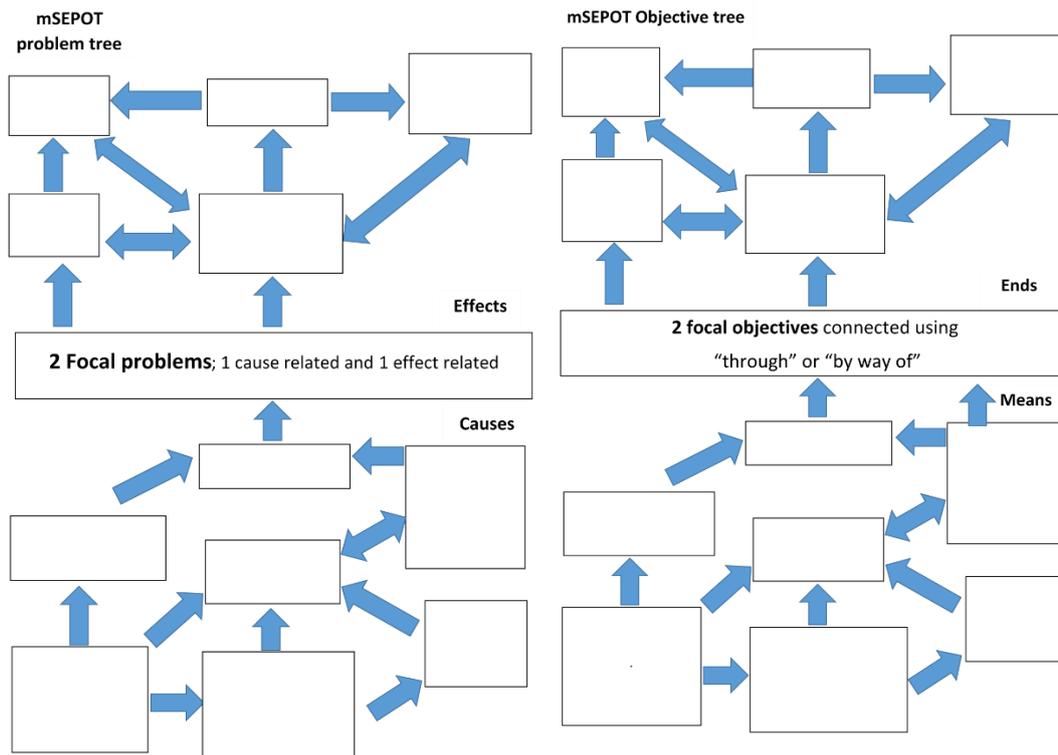
Figure 4: Generic mSEPOT

Discussion

The aim of this study was to develop a tool which could address the gap in the literature between theoretical studies and actual applications of collective social entrepreneurial practises.

Utilizing real world case studies to recognise elements integral to the social entrepreneurial process was an important first step. The emphasis, which the case studies put on describing the social context and the issues surrounding the focal problems pointed a clear finger towards the "data" which is necessary for the SE process. The attention to social problems in SE is nothing new, but considering the role of these as integral element of a social entrepreneurial process has not previously been attempted by SE researchers. In attempting this, the study demonstrated some particulars of the processual thinking of the SE. In and of themselves these findings are very straightforward, however they are attempts at separating a SE process and as such they constitute new and unchartered territory.

The treatment of the case-study data, by way of the Problem tree, demonstrate how SEV's unintentionally aim at, and integrate, the dealing with two problems in their solution. This construction supports the formation of the two-pronged solution which could be observed in all the cases. One of the main finds of this study support an otherwise only anecdotal

hypothesis; that the SE deals with two focal problems- one problem turned resource to solve the other problem. The analyses also revealed the underlying mechanisms for this characteristic of the focal problems; one focal problem is *cause* related and the other is *effect* related. Solving the cause will hence solve the effect. Not only as the basis of the effect-problem is removed, but as the cause-problem is turned to resource to support the combatting of the other problem. This is a particular trait of the SE which has so far only been hinted at in the literature. Furthermore, the observation of the double sided focal problem demonstrates the true strength in the SEV. Namely, that problems, opportunities and underutilized resources are essentially the same when the objective is social value creation. A project utilizing this principle will integrate innovative problem solving at the core of their project.

The observations from the modified Problem and Objective tree analyses clearly demonstrate that a deep understanding of the surrounding social issues and their interrelatedness is an integral element for developing a successful SEV. What has hitherto been credited to the undefined unique abilities of the social entrepreneur is in reality a profound knowledge regarding social circumstances and an innate ability to sense connections between underlying issues and their effects. This is a structural thinking distinctive to the SE. However, as have been seen, structures can be replicated as opposed to undefined skills by unique natural born innovators.

Conclusion

This study establishes that what distinguishes the SE is an innate ability to sense connections between problems, underlying causes and their effects. This is a foundational element of the processual thinking of the SE. As can be seen from the real world cases of social entrepreneurship, this is indeed a unique ability which has allowed the SE to solve social issues which before their intervention had proven intractable.

This study furthermore provides new knowledge and understanding of the process of the SE. As such it aims away from the black box approach which have been dominant in social entrepreneurial research, and towards a white box approach.
The study followed a hypothesis that a network of people, with the same social knowledge or "data" as the SE, has the potential to create a well-functioning SEV- only needing a guiding tool to imitate the processual thinking of the SE.

The study concludes that the mSEPOT can supply a local network of stakeholders with the structured "processual" thinking which is required for circumventing the need of the "natural born social entrepreneur". It is a first attempt at linking the individual view and the

collective view theories and through an interdisciplinary approach it aims to advance research on SE as a process rather than an output and as such a more-practically oriented research on SE. What this study offers is not a fully developed tool but rather an important first step for further practical SE research. The author recognises that the study stops short of the logical step of applying this mSEPOT tool to a real-world case and that there is a risk of bias in the fact that the solutions of the social entrepreneurial cases were known beforehand. It is hence recommended that this be viewed as an initialising study. This field has the data required for shaping more social entrepreneurs and contributing with state of the art knowledge. More research, focused on the practical applications and the process of developing a SEV, is essential to further the use of wide application of social entrepreneurship.

4. Study II: Establishing the framework for the case-studies.
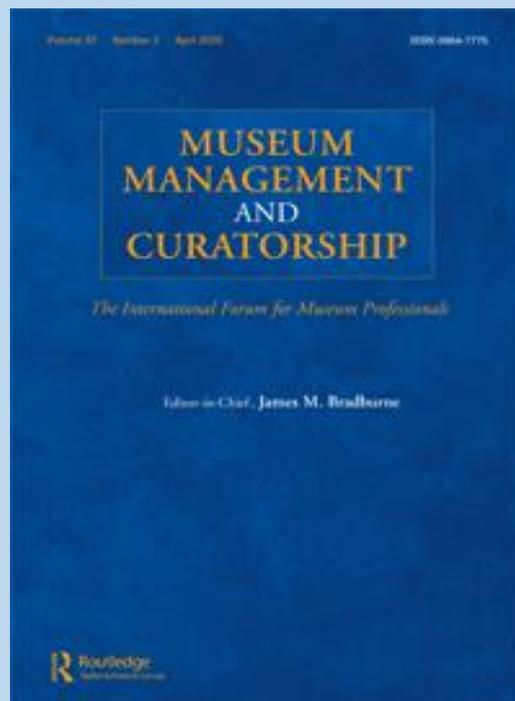
A museology for Open-Air museums

The mSEPOT model developed in the previous study forms a cornerstone of this research project and will be tested and evaluated in a heritage setting in order to establish its applicability.

Having introduced the mSEPOT tool in the previous chapter, in this chapter I aim to introduce the chosen main heritage case-studies on which the tool will be applied. The chosen setting is Open-Air museums. These particular museums have been chosen for the study due to their reliance on their own generated income and their already existing cooperation with stakeholders (heritage crafts professionals) which mimic the stakeholder approach inherent in social entrepreneurship ventures. This choice does not indicate that other heritage settings are unsuitable for a SE approach but does indicate that many OAms are particularly suited and as such this setting constitutes a very appropriate initial testing ground. I will first conceptualize the Open-Air museums and highlight the key attributes that make them a suitable case to examine the research question. The aim of this study was to establish a museology definition for Open-Air museums including the theoretical concept and significance of their "Sustainable Cultural Product" (SCP) and as such develop an in-depth understanding of the museum practices for further analysis by way of the mSEPOT tool.

Introduction

Open-Air museums (OAms) have a long history with the first of its kind opening its doors in Scandinavia in the 1890s (Rentzhog 2007, pp. ix). Over the following years, the concept has been spreading its particular approach from its Scandinavian roots to now being a global phenomenon. On several points of interest OAms are demonstrating promising potential within the museology field. This includes various objectively successful elements of both educational and pedagogical as well as economic character integrated in their everyday management (Paardekooper 2015; Lyth 2006; Malcolm-Davies 2004).

The first point of general interest concerns the socioeconomic benefits which OAms are able to generate through the diversity of visitors which they can attract. Secondly, and very connected, are the learning impact of their particular "active visitor" approach and thirdly, the inherent entrepreneurial approach to self-sustaining economic development. All of these elements are founded on the particular resources inherent in the OAm approach and how these are developed (Figure 1).
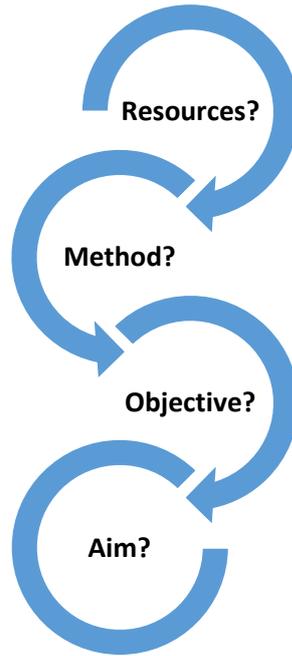
Figure 5: OAm conceptual approach

OAms have from the start had a focus on the common people rather than the elite (Magelssen, 2004; Young, 2006; Williams-Davies, 2009). This is evident in their collections featuring the homes and businesses of the common people and can be argued to have heavily affected their visitor approach as well as which socio-economic groups they are seen to represent and, as a direct consequence, attract (McPherson, 2006; Rentzhog 2007; Williams-Davies 2009). Whether or not this particular focus can be attributed, in recent years OAms globally have demonstrated a steady increase both in visitor numbers and the socio-economic diversity of their visitors (Rentzhog 2007, pp. 371; Paardekooper, 2012, pp. 197). This tendency is in fact very remarkable and should be viewed against the trend in conventional museums where, although visitor numbers are increasing, studies have demonstrated that the type of visitor continue to be limited to higher socio-economic layers, indicating a public understanding of the museum as an elite and, to some extend still, exclusionary institution (Department of Digital culture, 2018; Martin, 2002; Ateca-Amestoy and Prieto-Rodriguez, 2013).

However, this promising development has been met by some critics with concern regarding the perceived "disneyfication" of the cultural experience as it is communicated by the OAms (Lyth, 2006). This concern suggests that a pronounced focus on recreation as part of the museum experience will necessarily lead to a loss of integrety; a straying from the original purpose to becoming mere "arenas for pleasure rather than education"(Stephen, 2001; McPherson, 2006; Lyth, 2006). However, visitor studies at OAms demonstrate high levels of

both visitor satisfaction and learning, indicating that a different approach to mediation is essential for a museum wishing to expand their visitor base while not being detrimental to the educational role of the museum (Moolman 1996; Nowacki 2010; Clarkson & Shipton 2015; Visitor studies, Lejre-Land of Legend 2015). Rather it has been suggested that a broader visitor base will require a different approach to learning and the ability to meet this need demonstrates an improved educational skillset (McPherson, 2006).

Of further interest to the museology community is the fact that OAMs demonstrate a very high level of economic self-sufficiency when compared to conventional exhibition focused museums. Nearly half of all OAMs in Europe generate more than 50% of their income and an entire 22% generate over 81% (Paardekooper 2015). This is compared to an average income generation of 20% in conventional museums (Paardekooper, 2015). Hidden in these numbers is the fact that conventional museums are much more likely to receive public funding than OAms and that this forced self-reliance has led to innovative entrepreneurial approaches to economic development (Hatton 2012; Paardekooper 2015). However, public funding in the heritage environment has been continuously diminishing since the 1990's which forces a dilemma on all museums of how to properly achieve balance between educational goals and the increasing need for sustainable profit growth (Theobald, 2000, pp. 5).

Despite these successes and almost 130 years of global experience, very little research has gone into categorising the particulars of the OAm museology approach (Figure 2). A definition which can embrace all OAms and defines the principal basis as well as the particular elements of the OAms strategy is still missing (Paardekooper, 2012; Oliver, 2013). As recent research has shown that the strategy comprises successful elements of both educational and economic potential, this lack of cohesive research and shared learning equates to an important lost opportunity for the entire OAm community. (Paardekooper 2015; Lyth 2006; Malcolm-Davies 2004).

This lack of shared insights has various reasons, but primarily amongst them is the fact that the established museology community has shown little interest in OAm approaches leaving it absent from serious research. As a result, studies into the OAM museology are almost entirely absent and have left the OAms community without an acknowledged position and starting point as a conceptual branch of museology (Paardekooper 2012; Lyth, 2006; Rentzhog 2007, pp. 371). Consequently, even OAms rarely publish and essentially never publish on their organisational management policies and how these shape their particular mediation and resource development approach.

This paper aims to assess the mechanisms of the OAm approach in regards to the development and particular aspects of their resources and recommend an initial museology definition for the Open-Air museum concept. This aim will be achieved by identifying the underlying principle of the OAm approach which guides the choice and development of resources. Lastly, this paper will explore whether the focus on active visitor participation and living history can be argued to constitute a sustainable approach to developing a profitable and sustainable "cultural product" using the intangible heritage.
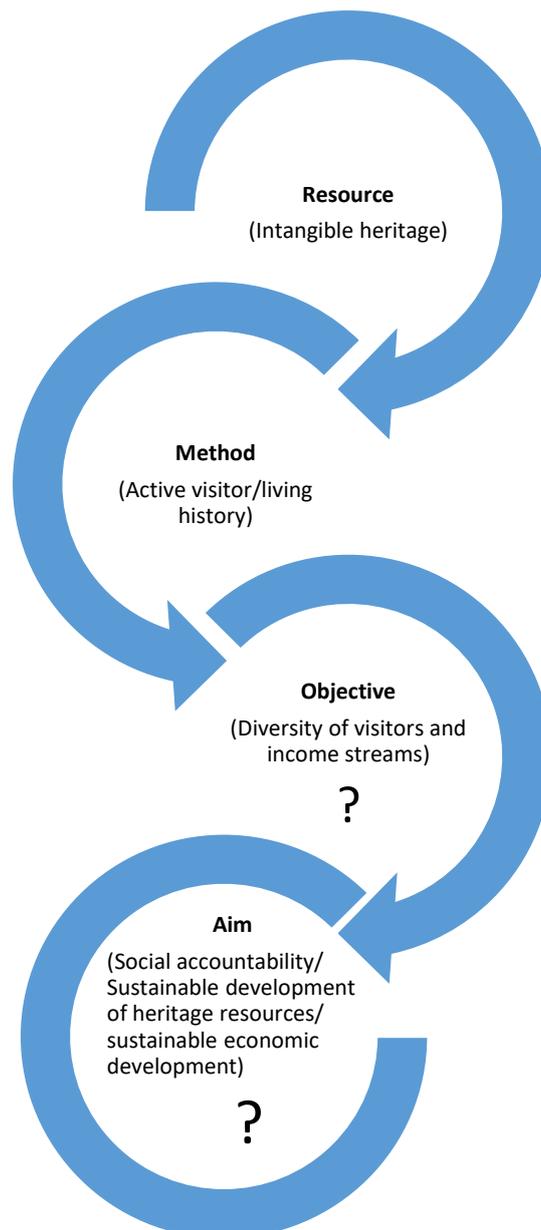

Figure 6: Hypothetical OAm museology model

Methodology

To achieve this aim the study has performed an exhaustive literature review on OAms using the search terms; agricultural museum, folk museum, living history, experimental archaeology, heritage village, museum village, living farm, eco museum, archaeological park As the literature on OAms is very limited, the findings have been complemented with data from several different methodological sources including the authors' own international survey (Appendix 5) on OAms, in-house visitor studies and in-depth interviews with staff and management at selected OAm case studies in Denmark and England[ii].

England and Denmark were chosen as case studies as they both demonstrate a long history of successful implementation of the OAm concept while also representing very diverse national approaches to funding. 15 OAms participated in the survey (2018; Appendix 5) which was distributed to all 42 OAms in Denmark and England equalling a response rate of 36%. Respondents were equally sourced from the two countries. The online survey contained 18 questions and explored how OAms see themselves compared to conventional museums, what they consider to be their most important features, what they see as their strongest potential. The survey put special focus on the how the museums perceived the use of active visitor participation as well as the use and role of heritage crafts as an expression of their particular visitor approach. Representing respectively Denmark and England, Lejre, Land of Legends in Denmark and Weald and Downland, living museum in England were chosen for in-depth studies which included several rounds of interviews.

This wide array of data collection methodologies serve to examine and corroborate findings from the literature in order to provide a comprehensive framing of the issue.

The problem of definition

Despite being established in the late 19th century, the term OAm has only been in use since the 1950s and there is as of yet no clear and accepted definition of what an OAm is (Oliver, 2013). The very vagueness of the term means that it can embrace a wide variety of sites, or contrarily, be omitted as a denominator in other places. This means that what could be termed under one as OAms, are instead known under many guises referring to their specific focus; agricultural museum, folk museum, living history, heritage village, museum village, living farm, eco museum, archaeological park etc. or even indistinguishable from archaeological sites (Ali & Zawawi 2007; Paardekooper 2015). As such, even amongst the OAms themselves there is no commonly accepted understanding of what they are and what characteristics they share. Consequently, the differences between a 'conventional' exhibition focused museum and an OAm are perhaps more easily recognisable and can constitute a

"general consensus" starting point on which to build an OAm definition (Paardekooper, 2012; Oliver, 2013).

Very simply put, a conventional museum tends to be artefact based, while OAms are activity based (McPherson, 2006; Paardekooper, 2015; Brown and Mairesse, 2018). Paardekooper (2015) who is one of the foremost experts in the field of OAm studies, classifies the OAms collection as: *intangible cultural heritage resources – the "stories" that provide context- life, understanding and insights into the historical environment.*

In 2008, in an attempt to address the issue of definition, EXARC[iii] presented a basic definition of archaeological Open-Air museums which in many ways mirrors the ICOM 2007 museum definition. Their definition reads as follows:

"An archaeological open-air museum is a non-profit permanent institution with outdoor true to scale architectural reconstructions primarily based on archaeological sources. It holds collections of intangible heritage resources and provides an interpretation of how people lived and acted in the past. This is accomplished according to sound scientific methods for the purposes of education, study and enjoyment of its visitors."(EXARC, 2008)

This definition covers the physical aspects of the OAm as well as the academic expertise that is characteristic of the concept and specifies the focus on scientifically based learning practices. However, apart from mentioning the specificity of the OAm collections- intangible heritage resources, this definition does not include organizational strategy or management, neither in terms of economy nor as an expression of their learning and mediation strategy. In this definition as in the literature in general, the particular museum strategy of OAms- their museology- is not considered.

The history of the Open-Air museum

When the first Open-Air museums were established it seems evident that the motivation was a desire to preserve the threatened cultural identity and traditions of rural communities in a time characterised by great social upheaval and change (Jong and Skougaard, 1992; Moolman, 1996; Williams-Davies, 2009). Similarly, the 1960's was a period marked by social upheaval and stark social changes resulting in a spike in interest in the lives of the "non-elite" and a re-evaluation of societal goals- including the interpretation of, and the collections of museums (Young, 2006; Davis, 2008, pp. 398). Perhaps in response to this upheaval, the traditional understanding of museums as a collector and preserver of the material heritage of humanity is questioned by ICOM (1971) as "not a manifestation of all that is significant in man's development" and "lacking expertise and knowledge from other sectors of society". Consequently, from this period onwards, the number of OAms worldwide

grew exponentially, with new museums preserving the humble houses and businesses of the rural areas as well as industrial production sites and with many OAms originating as local community efforts (Young, 2006; Rentzhog, 2007; Davis, 2008, pp. 398).

This interest in the humble rather than the elite is a distinguishing feature of the OAm and even to this day, most OAms acknowledge to have a significantly different approach from conventional museums. This is distinctive both in their choice of material and in their approach to learning, with active participation and living history being fundamental pedagogical and economic elements in the OAm museology. In this, the OAms differ from the conventional museum which will use innovative and participatory approaches for special exhibitions but whose fundamental approach is object based (Colomer, 2002; McPherson, 2006; Hayes and Slater, 2002; Zipsane, 2006).

Open-Air museums in the literature

Despite almost 150 years of experience gained on a global scale, there are to date almost no larger studies on OAms and the development of the OAm as a conceptual approach to museum management is hardly touched upon (Paardekooper, 2012, pp. 31; Rentzhog, 2007, pp. 1; Davidson 2015; Reussner 2003; Ross 2004; Lyth 2006; Jong & Skougaard 1992; Mills 2003). The few studies into OAms that can be found, too often focus on a reiteration of the history of the early OAms, followed by a descriptive or comparative piece of one or more OAms, very often based on personal observations after a visit to the museums (i.e. Angotti, 1982; Magelssen, 2004; Shafernich, 1993, 1994). Moreover, since the OAms themselves very rarely publish on their particular management approach and their organisational strategy (Paardekooper 2012, pp. 234), the result is that studies operate in a field lacking in academic reference and framing and consequently, these studies often demonstrate limited academic value and scale. The OAms themselves blame this lack of research on limited economic scope rather than a lack of interest but it does also reflect a priority and is seemingly the result and perpetuator of a catch 22 situation which does not help the OAms gain an established position in the museology field. This failure of the OAm community to penetrate the academic environment, is expressed in the general museology literature by the fact that OAms are conspicuously absent in the general literature on museum management and museology or worse; only mentioned in a derogatory aside (Lyth 2006).

Critical and missing inclusion in the museology community

So how are the OAms perceived in the established literature? Frequently studies only superficially include the OAm experience and are often formulated within a debate which is set within the confines of conventional museum practices. This framing consequently form the basis which the academic reputation and professional evaluation of OAms are based on.

This results in negatively biased assessments of their contributions as cultural institutions (Ali & Zawawi 2007; Lyth, 2006; Malcolm-Davies, 2004; Williams-Davies, 2009).

The popular appeal of the OAm has been dubbed "edutainment" contracting education and entertainment with a negative focus on the entertainment part and a lacking assessment of the education part and is denoted as populist (Lyth 2006; McPherson, 2006; Rentzhog 2007). A concept with negative connotations in traditional museology literature where we repeatedly come across the "popular" as counter-posed to "responsible" museum practices (Stephen, 2001; McPherson, 2006).

This very criticism seems to highlight that, while the need of a "democratization" of museum practice is seemingly accepted in the literature, it could be argued that this is in reality illustrative of a politically forced aim, rather than a voluntary recognition, of the need for change (Kotler and Kotler, 2000; McPherson, 2006; Hayes and Slater, 2002; Coffee, 2008; Ateca-Amestoy & Prieto-Rodriguez 2013). In this environment, it could perhaps credibly be argued that OAms have a representational problem extending all the way to important policy making organisations such as ICOM and UNESCO and that this reflect a belief system in museology circuits that a democratisation of culture comes at the expense of a traditional "elite" experience which the OAms are not part of (Stephen, 2001; McPherson, 2006). The perception that, as cultural tourism grew and became available to the general population it changed status, going from an "elite" activity to "lowbrow" mass tourism, can unfortunately still be found in parts of the museum community demonstrating the continued "push and pull" between the traditional purpose and values of museums and the "trends" relating to their social role (Kotler and Kotler, 2000; McPherson, 2006; Coffee, 2008 Brown and Mairesse, 2018).

Overall however, the debate in the museology environment is seemingly moving towards a more liberal position and voices in 'new museology' circuits refer critically to the "old guard" of heritage professionals as "traditionalists" or "elitists" whose conservative views are opposed to their aim of greater social inclusion and improved learning opportunities (McManamon, 2000; Davidson, 2015).

Museology and heritage management definitions

A heritage management definition will support the basis of an OAm museology definition. Looking at the literature on heritage management, often referred to in the literature as Cultural Resource Management (CRM), it becomes immediately apparent that the focal point of heritage management is the resources. From a heritage management perspective Knudson (2001, p. 361) states that; "*management of something is controlling it insofar as is*

humanly possible". "Management is the attainment of organizational goals...through planning, organizing, leading and controlling organizational resources" (Knudson, 2001, p. 361). She continues; *"good stewardship requires affirmative resource management, including the management of our intangible and tangible cultural resources"* (Knudson, 2001, p. 359). These statements bring to the fore the intrinsic connection between resources, the varying nature of these resources and management.

Management as such is viewed as the process whereby human and non-human resources are directed towards the achievement of said organisational goal. In the context of heritage management, organizational goals will include a set of "values" relating to the protection of the heritage material as well as aspects of social accountability which will constitute an inseparable and fundamental part of the heritage management process and strategy. This expands the understanding of organizational goals in a heritage context to include a value informed policy.

With this in mind, this paper will define heritage management as:

The attainment of organizational value informed policy goals, understood as conscientious heritage preservation with social inclusivity and accountability, achieved in an effective and efficient manner through planning, organizing, leading and controlling, intangible and tangible, cultural resources.

Strategy and policy at OAms

Paardekooper (2015) classifies the OAm "collection" as intangible; the "stories" that provide context to the explored lives and understanding and insights into the historical environment. The specific elements which make up the OAm resource management approach are based on this principle and forms the basis for both their educational and economic ventures. The recognition of the defining difference in collections at conventional (object focused) museums and OAms (intangible heritage focused) is providing an understanding of the diverse approach to visitor interaction in OAms. At OAms- as their resources are perceived very differently, they are also managed very differently.

Apart from the pedagogical feature of this interpretation of their collection, the intangible heritage is also fundamentally connected to the various income generating activities at the OAms (Interviews, Lejre, Land of Legend 2017; Weald and Downland 2016; 2017; Survey 2018). The potential of the intangible heritage as a resource is recognised in the conventional museology literature and has been discussed in various settings within the heritage field (Palmqvist 1997; Carter & Geczy 2006, pp. 162; Hooper-Greenhill 2007, pp. 1, 177). In new museology literature it is argued that we need '*diverse as well as wide ranging educational and outreach activities'* (Hooper-Greenhill, 2004; Hooper-Greenhill, 2007) and extending

into the economic sphere, current research supports both the need for, and the success of museums with entrepreneurial activities and a clear strategic focus. (McPherson, 2006; Hatton, 2012; Pop *et al.*, 2018). ICOMS' recent academic debate relating to a revision of the 2007 museum definition, has seen much attention on the economic value which museums represent in society as well as a move towards a more critical vision of their educational role and the societal challenges facing the modern museum, emphasising the importance of who pays for the management of heritage resources, and how (Brown and Mairesse, 2018). This debate resulted in a 2019 vote for a new museum definition. However, while addressing societal and educational concerns for the modern museum, this definition did not include considerations for a sustainable economic management model for museums (ICOM, 2019). Notwithstanding, these concerns continue to permeate the academic debate including in a recent study which attempted to connect the potential of intangible educational and economic approaches in the heritage industry and suggested that these resources encompass the potential to develop a "sustainable cultural product" (SCP). This is defined as "*a marketable product, based on intangible heritage, which does not cause damage to the heritage fabric even though it is based on, and markets, heritage*" (Olinsson and Fouseki, 2019, p.487). However, without the strategic focus, (a well-developed museology or heritage management approach) any entrepreneurial activities run the risk of entering the sphere of ultimately damaging economic activities. OAms are advancing fast in employing entrepreneurial activities, making the need for developing well-defined organizational policy goals, for the aim of sustainable development, very immediate.

In the following, this inherent feature of the OAms will be explored to recognise its specific uses as concerns resource management and as defining element inherent of a museology approach.

Intangible heritage in the Open-Air museum approach

The various uses of intangible heritage in a museum setting has one particularly appealing feature which sets it apart from "use" of the more fragile material heritage; it is sustainable. Furthermore, far from being detrimental to the heritage material, the continued use of the intangible heritage, i.e. in heritage craft and other types of "living history", is important to sustain and preserve valuable knowledge (Bineva, 2010; Olinsson and Fouseki, 2019).

The aim and potential benefit of OAms resource management approach can be divided in three streams; (i) improved social inclusion leading to a growing number of visitors (ii) improved experience and learning outcome among visitors and (iii) improved economy through a diversification of their income streams. All approaches are based of their principal understanding of their collections as intangible and all approaches are strongly interconnected.

The diversity of cultural activities at OAms has been shown to attract a wide variety of audiences as well as broadening their income streams. In the following we will explore the elements making up the two remaining streams in OAm management approaches which are fundamental for achieving this; the active visitor as an educational approach and the use of the intangible heritage as an entrepreneurial economic feature.

Active visitor participation and living history- learning at OAms

The literature suggests that the strongest and most particular features in the success of the OAm management approach is the *active visitor participation* and *living history* approach to learning/education- often termed "edutainment" (Bloch Ravn, 2010; Rentzhog, 2007, pp 415). The 2018 survey among OAms in Denmark and England strongly support this finding as the participating OAms overwhelmingly point to active participation and living history as the strongest features of their particular management approach (Survey 2018). Amongst responding OAms, 80% agreed or strongly agreed and only 6.67% disagreed to some extent (2 on a scale from 1-5). Comments from the participating museums clearly demonstrate how the tactile approach of the museum is perceived as immensely important to the learning experience; *"visitors need to be active participants to gain most value from open-air museums", "demonstrations make the site come alive", "visitors should look, see and feel", "make, touch and discover"* and even mottos; *"let me try and I will understand"*.

Another noticeable difference between the OAm and conventional museum visitor strategy lies in who their educational programmes are primarily aimed at. Hooper-Greenhills' (2007) studies regarding learning outcomes, pedagogy and education, describe a misused potential for adult learning programmes in most conventional museums as the focus is overwhelmingly on children's programmes. This means that conventional museums have opened up a plethora of learning experiences for their adolescent audiences with priority given to formal learning and school services, while the learning experience engaging the adult visitor is pedagogically much more restricted (Arts Council England, 2016; Hooper-Greenhill, 2007). Many conventional museums do include highly modern, diverse and innovative educational approaches at special exhibitions. However, while demonstrating their ability and range of pedagogical tools, this is not their main approach and it creates a dichotomy between the "spectacle" of the special exhibition and how the adult visitor is engaged at other times (Hayes and Slater, 2002).

Rentzhog (2007, pp. 357) in his major study on OAms from 2007 concludes that; *hands-on and visitor participation are the most noticeable present developments at OAms,* and that; *the museums that have gone furthest in this direction also seem to be the most successful.* In heritage settings situated in between the conventional museums and OAms, for example science museums, historical houses and natural history museums, the same trend is also

evidenced. Rentzhog laments how "edutainment"- the educating through entertainment is portrayed in the literature as a lowbrow "method of achieving more visitors- rather than an important educational method. Too often, he continues; the educational aspects of OAms have been dismissed as irrelevant in a concept likened to "fun-parks" (Rentzhog 2007, pp. 415). In view of this criticism, it is very interesting to note that a report from 2003 on the learning impacts of museums commented that: "*Despite their importance as places of learning, little information is known about how [conventional] museums impact upon the learning experiences of their users*" and that "*not all museums see themselves as places that should primarily focus on the learning experiences of their users*"(Research Centre for Museums and Galleries, 2003,p. 4). Interestingly, the 2018 Denmark/England OAm survey, demonstrates a strongly perceived link between the OAms as institutions of learning with 73.33% percent of respondents agreeing or strongly agreeing that "teaching/learning" is important in OAms (Survey 2018). Only a small minority- 6.67% sees this feature as less important. Furthermore, there is nothing to seriously suggest that the museum as a context for recreation is unable to maintain its core function of educating. Rather, science and experiments are fundamental to the way OAms relate to both the professional archaeologist and the public (Stephen, 2001, McPherson, 2006; Paardekooper 2017, pp. 47) and research indicate strong potential for learning outcomes through hands-on learning (Bineva 2010; Clarkson & Shipton 2015; Clarkson & Shipton 2015).

Several visitor studies have indicated that visitors want to be entertained as well as "educated" (Bagnall, 1996; Malcolm-Davies, 2004; Nowacki, 2010). Visitors in Bagnalls' 1996 study consistently mentions the meeting of enjoyment and learning as the main satisfaction parameter of their visit. Having passed the test of time, an OAm visitor study by Nowacki in 2010, overwhelmingly confirms that this is still the case. In both studies the visitors describe feeling and experiencing- that the OAm provide a physical experience which stimulates their imagination (Bagnall, 1996; Nowacki 2010).

Rentzhog (2007, pp. 415) speculates that the evocative nature of the OAm experience will help the visitor to remember; it becomes an experience which the participants "take in" and which will stay in the memory. In academic history, the same concept is utilised in "evocative writing" and in previous museology studies for conventional museum displays, the term "numinous" has been used to describe intense engagement and emotional connection with the spirit of the time of the objects (Latham 2013; Rentzhog 2007, pp. 415).

However, and contrary to what some critics believe, it is not only the sensory experience that attracts visitors. In both Bagnalls' (1996) and Nowackis' (2010) studies, the visitors emphasize the importance of the fact based experience- they want to learn as well as "enjoy",

and studies clearly demonstrate that OAm visitors have gained new knowledge after their visit (Malcolm-Davies, 2004; Nowacki, 2010).

Interestingly, visitor studies at Bokrijk OAm in Belgium contradict Nowackis (2010) and Bagnalls' (1996) findings, as in-house visitor studies showed that only a minority of visitors came "to actively seek knowledge" (Rentzhog, 2007, pp. 343). Nowacki makes an interesting observation, which might explain this inconsistency and link Rentzhogs' theory and Bokrijks experience. Nowacki (2010) states that going to an OAm (or any other museum) is considered a leisure experience as it is a choice of how to spend a sizeable portion of one's free time. Nowackis' study found that the visitor; "in their leisure time are not willing to use written materials which require much more effort and competence than a casual conversation [with staff] or asking questions" (2010, p. 190). As most OAms will have staff on the grounds, costumed or otherwise, doing demonstrations or simply engaging with the visitor and in general being available for questions, the OAms are engaging with the visitor and offering learning opportunities in their preferred manner.

Amongst in all OAm there is an understood aim to use story telling (living history) and introduce new forms of interpretation with emphasis on engaging and easily accessible information in order to ensure an educational and enjoyable visit (Rentzhog, 2007, pp. 343). By offering the opportunity to have a casual conversations with staff, this is a point in which the OAms deviate significantly from the conventional museum practice where, unless they have pre-arranged to partake in a guided tour , visitors will rarely encounter museum staff in the exhibition area. This approach does not make the OAms less educative- *"indeed it could be argued that they may be more so, as it is what allows them to attract a more diverse audience than conventional museums"*, however, "from a *"traditional" or "elite" point of view, the learning potential is less obvious*" (McPherson, 2006, p. 53).

Overall looking at visitor approaches at OAms it could reasonably be argued, that the vast majority of OAms are aiming their visitor approach towards the exact kind of learning environment, which the visitors have shown to prefer as well as benefit from. In practice this means easily accessible knowledge, little written text, staff available for questions or demonstrations and active engagement of the visitor. This does not mean that conventional museums are not increasingly employing these types of approaches in accordance with new museology principles, but rather that they are foundational to the OAm approach and have been since their very foundation.

The economic benefits of entrepreneurial diversification

At OAms, the learning conveyed through the diverse approaches of active participation and living history, is aimed at both adults and children. The use of heritage crafts, which many

OAms offer as part of their daily museology/management approach in order to actively engage their audience, have been shown to engage the adult as well as child audience equally- even when activities were primarily aimed at children (OPENARCH, 2015; Interview Lejre, Land of Legends, 2017 Lyth, 2006). However, the use of crafts courses, separate from the day to day museum visitor management, is almost fully aimed at an adult audience and OAms demonstrate high levels of entrepreneurial activity in their pervasive use of heritage crafts as part of their visitor engagement strategy (interviews Weald and Downland, 2016; Lejre, Land of Legends 2017).These courses add an extra element to the heritage experience which the museum offers, by giving the participant a much deeper understanding of the practice and bridging "dead" heritage into the realm of "everyday useful" practices and skills. It is a museum practice which benefits the visitor, the heritage crafts practitioner, sustains the viability of the heritage craft itself and economically benefits the museum. Due to these inherently desirable and sustainable benefits, this approach could be considered as developing a "sustainable cultural product" (SCP). As previously mentioned this is defined as "*a marketable product, based on intangible heritage, which does not cause damage to the heritage fabric even though it is based on, and markets, heritage*" (Olinsson and Fouseki, 2019, p. 487). Such an approach carries enormous potential for the heritage sector and even if the conceptual idea that this process is leading to the development of a SCP is not fully recognised, the methodology is appreciated among the OAms who consider the use of crafts as part of their museum approach to be a highly successful approach. 66.67% agree or strongly agree with that statement while only 13.33% disagree (OAM survey 2018). Even amongst the OAms disagreeing, comments make it clear that the issue is regarding their actual capability to invest in order to develop and in a concern that benefits are not properly shared between museum and crafts professionals (OAm survey 2018). Furthermore, when considering the potential of crafts in OAms, all the participating museums agreed that they would benefit from further integrating crafts into their management model. Comments indicate several avenues of perceived potential- from the integration of crafts as a pedagogical tool, an opportunity to develop strong visitor experiences as well as for the economic potential benefit (OAm survey 2018). In Lejre, Land of Legend in Denmark, crafts courses were only introduced in recent years and the interest these have generated indicate an untapped and great potential (interview Lejre, Land of Legends, 2017). At Weald and Downland in England, a world frontrunner in this development, heritage crafts courses which run parallel to everyday museum management, creates a substantial part of their income at around 20% (Interviews, Weald and Downland, 2016; and 2017). Furthermore, both the current and previous management agree that Weald and Downland has not yet reached its full potential from this approach. Lejre-Land of Legend in Denmark, demonstrate another example of entrepreneurial potential with an

innovative event programme for businesses, turning many years of pedagogical experience into successful business leadership and team-building events built around the heritage experience (interviewLejre, Land of Legend 2017). This approach has been criticized in museum circles but it is an approach which the Lejre museum perceives as building on their core strengths and experiences in an innovative and potentially economically very beneficial way for the museum.

Apart from drawing on the pedagogical experience of the museum, this type of events draws on a range of elements defining the OAm; the open air experience, the space and the evocative environment (Interview, Lejre, Land of Legend, 2017). However, even if OAms see benefits from their size and park-like environs this also means that they are usually located in rural and isolated locations. Remarkably, at both Weald and Downland and Lejre, Land of Legend, their courses and events attract participants who are not sourced from the regular visitors at the museum, further widening their visitor base and potential for future entrepreneurial activities and indicating that the diversification within the OAm approach has expanded the group of both visitors and other adult "users" in ways not previously recognised (interviews, Weald and Downland 2016; Lejre, Land of legend 2017).

In the years after the 2008 financial crisis, heritage sites and institutions saw huge cuts to their budgets and, along with general economic insecurity, economic spending, including on such activities as museum visits, naturally saw a decline. In this environment it is very interesting to note that while Weald and Downland, could attest to the fact that course participation for more "frivolous" pursuits based on personal interests saw some decline, the museum saw an upward trend towards courses which could add skills in current professions (interview, Weald and Downland, 2016). Overall, the number of course hours rose steadily also throughout these years, demonstrating the value which these skills still hold in society as well as the potential which this avenue holds for OAms.

Discussion and Open-Air museology definition

As demonstrated, OAms operate over a vast array of topics and under varying guises but share an overall understanding of pedagogical approaches and aim. They furthermore has a shared perception of their collections as being intangible which has led to a diverse pedagogical approach and various derived benefits.

The integration of "living history" and an active visitor approach means that at OAms, professional staff of various capacities are on the grounds interacting with visitors. The opportunity to talk to staff, ask questions, or lean back and listen to stories as well as the active participation in organised activities, all form part of a museum experience which is

unique for OAms and which allows for a learning experience catering to a wide range of visitors with various levels of interest and previous knowledge.

The result is that OAms attract visitors from a broad section of society, including an audience which "conventional" museums have struggled to attract. The literature, including visitor studies, furthermore indicate that activities, be that historical daily chores or particular crafts demonstrated by staff and which actively involves the visitors, are an outstanding pedagogical tool which leaves a lasting impression on the visitor, vastly increasing the enjoyment as well as the learning experience of the visit. This does seem to indicate that the particular OAm pedagogical approach can be directly translated into potentially attracting a more diverse audience, a varied and attractive as well as lasting learning experience for visitors of many backgrounds and consequently a growth in visitor numbers at any given museum.

Another remarkable observation of the study is that OAms to a much higher degree than conventional museums, aim their mediation and pedagogical efforts at an adult audience. This has attracted a separate group of visitors to the museum and the use of the intangible knowledge in "extracurricular" activities such as heritage crafts courses, have further widened the group of potential audiences in the museum to include visitors who would not otherwise visit the museum. This has added a very significant economic benefit to their approach. This is a very important and to a wide degree underexplored potential for a heritage field which as a whole have been suffering massive cuts in public funding in recent decades. For that reason, the development of such diversified income generating activities, sustainably based on the intangible heritage, is highly significant as a promotor of sustainable economic self-sufficiency for the museum communities of the future.

The particular approach of the OAms has been shown to have many advantages ranging from their ability to attract a wide audience, over their pedagogical strengths and their ability to develop broadly ranging income streams to support an independent economic base. Above we have looked in detail at the particulars and derived effects of the specific elements making up the museology approach of OAms. It is evident that various successful experiences and methods are generally applied in OAms and also that innovation and attempts at applying new approaches based on the same foundational ideas are under way. However, it is equally evident, that the conceptual museology approach of OAms has not been considered adequately in the existing literature due to what appears to be at least in part ideologically perceived differences and that no fully encompassing museology definition for OAms exists as of now. The lack of research into the OAm strategy from within the museology field impedes dissemination of knowledge and is an obstacle to furthering development as museums do not benefit from experiences made around the world. It is also problematic for

its refusal to at least neutrally review, the democratization process of the museum experience which the OAm approach can be seen to constitute.

In an effort to address this gap and suggest an encompassing museology for OAms this paper considered the resource development particular to the OAm approach as elements defined by their organisational policy and management. Some of these can be seen to be particular to OAms while others are shared across the spectre of museums while other again are increasingly incorporated into mainstream museum practices. The organizational policy is categorised as the value based aim and is defined as the strategy underlying the resource development approach of the museum.

In a museum context, this strategy will, to a large extend, be decided by the collection. OAms are dedicating themselves and their mediation efforts to a different understanding of what a museum collection is. The OAms perceive their collections as intangible; inherent traditional knowledge and stories, rather than material heritage. At OAms this intangible collection is intrinsically connected to their learning and pedagogy approach as well as their various income generating activities.

The OAm organisational policy goal can hence be defined as; *The development of a museum experience and economic foundation which is based on the mediation of an intangible collection through active visitor participation.*

As established, the resource streams at OAms can be divided in three branches; (i) improved social inclusion leading to a growing number of visitors (ii) improved experience and learning outcome among visitors and (iii) improved economy through a diversification of their income streams. Together these streams constitute, (a) social accountability; the willingness and ability to attract a socio-economic diverse group of visitors, (b) economic sustainability; entrepreneurial activities in several streams enabling the museum to develop high levels of economic independence, and (c) cultural sustainability; the use of intangible knowledge as part of maintaining and protecting the heritage material and empowering a living heritage. Figure 3, demonstrates how the aspirations inherent in the OAm approach are realised through well-defined approaches and specific objectives.

Intangible Heritage

Active visitor/living history

Objective
Courses and event programmes aimed at adults form within and without the museum audience

Result
Augmented pool of potential audiences/Revival and maintenance of traditional heritage crafts and knowledge/sustainable potential for diverse income streams
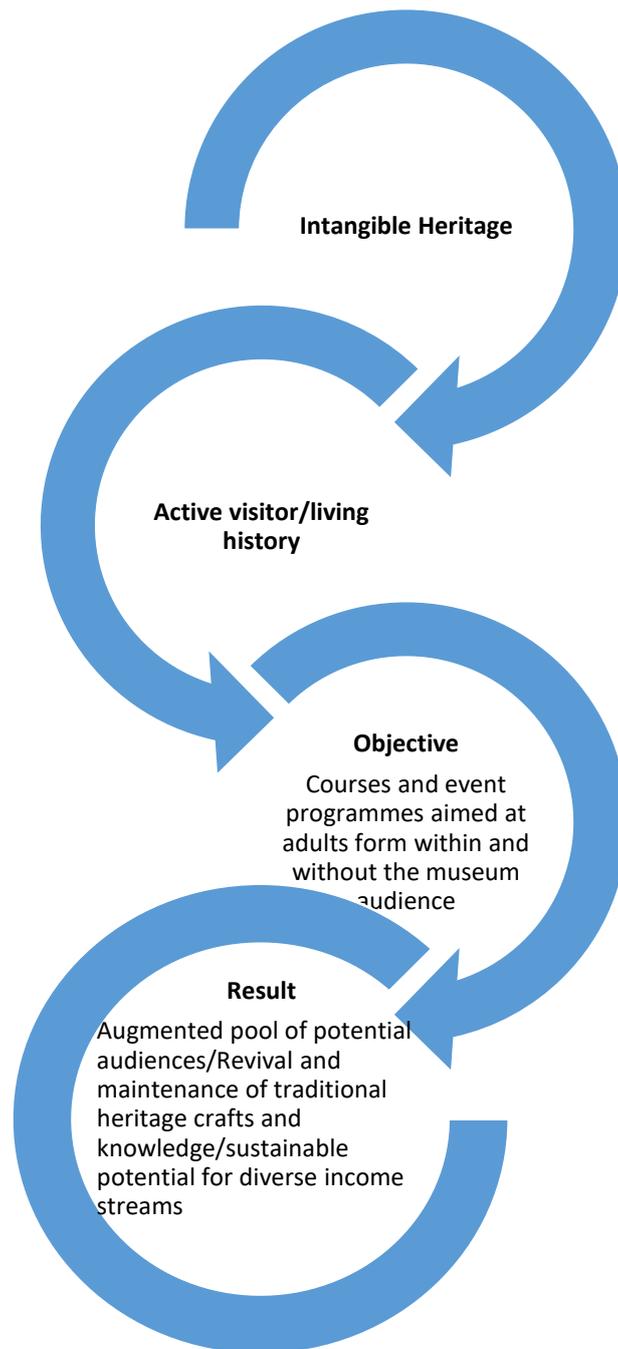
Figure 7: The established OAm model

These three resource streams are all based on the intangible resources at the OAm and are highly interdependent. The heritage context means that sustainability of the resources is an overarching aim of the management approach. Utilization as well as development of resources are established by the limits which care and maintenance of the material stipulates. In OAms, all resource streams operate very consistently within confines of sustainability. In the case of the intangible heritage, use is what maintains the heritage and

development efforts can even specifically be aimed at supporting heritage which is in danger of falling out of use.

As such, this paper suggests a museology definition for Open-air museums which reads:

An Open-Air museum is activity based and is centred on true to scale architectural reconstructions as well as repurposed historical buildings. The aim is to provide an immersive experience into peoples' lives in the past.

The museum learning experience and economic foundation is based on the mediation of an intangible collection through active visitor participation. This intangible collection will be utilized to develop three highly interconnected streams of resources, fulfilling specific aims of (a); <u>social accountability</u>- a diverse pedagogical methodology using active participation and living history to attract a socio-economic diverse group of visitors, (b); <u>economic sustainability</u>- entrepreneurial activities build on developing intangible heritage courses, and (c); <u>cultural sustainability</u>- using the intangible heritage as a means to maintaining and developing heritage crafts and living history.

Conclusion

OAms have chosen to rely heavily on the intangible heritage resources for their pedagogical approach and to build their "product" and brand and are popularly known for their active visitor and living history methodology. Their resource management approach is firmly built around the active visitor on site as well as in courses running in parallel to their core museum activities, and their living history activities. All elements are based on the development of intangible heritage features into physical and bankable "products" and are furthermore a successful pedagogical tool. The aim of this chapter was to formulate an initial museology definition for OAms. To address the concept of museology in an OAm context, the museum was considered both for its organizational policy goals as well as for its particular management approach.

Whereas not all of the particular elements of the OAm museology can be applied at any museum at any given time, the approach offers a variety of expressions and valuable experiences which most museums could benefit from. At its core the approach of OAms offers an understanding of the heritage which goes deeper than the factual material knowledge. This ability to use the intangible knowledge to engage the visitor and tell stories surrounding the facts, is applicable in all museum settings and can help to communicate narratives so that they will be adopted more broadly. Undoubtedly, the static museums of the 19th century are a dying breed and many "conventional" museums do a remarkable job

with interactive and innovative exhibitions which employ many of the strategies highlighted from the OAm approach. However, the conventional museums are using these approaches in "special" settings rather than as a norm and, while they are making efforts to move away from their traditional beginnings, the OAms set out from an entirely different starting point. As such it would be surprising, if the OAms did not have valuable experiences to share.

In conclusion, regardless of whether an OAm museology has been recognised at this point in time, OAms are operating with a highly specialized approach. The OAm approach shares the basic organisational value based aim of all museums relating to the duty towards protection of the heritage and to mediate their collections as broadly as possible.

However, from this common foundation the OAms have developed a unique and innovative understanding of their own collections and how they choose to engage with the public and utilize their resources. The perception that a collection which mainly consists of intangible heritage is a viable source for sustainable development if utilized through innovative and entrepreneurial approaches, is giving OAms a real advantage when compared to the conventional museum approach and has given roots to the development of a "Sustainable Cultural Product". However, for OAMs as well as conventional museums to be able to wholly benefit from this potential, it is necessary to fully understand and establish the principles supporting their approach and disseminate this knowledge where it will add potential and benefit. This would require for the OAm approach to be adopted into the mainstream museology literature where it would benefit from expert knowledge and scrutiny as well as from greater dissemination.

Notes

[i] Weald and Downland living museum in England as well as Lejre-Land of Legend in Denmark.

[ii] EXARC: *Exchange on Archaeological Research and Communication*. EXARC is the ICOM Affiliated Organisation representing archaeological open-air museums, experimental archaeology, ancient technology and interpretation.

5. Study III: A social entrepreneurial analysis in a heritage context.

Social entrepreneurship for sustainable heritage

management - The case of Open-Air museums

In the previous two studies the mSEPOT tool was developed and the particular museology approach of the Open-Air museums as well as their "sustainable cultural product" was established. A full museology definition as well as the inherent elements of an OAm museology were established in order for this class of museums to serve as case-study for the real-life assessment of the mSEPOT tool in a heritage context[3]. The aim of this PhD project was to assess the potential synergies between SE approaches and heritage management in a real life case, through an action research methodology. As such, the hypothesis will be tested by applying the mSEPOT on our chosen case-study environment in order to ascertain whether the tool is able to supply a SE oriented solution to mitigate the problems experienced by the stakeholders involved. In this next study I utilize the mSEPOT to analyse the fraught cooperation between the Open-Air museums and the traditional heritage crafts practitioners. This study aims at imitating the process of having a stakeholder network using the mSEPOT and as such, "data" for the analysis was supplied by stakeholders from both communities, Open-Air museums and crafts professionals, and concerns are weighed and considered in accordance with the established mSEPOT guidelines in order to develop potential solutions promoting benefits for all.

Introduction

Cultural heritage is in a protracted crisis evident in their ever diminishing public financing (MacDonald and Alsford, 1995; Ross, 2004; Loulanski, 2007; Matero, Fong and Bono, 2013). Museums and heritage sites across the spectre are feeling the economic squeeze and suffering the consequences. New approaches to economic and cultural development are needed but internal disagreement and a fear of "ruinous" commercial development is inhibiting an honest and open discussion about the value of heritage in modern society - how it should be mediated, protected, preserved and underlying all of this: how it should be financed (Knudson, 2001; Russo, 2002; Shaw, 1992; Mason, 2008; Schwab, 2011).

In an innovative approach aimed at furthering the sustainable development of cultural resources, this paper will look into how the heritage sector can benefit from integrating elements of social entrepreneurship into its management approaches. Social entrepreneurship (SE) is an innovative approach aimed at solving the most intractable social problems we as societies face today (Bornstein, 2004; Wry, 2006). The protracted crisis of the heritage sector is undoubtedly to be counted amongst these. Despite this fact, the idea of applying a SE approach, as a method to develop sustainable heritage projects, is entirely innovative. This study will look into how the potential in the heritage sector can be unlocked

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[3] The methodology as well as reasoning behind choosing the OAms as case-studies is explained in full in the previous study II: A museology for Open-Air museums, in the introduction, pp.52-.

and lead to sustainable development through a social entrepreneurially inspired management approach involving two branches of cultural heritage in cooperation - the Open-Air Museums and Heritage Crafts. These two branches are chosen as their ongoing cooperation demonstrates a key feature in SE. The use of one social problem to solve another.

Open-Air museums (OAms) have developed their particular branch of museology for nearly 150 years (Moolman, 1996; Young, 2006; Williams-Davies, 2009). As a concept, in terms of global spread, visitor numbers and satisfaction, the OAms are highly successful, having developed an approach to learning which is attracting a much wider variety of visitors than conventional museums (Lyth 2006; Rentzhog 2007, pp. 371; Colomer 2002; Malcolm-Davies 2004; Zipsane 2006). Furthermore, economically, most are boasting a high degree of economic self-sufficiency (Paardekooper, 2012, pp. 107). However, despite the success of their concept many OAms are only just surviving, often forced to close over the winter months and unable to benefit from their successful approach to an extend where they can invest in long-term strategic development efforts.

On another branch within the heritage sector we have traditional crafts. Traditional crafts can be perceived as an expression of both intangible and tangible heritage. Both elements are intrinsically incorporated into the management approach of the most successful OAms, forming a very important element of both their audience and economic success. However, on a global scale but most strongly felt in western and other developed countries, the vast majority of heritage crafts are struggling and several, with centuries of inherited specialist skills- are already gone (Cavalli, Comerci, & Marchello, 2017; Heritage Crafts Association, 2017). Even if the literature agrees that crafts have great potential for economic development and job creation; in the current environment, this potential is not fulfilled (European Commission, 1998; KPMG UK for the Crafts Council, 2016; Cavalli, Comerci and Marchello, 2017).

These two heritage branches will, in line with latest social entrepreneurial research (Olinsson, 2017), be considered as "social problems" and the cooperative development of these two branches will be reviewed for its potential to develop a sustainable and mutually beneficial cultural "product/project". For this purpose, the study will utilize the newest research/approaches in Social entrepreneurship in the form of the mSEPOT model (Olinsson 2017). This model will be tested in order to estimate its applicability as a management tool for developing sustainable projects in the heritage sector.

Methodological approaches

There is wide agreement that the strongest and most particular features in the success of the OAm management approach, is the *active visitor participation* and *living history* approach to learning, which is often termed "edutainment" (Bloch Ravn, 2010; Rentzhog, 2007, pp 415).

We will in the following be looking to these particular OAm approaches of active visitor participation and living history from an economic perspective. We are focusing on the use of heritage crafts in the day to day management as well as the use of specialised courses operating parallel to the daily museum management. It is of particular interest to recognise the significance of these approaches for the diversity of income generation and the overall economic growth potential in the OAms. Can we recognise, in the cooperation between OAms and heritage crafts professionals, the potential for developing a "sustainable cultural product (SCP)" and with that an ability to formulate long-term planning and investment strategies? For this paper a definition of a SCP has been developed: *a marketable product, based on intangible heritage, which does not cause damage to the heritage fabric even though it is based on, and markets, heritage.*

In order to judge the level and success of the current experience, this study performed literature reviews of the available literature on both OAms and heritage crafts on a global scale. Specialised literature from UK and Danish crafts interests groups also formed part of this review. Furthermore, for the crafts industry, a diverse range of data was collected through informal conversations with practitioners encountered at different events such as fairs, festivals, workshops, crafts shops as well as at a specialised UK crafts conference. Data was collected at venues in four different European countries. Further detailed studies of OAms focused on England and Denmark with interviews with management of two in-depth case studies; *Weald and Downland living museum* in England and *Lejre; Land of Legend* (A land to explore) in Denmark. The in-depth case studies represent the national strategies of England and Denmark. In England, Weald and Downland represents an OAm with the most developed crafts course incorporation and in Denmark, Lejre-land of Legend represents an OAm which have just initiated its first forays into this particular strategy but with a very developed pedagogical strategy. These particulars make them exemplary of the scale and diversity of economic development which the OAms management strategy can embrace. Aimed at filling knowledge gaps in the literature, a survey for OAms in England and Denmark was designed (Survey 2018), specifically aimed at determining how OAms see their collaboration with heritage crafts; their expectations for future collaboration and what their experience has been in term of economic and other related benefits. The questionnaire furthermore addresses the perceived distribution of benefits derived from the collaboration

and if OAm recognises a "responsibility" towards the preservation of heritage crafts and how this responsibility, or lack thereof, relates to the stated aim of the OAm.

The survey was formulated as a 1-5 scaled questionnaire with 17 statements to which the museums would express their level of agreement or disagreement. All questions furthermore included the option to make further comments on the statement in question. 36% of all OAms in Denmark and England participated with an equal division in between the countries

What is Social entrepreneurship? A short introduction

Social entrepreneurship (SE) is a relatively new concept applied to cases where long standing social problems require innovative approaches (Austin et al. 2006; Light 2008; Wry 2008). A strong socio-moral motivation is the determining aim of any SE venture (SEV) which will work with existing resources and needs rather than creating a market for new ones (Austin, Stevenson, & Wei-Skillern, 2006; Sharir & Lerner, 2006). As such, the innovative approaches of SE come to light through mobilizing unrecognized resources inherent in those needs (Baker & Nelson 2005; Bornstein, 2004). At the core of SE is the involvement of diverse actors and partnerships through network cooperation, a strategic element which is seen as the foundation for a deeply rooted change (Stryjan, 2006).

As opposed to the classical entrepreneurial approach, inherent in the SEV is a focus on sustainability. No short term goals or fast profit for a few shareholders, but rather an aim towards a lasting solution with wide benefits for stakeholders in local communities (Austin, Stevenson and Wei-Skillern, 2006; Mair and Martí, 2006; Bacq and Janssen, 2011).

Heritage management is a field infamous for its conservative attitudes towards development processes. Attitudes which have in too many cases been confirmed by ruinous commercial development schemes (Knudson, 2001; Russo, 2002). In meeting these concerns, the focus on sustainability is what makes SEV a very promising methodological approach for cultural heritage development.

Notwithstanding the promise of SE and the need of the heritage sector, there have till now been no studies attempting to integrate the two fields for developing a sustainable heritage management approach. As such, this study's' attempts at utilising an analytical SE tool for developing a sustainable management approach is entirely innovative.

Heritage crafts

Following our line of inquiry, in the succeeding pages we will be looking into heritage crafts to establish (i) their current situation (ii) the growth potential and the barriers for advancing

heritage crafts and (iii) whether heritage crafts are a suitable partner for mutual growth in OAMs and finally (iv) how a cooperation between the two sectors can be encouraged using social entrepreneurship approaches as a sustainable growth enabler.

Heritage crafts embody knowledge and professional development going back centuries. With the rise of the industrial age however, many of these skills started to loose importance and eventually to die out. Realising the risk of imminent and permanent loss of knowledge, skills and techniques, UNESCO ratified the *Convention for the Safeguarding of the intangible cultural heritage* in 2003 (UNESCO, 2003). Several countries worldwide have developed legal frameworks to protect heritage crafts, including nationally recognised titles and annual financial awards for titleholders and financially supported teaching schemes (Cavalli et al., 2017, pp. 62, 70, 72). Other supportive measures include patented quality crafts labels to products by high-quality crafts professionals (Cavalli et al., 2017; pp. 73). The protected brand of Harris Tweed in Scotland is an outstanding example of a quality patent which protects the process and location as well as the craftsperson (The Harris Tweed Authority, no date). However, national efforts have been fragmented to the extent that heritage crafts face similar difficulties in countries with supportive legislation as elsewhere, leaving many heritage crafts still critically endangered (*The Radcliffe Red List of endangered crafts*, 2017; Cavalli et al., 2017; pp. 60; European Commission, 1998).

In a 1998 European Commission report, it is stated as fact that: "*contemporary craftworks are experiencing a renaissance [...] these traditional products are able to generate an advantageous source of employment for which there is a major undeveloped potential market*". It is paramount for the survival of heritage crafts to define the missing elements preventing them to connect with their potential as facilitator of economic development and job creation, for a successful revival of the crafts (European Commission, 1998; Rentzhog, 2007; KPMG UK for the Crafts Council, 2016; Cavalli et al. 2017). Despite of these obvious and wide reaching potentials, it is a fact that crafts are at threat to their very existence. Is this a case of Schrödinger's paradox or are other issues at play?

Specific issues affecting heritage crafts

The issues affecting heritage crafts are highly varied and to some extend preclude generalised experience. In the literature issues are in general considered as separate and as such it is natural for them to be considered individually and as requiring separate approaches (i.e. *The Radcliffe Red List of endangered crafts*, 2017; Cavalli et al. 2017). In the Radcliffe Red list, the individual obstacles are listed as: lack of training opportunities, recruitment (next generation), ageing practitioners (very linked to the previous issue), loss of skill (introduction of new technologies), market (as in demand for the products), supply of raw materials, small business challenges (high costs for business locales and workshops).

Other issues recognised by the literature are; lack of collaboration, lack of business and enterprise skills as well as a lack of network/platform and other associated structures (European Commission 1998; KPMG UK for the Crafts Council 2016; The Heritage Crafts Association 2018). Often the crafts professional have been unable to connect with the right type of skill or find an appropriate partner to diversify their business (Visschner 2018, personal communications). Furthermore, a general lack of business skill or knowledge to correctly identify new markets or ways to change the scale or use of their product is in evidence. Additionally, traditional methods of production and distribution are no longer adequate (Visschner 2018, personal communications; The Heritage Crafts Association 2018).

In holistically considering the problems facing the sector, primary amongst the needs would appear to be the establishment of a common platform- a meeting/market place - under which many of the issues facing heritage crafts could be addressed. We will return to this idea later

Open-Air museums and crafts - what is the experience?

Almost all OAMs in England have incorporated crafts courses as part of their overall museum management approach, and in quite a few instances to a very high degree. In Denmark, recent years have seen evidence of a rise of interest in this approach but as of now it is not as prevalent as in England. Comments in the recent survey (2018) indicate that limited economic availability and the perceived high costs of initiating projects of this nature, is holding some museums back. Even at Weald and Downland, which offer an impressive array of courses (4000 student days per year), economic limitations have so far prevented some more serious investments into the crafts courses- i.e. the purchase of potters wheels (Rowland 2016). Lejre initiated specialised courses only one year back and reported mixed success the first year, but sold out courses in the second year. Problems reaching the target group was deemed the reason for the initial slow upstart, with positive word-of mouth in the right circles leading to a successful second year (Holten 2018, personal communication).

Despite the perceived economic difficulties in introducing these types of initiatives, more than 66% of survey respondents, report success or great success in utilising crafts in their particular mediation model of teaching and active visitor engagement (4 and 5 on a 1-5 scale) - 20% of respondents answered neutrally (3) while 13% were leaning more towards the negative (2) (Survey 2018). On the question whether they believe crafts professionals have equally benefitted from projects with the museum, the answers are more divided in that 60% of participating OAms report success or great success (4-5), 13% are neutral (3) while an entire 27% believe that crafts professionals have not benefitted or only little (2).

This is remarkable as cooperation between OAms and crafts professionals would seem a natural fit. How is this expressed in reality? Over a period of 18 years, the crafts programme at Weald and Downland was developed from 180 student days to 4000 student days per year and brought in approximately 20% of the museums yearly profits (Rowland 2016; Pailthorpe & Purslow, 2017). To put this in perspective conventional museums in Europe in general have an own income percentage of less than 20% (Paardekooper 2015). Despite this impressive rise in student hours, each year would see fewer local practising crafts professionals. This development is due to two factors; 1) Crafts professionals retire with no one to take over in their profession and 2) crafts professionals cannot make a living from their crafts and leave the profession (Rowland, 2016; Heritage Crafts Association, 2017). It also clearly indicate that having an OAm in the locality- even one that has integrated crafts into their mediation to a high extend, was not enough to support the local crafts. The consequence is that the museum is now often struggling with finding crafts professionals to teach their courses. Something which will be felt in their economy as popular crafts courses will disappear from their curricula (Rowland 2016).

Interestingly, there was great agreement amongst museums in the survey that they would benefit from further developing integration of crafts into their model. Again, the management of Weald and Downland concur and even though their crafts programme is the most extensive in the industry, they consider that they still have much potential for growth (Pailthorpe and Purslow, 2017).

When approached from a visitor perspective, visitor satisfaction studies conducted at Sagnlandet Lejre (2015) demonstrate that active participation is a highpoint of any visit and that visitors in general would like more opportunities to participate in these kind of activities. It is furthermore attested that extensive use of active participation as part of an immersive experience can attract age-groups which are not normally found at museums (Paardekooper, 2012, pp. 197). Visitors at Lejre demonstrate a willingness to pay a higher fee for a visit which includes more activities, but an unwillingness to pay extra for activities once on the grounds. This indicates that entrance fees could be raised if they included a choice of activities and that this option would lead to even higher satisfaction amongst visitors. Furthermore, an array of indoor crafts based activities could lead to higher visitor-satisfaction on more than one count. The Lejre satisfaction study indicates one typical complaint; weather- an OAm visit can be both wet and cold (Lejre-Land of Legend, 2015). This is of particular importance as OAms offer a largely outdoor experience and they are highly dependent on the weather with smaller and medium sized OAMs often forced to close over winter. This is damaging for their overall reputation of reliability and for being able to keep well trained staff on the premises. Both Lejre and Weald and Downland indicate

prolonged poor weather over the summer season as the single most damaging factor for their economy (Holten, 2017; Pailthorpe and Purslow, 2017).

OAms have both many issues and many objectives in common with heritage craft professionals and as concept, the idea of "crafts centres" on the museum grounds dates back to the 70s (Rentzhog 2007, pp. 397). In the survey (2018), OAms were asked whether they felt a responsibility towards preserving the build heritage as well as building crafts. For the museums who work with original buildings the answer was overwhelmingly yes, with 60% and 67% responses in the 4-5 range respectively. On the question whether they felt a responsibility towards protecting heritage crafts in general- the answers were with an entire 80% in the positive (4-5). From the comments it can be concluded that the museums differentiate between the museums with original buildings in their care, which are perceived as having an evident responsibility towards their care and preservation, and museums with reconstructions. Amongst all the museums however, there was a strong sense of "responsibility" towards the preserving of crafts in general. Individual comments states that while in the positive this is however not their main concern. One respondent also notes that demonstrating crafts and preserving crafts are not necessarily the same, which the experience from Weald and Downland certainly demonstrates. Throughout this line of questions, there were several objections to the term "responsibility". Many OAms are operated by NGOs and have already taken great responsibilities upon themselves in attempting to save local history and heritage through preserving the buildings of their community. However, even if greater responsibilities seem beyond their means it is a relevant question whether they can continue to perform their main "responsibility" without including the care of heritage crafts in their aim.

This line of questioning also features the museums responsibility to act as a resource for local community, in total almost 74% are in agreement with this statement, with 46,67% who strongly agree (5), 26,67% who agree (4) and with only 6,67% disagreeing (2).

On the question whether OAms and their local communities would both benefit from further integrating crafts into the daily management of the museum there is still wide agreement (73.34 %). However, the numbers are reversed with 26.67 % strongly agreeing (5) and 46.67% agreeing (4). This would perhaps indicate that the museums feel unsure about their ability to obtain crafts professionals from their local communities.

To recap, there is agreement amongst the museums that they benefit by integrating crafts into their daily management. They are however, limited by their economic situation which is too weak to encourage significant investments for future development. The museums are keen to point out that these benefits are both economic and pedagogical and work

intrinsically with their active visitor approach. The surveyed museums do in general feel a "responsibility" towards preserving heritage crafts but do not feel that is it necessarily part of their main aim. Museums furthermore question whether utilising crafts in museum demonstrations alone can achieve a goal of heritage crafts preservation. And although the grand majority judge that the crafts profession has benefitted from cooperation with the museums, many have observed only limited benefits for the crafts professionals. The experience from Weald and Downland who are noticing a fall in the number of local crafts professionals despite their rather developed crafts programme might indicate that another level of cooperation entirely is necessary.

Below, the modified Problem and Objective tree will be assessed to explore the suitability of this tool of solving the problems inherent in their cooperation and in a heritage context.

Applying the mSEPOT

mSEPOT stands for; modified Social Entrepreneurial Problem and Objective Tree and is as the name suggests a modified tool (Olinsson 2017). The original Problem and Objective Tree is a participatory analysis tool central to project management. As a participatory tool, the process is done by a network of stakeholders.

As an analytical tool the Problem Tree is used to map out situational problems along lines of causes, effects and their interrelationship as they relate to one central problem. Situational problems are all the problems which are perceived to relate to a central problem- be they causes of this problem or effects of it.

The model is divided in three parts named after the parts of a tree: roots, trunk and branches. The roots hold the causes, the trunk the main problem and the branches the effects. Once the problems are

Figure 8: Generic problem and objective tree

mapped out in the problem tree, the Objective Tree is utilized to identify clear and manageable goals and the strategy of how to achieve them. How problems interrelate, and especially the amount of other problems which they interrelate with, will demonstrate which problems are more fundamental in their cause or effect on other problems.

The process going from problem tree to objective tree lies in turning individual elements into their own objectives. As an example, the causal problem of: "*too few women working in the field*" is as a direct objective turned into: "*more women are working in the field*". This process will work towards solving the main problem/objective as it is revealed in the model which objectives should be targeted for most effect.

The mSEPOT is a modified version of the Problem and Objective Tree aimed at use in planning SE projects (Olinsson 2017).

The main modification relates to the main problem which the model aim at addressing. The basic problem and objective Tree will deal with one central problem whereas a SE project per definition deals with two main problems and uses one of the problems as a resource to solve the other. Fundamentally, one of these principal problems will be linked to the causal problems while the other main problem will be linked to the effects. This was found to be fundamental to SE thinking.

As per guidance for the mSEPOT model, two principal and interdependent problems, which the model will attempt to address, are identified. These are positioned in the "trunk" of the
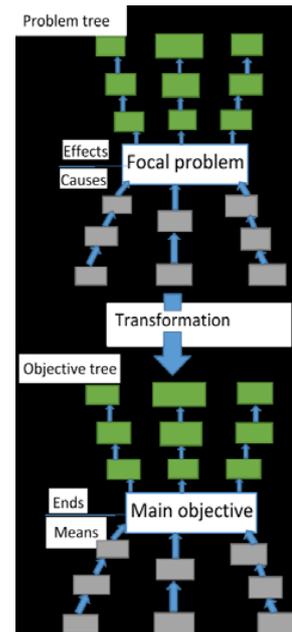
tree. Apart from these main problems, the Olinssons' study (2017) demonstrated that the relevant data (problems) required for the use of the mSEPOT are social problems. As heritage is a social "good", problems affecting the sustainability and wellbeing of this field are considered social problems.

For this study, the "social problem data" to be used in the model concerns issues relating directly to the current cooperation between the two fields of OAms and heritage crafts. The relevant data; knowledge on the problems affecting the two fields and their cooperation, has been obtained through literature reviews, special reports, interviews, informal conversations, conference participation, and focused survey and visitor studies allowing the author to perform the role of "stakeholder network" and testing of the mSEPOT when applied to a real world case.

Olinsson (2017) furthermore established that in order to utilize the mSEPOT for its intended purpose and achieve the inherent sustainability of a SEV, it must function within a wider SEV framework which has 5 requirement;

- *Socio-moral objective of the social entrepreneur (or stakeholder network).*
- *Aspects and importance of network.*
- *Resources*
- *Innovation*
- *Organisational construct.*

1) The SEV has an imbedded socio-moral objective. The preservation of cultural heritage for the benefit of humanity is considered as such. 2) Any functioning SEV will be developed through a network approach. This gives the venture the benefit of a deep understanding of potentials as well as issues and underpins an equal partnership. 3) In accordance with SE thinking, the knowledge inherent in the struggling crafts is "re-imagined" as a resource for its potential as a sustainable cultural product (SCP). Essentially, the developed product is an actual part of the issue being analysed. Our definition of a SCP is: *a marketable product, based on intangible heritage, which does not cause damage to the heritage fabric even though it is based on, and markets, heritage*. Where all museum artefacts deteriorate with use, both the knowledge and the actual production of the crafts are sustainable, plus, rather than being detrimental to the preservation, the continued use of heritage crafts is important to sustain and preserve valuable knowledge. 4) The teaching and developing of the intangible heritage inherent in crafts as a "sustainable cultural product" is considered an innovative approach. 5) All parties will participate in funding the continued development through re-investment in the cooperation. This is a key feature for the sustainability of the venture and

an important reason why the SE approach is considered very relevant for heritage management.

Developing a heritage SEV using the mSEPOT

The question this paper set out to explore was; can a cooperation between these two fields of OAms and heritage crafts, using management approaches from social entrepreneurship, unblock their potential and encourage a sustainable outcome? If this tool is suitable, the second stage of the mSEPOT should give us a clear picture regarding where and how their cooperation can be improved. In preparation to the use of the model, the user (network of stakeholders) will list their principal problems as well as all the problems which they find are related to these. Once the list is exhaustive, the problems will be divided in causes or effects. In SE there are always more causes than effects. Once this initial division is in place, causes and effects will be positioned according to their importance and role. As such the most fundamental cause is positioned furthest towards the lowest reach of the roots. This is a cause effecting everything above. The other causes will be positioned along the roots, mapping out their position relating to the other causes with arrows between them to indicate in which way and what other causes are effected by them. It is a particular of SE projects that both causes and effects are highly interconnected. Above the principal problems, the same analytical mapping of effects is laid out. As with the actual division of causes and effects, the importance and position of each element is given by the users of the model and as such can vary. It is always subjective which is a "cause" and which is an "effect" and a different network might perceive slightly different configurations. However, as this is an analysis of a real life situation, and networks should be made up of knowledgeable stakeholders analysing real life issues pertaining to their own situation, variations should be slight and not affect the overall analysis.

Initiating the mSEPOT analysis

The two principal problems which this study will focus on are:

Crafts are dying out and OAms are struggling with poor economy.

All problems related to the two principal problems are listed below and consigned to either cause or effect.

Causes	Effects
Crafts are unorganised	*Too few crafts professionals (OAm)*
Lacking business skills (OAms/Crafts)	*Cannot stock quality products (economy) (OAms)*

Too high costs (Crafts/OAms)	*The museums cannot invest in development projects*
Too few venues for spreading knowledge on crafts selling/teaching	*Are forced to close over winter (OAm)*
No organised teaching of crafts	*Museums will struggle to attract and keep best qualified people*
Crafts professional are isolated- lack business partners/students	
It is difficult to live off crafts	
Cannot market/use products effectively (Crafts/OAm)	

mSEPOT

First stage: Problem Tree
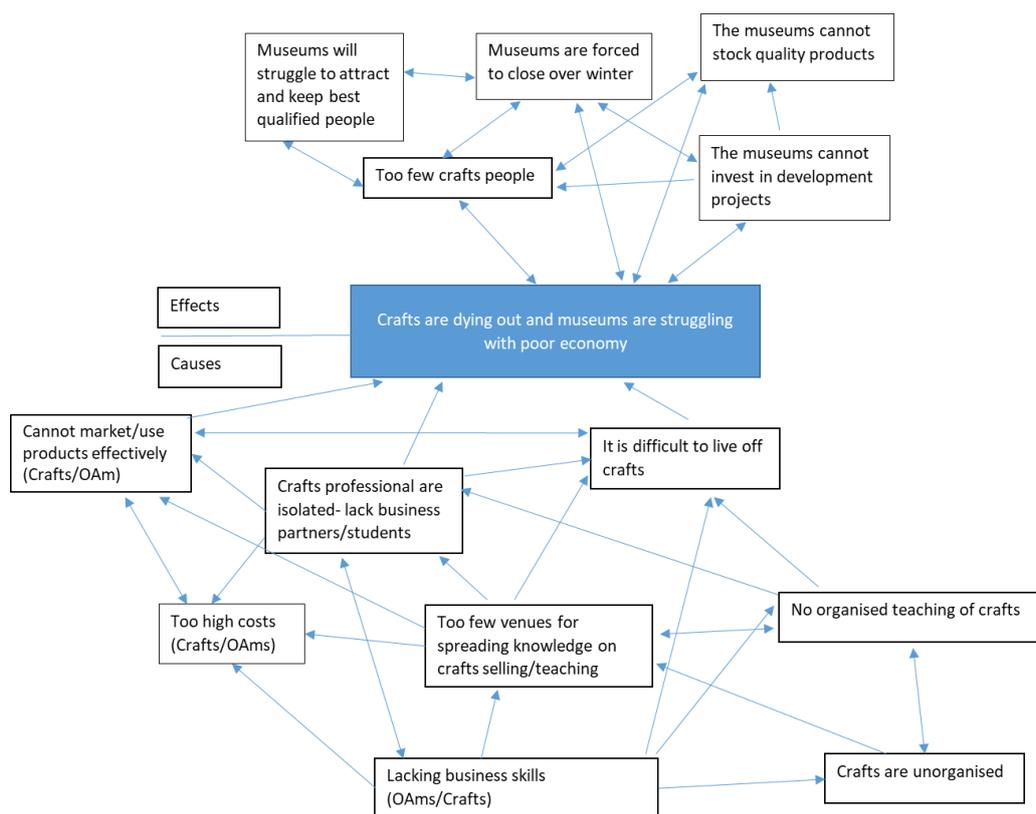
Figure 9: mSEPOT Problem stage

Analysis: Reading the mSEPOT

Stage 1: Problem Tree

As can be seen above, the majority of causes are related to the crafts side of the cooperation while effects are strongly correlated with the museums side. This can be interpreted to indicate that efforts to improve the crafts side of the cooperation will have a strong positive effect on the sustainable development of the museum- if the causes are solved so are the effect.

Very centrally positioned and relating to all other issues, is the issue regarding venues for crafts; <u>*too few venues for spreading knowledge on crafts selling/teaching*</u>. Not only is this issue directly related to all other causes for our main problems, it is also seen as a direct cause for 6 out of the 8 causal elements it is related to. This points a clear finger to the strongest point of impact, indicating that addressing this element will have very strong positive ramifications on the whole causal chain.

Second stage: Objective tree

Figure 10: mSEPOT Objective stage

Stage 2: Objective Tree

The conversion of this particular "issue" in "means" suggests us to: Develop bigger venues to increase knowledge amongst buyers, students and other crafts professionals as well as utilize the space for selling products and teaching.
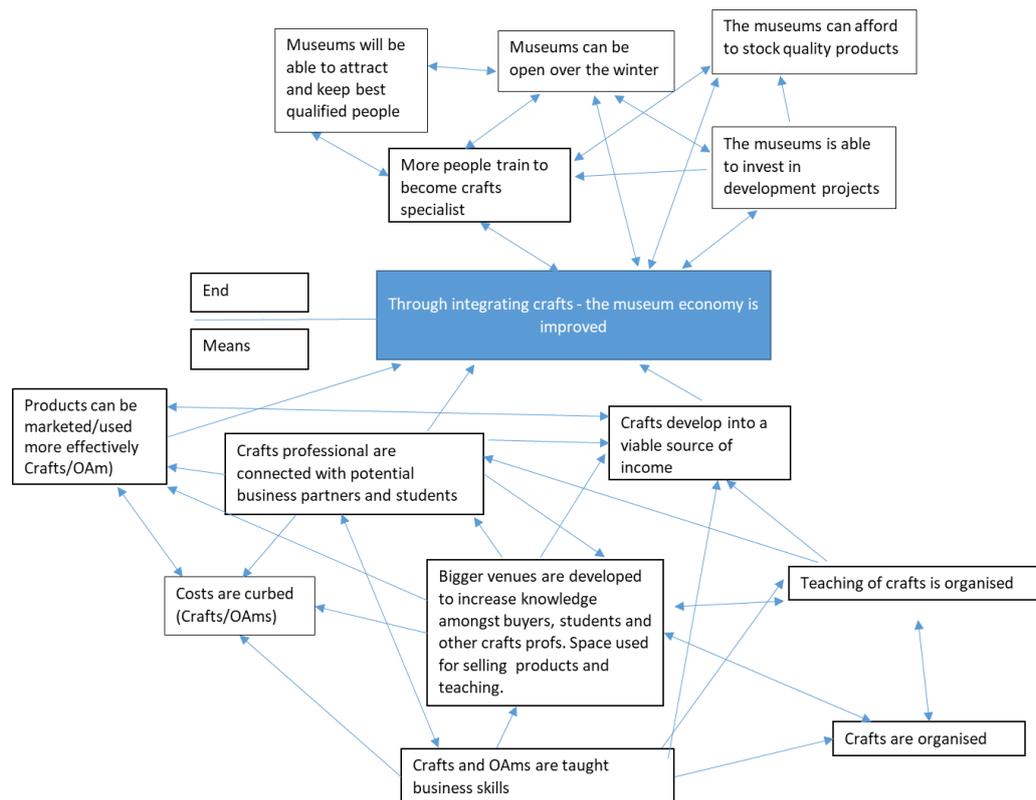
In the first *Problem tree* stage, this issue was acting as direct cause on 6 out of 8 related causal elements, as a *means* element, in the second stage, this has been augmented to 7 out of 8 demonstrating its unquestionable central role in the causal *means* chain.

The two principal problems are transformed into our main objective by utilising the mSEPOT approach of transforming one problem into a resource able to solve the other problem. In the mSEPOT the *cause* related problem is viewed for its ability to act as a resource to address the *effect* related problem. As can clearly be seen in the model, the causal side of the chain is significantly connected to crafts related issues, while the effects are more clearly seen on the museum part. Hence the resource should be found in the crafts side of the focal problems.

The conversion is not an unquestionable opposite transformation of the principal problems, rather in their transformation they are informed and influenced by the suggestions of the means chain. As such our informed main objective reads as follows:

Through integrating crafts- the museum economy is improved. And our Objective tree model suggests this should be done by: ***Developing bigger venues to increase knowledge amongst buyers, students and other crafts professionals as well as utilize the space for selling products and teaching***

Market place

In the following we will look into how OAms could form such a venue and how the concept should be developed to reap the full potential and benefit both parties as equal partners in line with SE approaches to sustainable development.

The best solutions are often the simplest ones. The European Commission report of 1998 looked at the problems of heritage crafts disappearing and concludes that the best option for taking advantage of the underdeveloped potential inherent in heritage crafts would be to create strong networks between main players and setting up "selling sites" which could act as a "platform for cultural, scientific, educational and economic exchange". More recently and along the same lines, a UK Crafts Council report suggests to create a system of "art profession centres" to supports craft professionals and job creation (KPMG UK for the Crafts Council, 2016).

Very similar ideas have been in circulation in OAm circuits since the 1970s when Avoncraft OAm proposed the establishment of "advice centres" for the preservation of buildings (Rentzhog 2007, pp. 397). Speaking from the point of view of OAms, Rentzhog (2007, pp. 398) sees a cooperation between crafts professionals and OAms as potentially very beneficial. Rentzhog perceives OAms as a natural platform and the cooperation as a natural extension of the building preservation aim which many OAms already hold. He concludes that such a cooperation would make good use of OAms competences and have many layered benefits for OAms and crafts- in p articular building crafts which are seen as particularly in tune with the stated aim of many OAms.

An OAm- heritage crafts cooperative

In contemplating the potential nature of a market place collaboration between OAMs and crafts professionals, the practices of cooperatives come to mind. The dictionary definition of a cooperative is an organisation which is owned and run jointly by its members who share the costs, benefits and profits. Together, owners can create improved benefits and development opportunities through approaches that would be impossible for the individual business owner but which become possible for the venture. As such, cooperatives have existed as a solution for the problems facing small scale businesses for centuries. These problems are common for both heritage craft professionals and OAms and the joining of forces, both in between crafts professionals and museums, as well as amongst crafts professionals/museums themselves could have very positive outcomes (Rentzhog 20017, pp. 463). As seen above, on their own, OAms struggle to afford developing or even initiating crafts courses. Also, museum shops, cafés and restaurants are an important but underdeveloped potential which many museums are unable to establish on their site (Paardekooper, 2012, pp. 260; Holten, 2017). Sadly, even museums with established restaurants and shops are struggling with supplying (artisanal) high quality products suitable for their particular museum audience. Again, this is an issue facing small scale businesses. Many museums on their own do not have the necessary funds to buy the minimum stocks required by sellers or hire crafts professionals to produce products for sale (Holten 2017; Paardekooper, 2012, pp. 260; Rentzhog 2007, pp. 463). In many aspects of practical cooperation such as common training, marketing and lobbying efforts, joint development projects and material, OAMs have a lot to gain from joining forces.

In the case of heritage crafts, the cooperative set-up can help solve many of the problems faced by the profession. Starting from a physical perspective, a "cooperative" communal space can lessen the economic burden of individual crafts professionals through functioning as a joint workshop and shop space and even making material expenses more affordable as the cooperative will be able to put in bigger orders. From a non-physical perspective, a joint

organisation whether based around the shared physical space or the organisation as a whole, can solve issues of isolationism and allow skills and inspirational exchange and training. It will furthermore limit marketing expenses allowing for a concerted marketing effort connecting crafts professionals with both potential customers, students and relevant partners. Adding extra value, a setup within the confines of the OAm serve to broaden the width of potential customers at the shop door as well as the scope of what part of the crafts product you sell- the knowledge and know-how or the finished product.

Conclusion

The overarching purpose of this study was to identify the specific growth potentials of an OAm and crafts cooperation by using SE approaches as a sustainable growth enabler. Key elements was the establishment of the concept of a "SCP" inherent in the OAm approach, as well as its role as a fundamental element in a sustainable cultural project. The fundamental OAm management approach, relying chiefly on active visitor engagement and living history, offers a potentially never ending prospect of varied active learning. The approach has strong roots in the OAm community but current implementations have failed to reach full potential and is falling short of sustainability goals. As we have seen, the mSEPOT suggests developing venues for crafts on the museum premises as a means to address the intractable problems that plague both fields and a way to improve their cooperation. However, while superficially the mSEPOT suggestion does appear to closely match both the suggestions made in the literature and actual approaches in place at OAMs, in reality the mSEPOT model goes much deeper, closely reviewing the problems of the current cooperation and suggesting an updated approach which holds a deciding element towards a SE conversion .

In accordance with the basic framework of the mSEPOT, one integral element of a SEV, which presently is not in effect, is the network cooperation. Currently, cooperation between OAm and crafts professionals is heavily skewered towards benefitting the OAm who as the organizer decides the aim of the cooperation. The survey demonstrated that most OAms fail to realise the fundamental importance of heritage crafts on their visitor and management approach and hence to anticipate the disastrous effect of a disappearing heritage crafts profession on their own livelihoods. Within a SEV network cooperation, the current aim would be comprehensively extended to include the protection and preservation of heritage crafts. The network, with its equal partnership, would ensure the development of a market place with equal benefits. This approach sets both aim and outcome apart from the current cooperation. The SE aspect of reinvesting into the venture as a fundamental aspect of the organizational construct of a SE is also not in effect. A relevant example comes from Weald and Downland, where Rowland (2016) noted that the crafts programme did not have the

necessary funds to invest in furthering the scheme as income was being diverted to other areas of the museum management.

This is an exploratory study, and for the purposes of the study, the author has performed the integral role of "network" by collecting a wide array of pertinent "data" allowing for the initial use of the mSEPOT. This approach is believed to have developed credible results but does have weaknesses compared to a true network, which would be exchanging and building knowledge organically. Even given this weakness, the results suggest that the tool could have an important supporting role to help introduce SE approaches into the heritage management field. Given the enormous problems which threaten our cultural heritage and given the longevity of these problems, new approaches to support a sustainable development of heritage resources are needed. Unfortunately, negative examples of "ruinous" commercial developments abound, making heritage managers sceptical at cultural development schemes initiated from beyond the field. As such, the mSEPOT offers a field, which is not naturally prone to entrepreneurial initiatives, the tool needed to lead and advance the field in a sustainable manner. For the next step, real-world attempts at utilising the tool are needed to validate and further develop this method.

6. Study IV. Bringing it all together: Stakeholders reviewing the mSEPOT.

In this fourth and final phase, the mSEPOT model and analysis was evaluated by a group of its intended users consisting of OAms managers, crafts professionals and other heritage professionals (Appendix 2). The objective in accordance with Grounded theory and AR approaches was to invite stakeholders to participate in the scientific process, utilizing their input and expertise to re-examine and develop theory and fine-tune the development of the final tool and analysis. In the previous study, the researcher had performed the role of the network by gathering data through a range of methodologies in a continuous cycle of development and review. However, an inherent weakness was still recognised, i.e. unconscious bias from the researcher as well as potential unexpected results coming to light through a networking process which would not have been recognised earlier on. The final analysis of the entire research framework, model as well as analysis, will to a significant degree strengthen the overall output of the project through confirming or correcting issues inherent in the previous process and bringing results both to the practical and theoretical sphere. This final phase will also serve to give stakeholders a final say in whether they perceive the project as having correctly addressed their ideas and concerns and whether they will embrace the final result. As such, in this final phase, stakeholder were asked to examine the specific OAms/Heritage crafts professional cooperation analysis previously performed as well as give their input on the mSEPOT tool-kit in order to improve on general user friendliness.

This project was developed to address the reasons behind the notable reticence towards development programmes expressed by heritage managers (Della Corte, Savastano and Storlazzi, 2009; Rocks-Macqueen, 2012). Historically, too many projects have been planned and imposed from the outside, by parties more interested in the economic bottom-line than in the protection and sustainability of the heritage. This has led to a situation where giving imperative to economic development in heritage projects is perceived with suspicion (Butler, 2000; Nasser, 2003). Furthermore, a lack of managerial experience amongst heritage professionals coupled with endemic underfunding has meant that there has been little ability to successfully steer and develop projects from within the heritage field (Murzyn-kupisz, 2009; Roders and van Oers, 2014).

In order to address these concerns, this project developed a management tool of a social entrepreneurial nature, the mSEPOT.

The premise behind the mSEPOT model is that, even without managerial skill, knowledgeable stakeholders are able to utilize the model in order to analyse their current

situation and gain the means to develop sustainable solutions. The social entrepreneurial nature of the model will ensure a sustainable outcome on a holistic level, considering the integration of culture, economy and society. Given the widespread financial struggles as well as the universal importance of culture and heritage, the current situation is considered to be an endemic social problem, which is the exact type of problem which social entrepreneurship is uniquely suited to address.

The overarching methodological approach of the PhD project is Grounded theory and action research (AR) utilizing mixed methods of data collection. Both Grounded theory and AR utilize a cyclical approach to develop hypotheses and build theories through examination and re-examination. Stakeholders are engaged in a collaborative approach as engaged participants in the research process. This progression will generate knowledge when examination by stakeholders leads to re-analysis in a process which forms a strong link between theory and practice and builds knowledge with real world application and the ability to guide practice.

6.1. Methodology

The review of the model considers both the format of the model (is it easy to understand?) and the analysis (does it generate valuable insights?) as well as the relevance of the data used in the model (are the problems and dynamics recognisable? Are any missing?). Reviewers are furthermore asked for their opinion on the usability of the format (would they consider to use it themselves?) as well as any suggestions for improvements. Importantly, the review seeks to gauge the appreciation of a sustainability and SE focused approach to management and development. These reviewers have been a part of the research project from the initial development of the tool and it has been their understanding as well as perceived needs that have shaped the development of the analysis and suggested solution. As such, the questions are formulated to be an extension of previous development stages and are aimed at confirming whether the understanding and continued support of the analysis as well as the functioning of the model itself is factually present. Previous interview rounds had demonstrated possible gaps in between perceived understanding and actual understanding and as such this round of questionnaires and interviews were designed to allow the reviewers to go into significant depths on issues, concerns personal experiences and anecdotes in order to build a dep and integral mosaic of knowledge.

As such the specific objectives for the evaluation of the model and analysis are threefold; (i) review of the performed analysis and (ii) improvements to revised future analysis (iii) review

of the empirical value of the model and (iv), improvements to revised future model. Questions under each of the specific objectives are;

(i) Does the analysis/data resemble the experience of the stakeholder?

(i) Do the suggested solutions seem feasible?

(ii) Does the model and analysis have empirical value in that it could be used in the field? *Is it easy to understand?*

(ii) Does the stakeholders see a value in the model and the SE approach?

(iii) How should the model/analysis be modified for possible improvements?

These objectives resulted in the formulation of the 7 interviews questions which formed the basis of the review:

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

Q3: Do you agree in the perceived focal problems?

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

Q5: Do you agree/see the value in the approach which the model suggests?

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

6.1.1. Interviews and analytic methods

The review was done by way of personal interviews. Ahead of the interview, each reviewee was sent the full mSEPOT analysis along with a simple introduction to the model and methodology. The analysis, data used and interpretation by the researcher was laid out in full (Appendix 1). When requested, the researcher would offer further clarifications on the

model. The interview itself was structured along 7 questions which the reviewer had also received in advance.

No time limit or strict structure was put on the interviews allowing for the interviewee to focus on the issues which they felt were important and in-depth discussions, stories, memories and thought processes were encouraged. Interviews lasted between 45 minutes and 1.5 hours. This interview format combined the top-down approach of specific research questions with the bottom-up approach of un-structured interviews (Locke, Feldman and Golden-Biddle, 2020). This approach was chosen in order to ensure that lived experiences and actions are included in the narrative as research findings are often "hidden" in areas of the participants lives that "might not be associated directly with the main research questions"(Rodríguez-Dorans and Jacobs, 2020).

Two analytic approaches were chosen. Narrative portraiture and content analysis via descriptive subject coding. Narrative portraiture is a sub-methodology in the wider field of narrative studies (Rodríguez-Dorans and Jacobs, 2020). This approach is formulated to analyse the narrated data while maintaining the "individual" in the process, by staying close to the raw data and exploring the deeper insights derived from the descriptive contend coding (Yin, 2015). The aim with the narrative portraiture is to build a bridge between the participants and the researcher and allow the experiences to be communicated more directly.

For the content analysis, four analytic subjects were colour coded. This analysis is aimed at ensuring relevant data not directly related to questions asked in the interviews are considered: *Pink= Problems*. The simplest coding and referring both directly to the data used in the mSEPOT analysis and the synergy between these and further including perceived problems not included in the analysis. *Yellow= Good existing synergies*. Positive experiences relating to their cooperation with the other heritage field. *Green= Ideas for future improvements on cooperation*. Based on positive experiences or ideas to meet existing needs. *Orange= Problems directly related to the workings of the model.*

A Matrix framework was used to analyse the various sets of interview data as it facilitates the systematic and comprehensive analysis of qualitative data sets. The method allows for analysis of data both by case and theme, which assists with managing and interpreting data through a process of summarisation. Use of the Matrix framework requires comprehensive coding of the data but it does not rely solely on coding as the process of summarisation requires a deep understanding of the data. The analysis was progressed through iteration, delving repeatedly into the individual interview data in order to summarize the findings progressively through two stages of Matrix frameworks. In the first Matrix stage, where interview data was analysed individually, the aim of the narrative portraiture analysis, to

maintain the individual through staying close to the raw data, was accomplished (Appendix 2). Following, the second stage Matrix summarised the findings which could be observed to represent the opinions and concerns of each stakeholder group (Appendix 3).

6.1.2. Stakeholders

The review was performed by a focus group of 11 people, from three different stakeholder categories representing potential users of the mSEPOT in the OAm/traditional crafts cooperation scenario which was analysed (Appendix 2). The three different stakeholder groups are: *crafts professionals, OAm professionals and heritage experts*. The crafts professionals were comprised of individuals who had all done work within an OAms setting and apart from their current profession they were also interviewed in regards to their previous profession and experience. The heritage experts group include representatives from the Heritage Crafts Association (HCA), who are forming a bridge between the fields of heritage professionals and craft professionals with experience in both fields, a museum curator and a heritage project management consultant. The heritage project management consultant has experience working in many different settings throughout the UK and has experience gathered from a wide variety of heritage settings, museum management and financial project development. Adding further cohesion between stakeholder groups, there is overlapping in between categories as one crafts professional previously volunteered in an OAm and the museum curator previously worked in the HCA. As such, the focus group is eminently composed to represent a potential user group of the model, representing experience and expertise on day-to-day issues as well as the overall circumstances of the sector which the model is analysing (interviews in Appendix 4).

6.2. Findings of the Matrix

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

Every single participant claimed to fully understand the model with only one participant wishing to ask clarifying questions. Two participants had previous experience using the not modified Problem and objective tree.

However, interviewees did tend to mention problems/issues that were already present in the model indicating either that the model or wording appeared unclear or simply that they felt the need to (re)-state an issue of particular personal importance. Interviewees also commented both that the model is too complex- too many arrows, but furthermore that the model is not fully representing the complexity of the situation.

This is a criticism of the analysis rather than the model and this would not be an issue if the interviewees themselves had been part of developing the analysis. However, in keeping with

the visualisation of the process, it is clear that the model would benefit from one additional step eliminating secondary arrows or demonstrating where focus should be laid once it has been established which concerns are the most central to the analysis.

One indication that the *aim* of the model, as an *identifier* of issues and synergies, was not entirely understood, was the repeated objection that the model did not explain the "HOW" of actually making these changes. This was a strong concern in particular from museum professionals who complained that a lack of funding meant a lack of skilled staff to develop and plan projects. From this complaint several issues became evident.

Firstly, a very fundamental issue in the model- the issue situated at the very bottom of the model and as such underlying all other issues, had been undervalued. This issue was: Lacking business skills (OAs and crafts). This was an issue which museum professionals kept getting back to and while this is definitely part of the main problem of the museums struggling with poor economy, this particular problem was shown to be fundamental for museums and a great oversight of our interpretation of the model analysis. It might however also be a problem which this model will have difficulties dealing with. Situated as it is at the very bottom it affects many issues but there are few issues in the model which affect back on it. Interviews did however suggest a missing data-set which would address this issue. Thinking amongst OAm interviewees on this particular problem did seem to surround getting/lacking funding from outside- start-up funding/seed money which does highlight what several interviewees in the other stakeholder groups considered to be a general lack of empowerment and a defeatist attitude amongst the museum professionals.

This highlights a further need to clarify the resources inherent in the concept of SEVs which is the broadening of social resources available in a SE based cooperation, to address the issues which the model has identified. This point was articulated by both other stakeholder groups with specific experiences described by crafts professionals, who complained that the OAms did not consider them for their full range of skills which are broad and varied and one of whom who was even a former project manager.

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

All interviewees recognised all the problems. Interestingly, though perhaps not surprisingly, it was the crafts people who saw by far most potential in the *cause/objective* most centrally placed- **the venue**. The interviews made it very clear that this is an absolutely central issue

for crafts professionals both in terms of economy- expensive rents for workspace, marketing, to solve the loneliness inherent in their line of work and to encourage cooperation and innovation between different crafts. Very notably, the crafts professionals all speculated on the benefits to the museums and while this of course has an element of self-service to it, it was also crafts professionals who speculated most on the lack of an overall management approach. It was crafts professionals rather than museum professionals, who noted on the fact that the museums seem to be lacking an integrated plan or aim for how heritage crafts in the museums could be holistically managed. Something which would enable them to fulfil a deeply meaningful element of the museums' audience model, thematic teachings and storyline. Currently, craft professionals are brought in on an as and when basis, rather than as part of an integrated storyline developed in and with the museum. All crafts professionals believed they had many skills to offer that the museums did not appreciate. Demonstrating the width of social resources inherent in the profession, it was the crafts professionals along with the heritage management experts, who saw the lack of an integrated audience model at the museums as a problem that should be added to the model.

OAm professional interviewees voiced the concern that the model did not reflect the full complexity of their situation and wanted more of the issues which are brought on by their limited economy included in the model. Being very willing but unable to purchase locally produced crafts due to price constraints was also highlighted. One OAm professional interviewee termed it the "amazon effect". Customers are unable to differentiate between the quality of what is produced by hand by the crafts professionals and the much cheaper versions they can buy online or elsewhere. Furthermore, one museum interviewee admitted that for them it was much cheaper to import hand-made crafts items from East Europe and the quality could be the same. The OAm interviewee stressed that they would prefer to support local crafts but it was often not possible for them in their current business model. However, a very important and interesting point to make is; the experience in the museum and amongst crafts professionals demonstrate that selling directly from a museum workshop- rather than in the museum gift shop- makes a world of difference. Fundamental to overcoming the "amazon effect" is the storytelling and the educating of the costumer. Through visiting the workshop they will know the time/effort/history of the item and be able to recognise the difference in quality and design- the uniqueness of the product. Buying directly from the crafts maker is a part of this experience. This is a very important consideration to be made and one which a group of all relevant stakeholders would be considering.

Interestingly, museums were much less likely to consider the benefits which they could achieve from a deeper cooperation with heritage crafts than the crafts professional. This

reflects on both who benefits most from the current arrangement but also on how difficult the museums consider it to be to develop this cooperation into something deeper and more meaningful. As several interviewees from the crafts community commented; the museums fail to recognise all the resources which crafts professionals could bring. Amongst crafts professionals interviewed for this study were a mix of professional backgrounds and experiences with one having a background in project management, several in social work, one with previous museum experience and all with experience from building their own businesses and networks. One interviewee commented that they were often invited to the museum for different arrangements but in the capacity of having previously worked and volunteered there- never as a crafts professional who worked with them.

OAm professionals seem extremely cautious in their aspirations and approach. The pervasive issue of economic struggles seem to be such that museums struggle to even imagine finding the resources needed to start such a project as the model suggests. Consequently, museum professionals were consistently very concerned with the "how", lamenting that they do not have the resources or skilled staff to be able to develop adequate projects. Interviewees from other sectors noted how the museums seem more defeatist in their outlook than the crafts professionals and how many have a blind spot when it comes to perceiving the potential inherent in this cooperation. However, this is not surprising as the most fundamental of issues is: the lacking management experience in OAms, and this was not properly addressed in this analysis.

Q3: Do you agree in the perceived focal problems?

The crafts professionals were a bit careful in answering this. Several of them were doing "great" they told me. However, deeper conversation revealed that "great" was usually a situation which they recognised as particular to them and out of the ordinary in crafts circles where they knew of many crafts professionals who had left the industry as they could not survive. Furthermore, even the term "great" was shown to be problematic as the interviewee eventually went on to define their situation as *"surviving- not struggling- but just surviving"*. Clarifying that this meant (1) no pension savings- so absolutely no plans to retire before they were physically unable to work anymore, (2) no heating in their workshop- meaning that the prospect of working into an older age was not comfortable and (3) very limited economy leaving them with no ability to go to shows or fairs if they had to pay for their stalls- something which is becoming increasingly common. Similarly, interviewees from the HCA objected to the phrasing that "crafts were dying out", wanting to clarify that not all crafts were dying out and that many were doing very well. However, even if the phrasing "dying" out is the ultimate extreme, the numbers given by the HCA in their "Red list" do demonstrate an industry which is severely struggling. According to the Red List of 2021, 56

crafts are critically endangered, 74 are currently endangered and 110 are currently viable. This means more crafts are endangered than are viable and the numbers of critically endangered crafts have been going steadily up with an added 20 crafts on this list in between 2019-2021. The interviewee suggested a more neutral phrasing along the line of "heritage crafts are under threat or endangered" also specifying that even if certain crafts had very few practitioners, that was a sustainable level for the UK market and would keep the craft alive as long as they trained new generations.

All OAm professionals completely agreed that struggling economy was the main problem- and an overwhelming problem at that. Interviewees highlighted the fact that always dealing with short term budgets were leading to short term projects, enforcing a narrow planning scope as a consequence. Interviewees amongst crafts professionals as well as heritage professionals commented that this imposed narrow scope, now seems to have translated into an almost endemic attitude of defeat amongst many smaller museums. This does appear as a very hard judgement on OAms, some of which are demonstrating some impressive innovative approaches but does correctly reflect on the missed opportunities which the management inexperience is costing them.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

Again there was strong consent with all interviewees confirming the overall structure and dynamic and interplay between issues. As such comments were not on the dynamic itself but some expressed a wish regarding emphasizing certain issues within the analysis. One museum interviewee commented that the basic circumstances (the effects of lacking economic resources) were not considered enough and several crafts and heritage professional interviewees commented that the overall aim of the museum- how does the cooperation and integration of crafts fit into their audience model, should be included. Including this last consideration would heavily affect the overall dynamics of the analysis serving to bring the "lacking management experience" properly into the analysis emphasizing an important issue with major implications. One crafts interviewee mused on how well developed the cooperation between crafts prof and museums had to be in order to enable the museums to stay open over the winter, an important consideration for both parties of the cooperation and another instance where the crafts professional demonstrate a holistic and long-term approach to management and development goals of future co-operations.

Q5: Do you agree/see the value in the approach which the model suggests?

This question received very enthusiastic yes's/ definitely/many uses. All crafts interviewees were very enthusiastic about the main findings of the model- venues. This is the number one concern for many crafts professionals. They were very enthused about the sustainability element and made connections between this and the fact that many museums acted like businesses in their dealings with them. They all saw what they were doing as something which could work very well in a holistically developed version of the current museum model. Also heritage professionals could see a great potential in the outlined approach and offered examples of successful projects which were working along similar lines. While always more cautious and with caveats, museum interviewees did express enthusiasm about the sustainability element of the approach and greatly appreciated that the model would specify elements and dynamics to improve rather than "expecting them to do more with less".

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

This is the critical question. Responses are in general very positive but with some hesitancy which come in particular from the museums.

In general crafts professionals are working independently and unorganised and will not previously have had or perceived any need for using management tools such as this. The interviewees however, see a big potential in what the model is suggesting- for them there is a lot to be gained and they demonstrate a willingness to work outside of their usual environment for this type of gains. And although the interviewees have not had any previous experience with either models or project management, when the question was specifically framed as- *could you imagine using this tool-as part of a network with other crafts professionals and museum representatives?,* the response was very positive.

There is a generally positive but more subdued response from the museum interviewees. The model is appreciated for being an "issue identifier" pinpointing the "what" and "where" but is seen to lack the "how" which many museums interviewees cannot see their way around. However, even the ones which were more hesitant were very enthusiastic about the sustainability element. One interviewee compared it to planning tools which they are already using and highlighted the fact that no other tool has sustainability as an integral part. Several interviewees mentioned the potential to using it to compliment other management analysis tools such as the SWOT, which they are already comfortable using- and one was enthusiastically considering the potential in analysing ongoing projects to see if the mSEPOT would make suggestions for changes.

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

The interviewees unanimously agreed that social entrepreneurship has a role to play for sustainable heritage. From all stakeholder groups there is complete agreement on the lack of sustainable development in their field and SE is seen as a great pathway to a holistic approach to sustainability in heritage with many parallels to what is recommended by the UNESCO for the safeguarding of the intangible heritage. Crafts interviewees talk about a growing lack of appreciation for their field which can be seen in the lack of well-established and supported educational pathways. In England, they furthermore see a devaluation of their art when national support is strong for arts such as opera but the UK is not even a member of the UN Committee for Safeguarding Heritage Crafts. OAms see a lack of long-term support through multiyear funding as detrimental to their ability to do long-term planning and develop long and deep relationships- all elements which hinder sustainability for the field. Budgets are for one year or less, not enabling them to make meaningful and long-term connections. Museum interviewees realise the need to become self-sufficient economically but felt the need for initial support in order to be able to build the kind of projects that can lead to this.

6.3. Summary

The interviews initially demonstrate a clear "enthusiasm gap" in between the three groups interviewed, with the OAm professionals being the outlier with a very cautious and conditional acceptance of the premise of the model. However, it was noticeable that enthusiasm among museum professionals increased as the interviews wore on and misgivings were being discussed, with one museum professional noticeable growing more positive after identifying the model as an *"Issue identifier"* supporting the museums rather than *"once again expecting them to do more with less"*. However, even if understanding, and with it enthusiasm, improved over the course of the interviews, still this gap never entirely disappeared as enthusiasm continuously seemed to be at odds with an almost fatalistic despair at their economic struggles. Truly embracing the premise of the model- that it could identify an approach to help alleviate this issue was only partially accepted as all issues identified were perceived to stem from their financial struggles rather than being a possible element to alleviate them. Interviewees from amongst both crafts community and heritage professionals spoke of a mental block amongst museum professionals, not allowing them to even consider initiating mitigating projects. One aspect which museum professionals wholeheartedly embraced, was the sustainability aspect of the model with interviewees commenting on the detrimental effect the lack of holistic long-term planning had on their

museums and marvelling on how this aspect was truly unique to the mSEPOT but missing from all other planning tools they were familiar with. In this as in other examples, interviews demonstrate a circular connection between enthusiasm- embracing the concept- and understanding. A more enthusiastic and "open-minded" approach ensured a greater understanding of the concept as interviewees embraced ideas and strove to develop and improve on scenarios rather than finding reasons to reject them, and similarly, a greater understanding of the concept ensured greater enthusiasm.
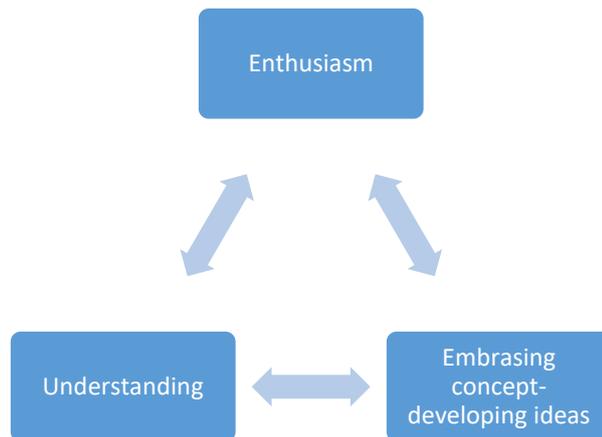

Figure 11: Link between enthusiasm and willingness towards understanding

Furthermore, the original Problem and Objective tree is a deceptively simple tool used to visualise the synergies of causes and effects surrounding a main problem whereas the mSEPOT is somewhat more complex in the sense that it is used to analyse the intricate synergies surrounding long enduring social problems. Our analysis is further complex in that we are looking at the requirements and problems of two separate fields seen through the lens of a problematic existing cooperation. In analysing this highly complex situation, the model visualises a "cause" side (the roots) which is heavily occupied by crafts issues whereas the "effects", seen as the "branches" above the focal problems are very much museum related. In terms of the analysis this means that most museum issues are presented in a "passive" position. The "effects" are fully reliant on solving or at least mitigating the main problem, something which will come about by dealing with "causes" mainly related to the crafts side of things. Even if the model does in fact visualise this very convincingly, it does require for the museums to put a lot of faith in the process.

Meanwhile, the focal problem of the traditional crafts, while clearly recognised, is perhaps somewhat underrated. Interviews made it clear that struggling and barely surviving is the prevalent state in the field, to the point of being considered the natural order of things. It was very clear that crafts professionals saw a clear potential for themselves and their field as a whole through the centrally suggested "development of workshop venues" within the OAms.

With this in mind it is easy to understand why crafts interviewee's exhibited great enthusiasm and strove to make suggestions which could improve on the model and approach making the idea more palatable for the OAms which they see as more reticent. Both crafts professionals and heritage experts lamented the purely transactional approach which museums have tended to demonstrate in their "cooperation" with the crafts professionals who are often just hired as a "provider of products". It was very noticeable that crafts and heritage professionals seemed to give more consideration to a full integration of their crafts and teaching skills into a holistic museum audience model, than the museums themselves. The fact that even in such a small pool of resources as this sample, several crafts professional have the capacity, and in one case prior experience, to consider the needed holistic approach in such a project, is a great demonstration on its own, of the benefits which museums could gain from integrating the social resources inherent in this group.

Heritage experts embraced the model and approach with similar great enthusiasm, citing positive examples of elements of the approach already in work and a great need in the field for an approach such as this. With previous management experience, this group had no problem understanding the concept and the inherent potential for traditional crafts professionals and museums that they recognised as having "governance issues" and "lacking business expertise and executive skills". However, even given these recognised limitations, heritage experts were still critical of the management of these smaller OAms, using words such as "inertia, closed minded and defeatist" to describe their management. So while it was recognised that a lack of training was a serious hindrance to the museum organisation, it was also stated that the museums lacked the drive and empowerment that leading museums exhibited and that the museums themselves needed to recognise their own responsibility for seizing their opportunities. As this model is designed with exactly this group and for exactly this purpose in mind it is easy to see how it would be positively embraced by heritage professionals.

6.3.1. What could be improved
Where the objective of gaining an affordable workshop and engaged audience, is an immediately and clear attraction to crafts professionals, the analysis does not adequately engage with the *lacking management/business skills* issue which is central to the OAms.

Even if this is correctly modelled as a fundamental and underlying concern of all other issues, interviews made it clear that elements to interact with this issue are missing. It also seems evident that the "effect" part of the model has not received enough attention. The model is very notable for having almost all crafts concerns in the lower "causes" part of the model whereas the "effects" part feature OAm elements much more strongly. As the "effects"

will be solved through solving the focal problems these do of course not need too much attention but it seems as if interviewees have not recognised the major effect which the solution of the "causes" would have to all these major OAm concerns.

It is now clear that due to the very brief nature of the introduction to the SE framework of the model, the case for the important benefits gained from the social resources which are fundamental to a SE type of cooperation, has not been made sufficiently clear. Acerbating this flaw, the model is missing certain elements which would add to the dynamic and stress the added value of the social resources such as positioning a *"missing holistic audience model"* to interact with the *"lacking business skills"* and demonstrate how an engagement of the inherent social skills in the cooperation would support the development of one while relieving the pressure on the other. The interviews clarified that this issue is so fundamental that it should be featured much more centrally in the analysis and should be on par with the "venue" as an issue cum objective for their future cooperation. To improve engagement from the museums it is clear that more focus needs to be put on explaining the particular strengths of the SE approach in supplying missing resources to the project and clearly demonstrate how this element would be beneficial to their situation. From a purely visual perspective, interviewees expressed that the model did not look like a tree, which is unhelpful in visualising the causes and effect as roots and branches, feeding or spreading from, the central problems in the "trunk". Interviewees furthermore expressed a need of a clarifying stage in the process, where what was perceived as an overwhelming amount of arrows in between elements, are pared down or accentuated to visually demonstrate where the emphasis is being put. This is an element which will inherently be part of the process as the network discuss and work through the analysis. However, including such a step in the guide to the model will insure a fuller understanding of the process.

The mSEPOT analysis in question was; can a cooperation between the two fields of Open-air museums and traditional heritage crafts, using management approaches from social entrepreneurship, unblock their potential and encourage a sustainable outcome?

In the following section, the OAms/traditional heritage crafts cooperation analysis has been revised to include thoughts and considerations as expressed by stakeholders.

The two principal problems which this analysis focused on are:

Crafts are endangered and OAms are struggling with poor economy.

All problems related to the two principal problems are listed below and consigned to either cause or effect.

Causes	Effects
Crafts are unorganised	*Too few crafts professionals (OAm)*
Museums are struggling with poor economy	*Cannot stock quality products (economy) (OAms)*
Too high costs (Crafts/OAms)	***Crafts are endangered***
Too few venues for spreading knowledge on crafts selling/teaching	*Are forced to close over winter (OAm)*
Lacking business skills (OAms/Crafts)	*The OAms do not have people with management experience and cannot afford to hire.*
Crafts professional are isolated- lack business partners/students	*The museums cannot invest in development projects*
It is difficult to live off crafts	
Cannot market/use products effectively (Crafts/OAm)	
No organised teaching of crafts	
The OAms do not have a well-developed aim or audience model for their cooperation with crafts professionals	
Bad weather has very negative impact	

mSEPOT

First stage: Problem Tree.

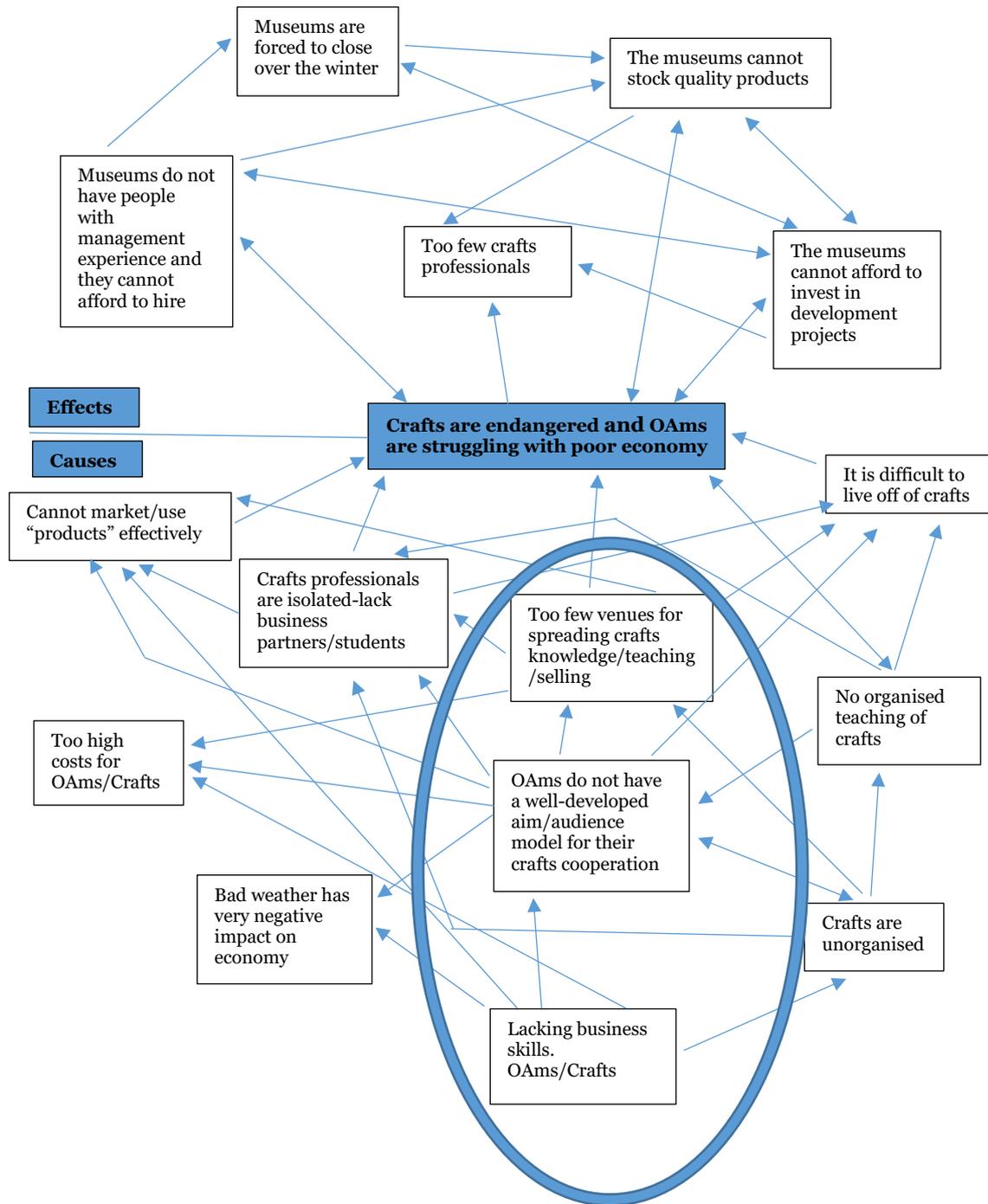*Figure 12: mSEPOT Problem tree*

As can be seen above, the majority of causes are related to the crafts side of the cooperation while effects are strongly correlated with the museums side. This can be interpreted to indicate that efforts to improve the crafts side of the cooperation will have a strong positive effect on the sustainable development of the museum- if the causes are solved so are the effects.

Very centrally positioned and relating to a whole host of other issues, is the issue regarding an audience model to steer the cooperation; OAms do not have a well-developed aim/audience model for their crafts cooperation. Just above and related to almost as many causes is: Too few venues for spreading crafts knowledge/teaching/selling. These two are furthermore directly connected with one another. Situated at the very bottom as a fundamental issue, impacting on many other while having none effecting back, is: Lacking business skills. OAms/Crafts. This also directly underpins and perhaps explains the fact that the OAms/crafts cooperation have not been developed with a comprehensive audience model. Their centrality and strong direct connection points a clear finger to their importance but their inversion in the objective tree will serve as further clarification of where and what should be addressed for best impact.
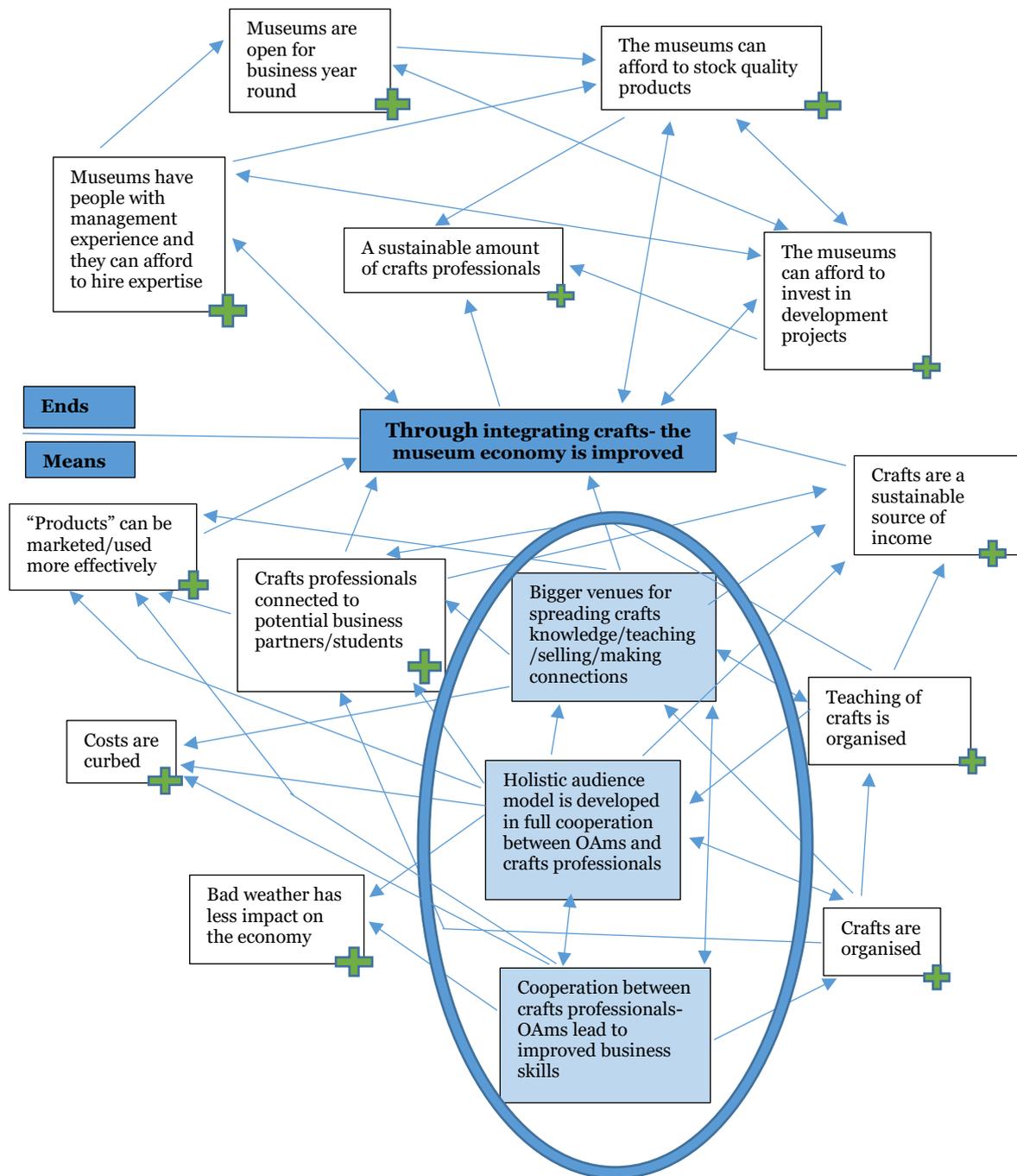
Second stage: Objective Tree

Figure 13: mSEPOT Objective tree

The two principal problems are transformed into our main objective by utilising the mSEPOT approach of transforming one problem into a resource able to solve the other. In the mSEPOT the *cause* related problem is viewed for its ability to act as a resource to address the *effect* related problem. As such, the principal problems of: *Crafts are endangered **and** OAms are struggling with poor economy* becomes; ***through*** *integrating crafts- the museum economy is improved.*

The "means" most suitable for effecting this change should then be sought below in the "roots".

We had established three centrally placed "causes" of particular interest. When looking at what is now our three centrally placed "means", we can observe that some of the interactions have changed in the conversion from Problem Tree to Objective Tree. The most fundamental of causes placed at the very bottom; *lacking business skills*, was seen to have an impact on many causes while in the problem tree, but itself not being impacted by any. Now in our Objective Tree, the two other centrally placed "means" are seen to both have an impact on this objective and vice versa.

The: Lacking business skills, has been converted into: *Cooperation between crafts professionals-OAms lead to improved business skills*. It is evident that the conversions are not merely a direct positive reversal but include considerations of more in-depth knowledge of various aspects of the situation.

This is why it is important to have a network which is very familiar with the problems we are dealing with and which will contribute a diverse range of social resources.

The two other centrally positioned "causes: OAms do not have a well-developed aim/audience model for their crafts cooperation and: Too few venues for spreading crafts knowledge/teaching/selling, leads us to: *Develop a holistic audience model in full cooperation between OAms and crafts professionals* and: *develop bigger venues to increase knowledge amongst buyers, students and other crafts professionals as well as utilize the space for selling products and teaching.*

The peripherally positioned "means" can be seen to be solved when this group of centrally positioned means are developed to meet the main objective and the "ends" in the "branches" disappear when the main Objective is met.

Taken together the mSEPOT appears to suggest that a fully cooperative development of a holistic audience model can be the focal element in a sustainable strategy to achieve the main objective of; **through** *integrating crafts- the museum economy is improved.*

When a diverse group consisting of both museum and crafts professional join forces to develop an audience model to benefit all parties, social resources inherent in the group- including management and networking skills, will be infused into the development- adding very needed resources that the museums are desperately lacking. Furthermore, in utilizing venues at the museum for integrating and developing heritage crafts as part of a holistic audience model, a whole host of immense concerns for the heritage crafts community are addressed and a plethora of benefits can be achieved for both parties in the cooperation.

7. The mSEPOT toolkit

The final practical objective of this project was the formulation of a fully guided tool-kit to stakeholders on using the mSEPOT tool with the intention of developing a social entrepreneurial venture. The mSEPOT toolkit has been developed from the original first study through interview rounds and final review. This toolkit will integrate and emphasise the features which the final stakeholder review has highlighted as either missing or desirable to make the model more user friendly. Addressing concerns expressed by stakeholders, the guidance will include a more in-depth introduction to the principles of social entrepreneurship and emphasise how these principles adds important resources to a project. A simple example of the mSEPOT in use will assist the user to understand the workings of the tool, adding an explanation throughout the process as to where the analysis attaches emphasis, while a "Tree" specific visual representation will improve the understanding of the model as dealing with issues as "roots" of a central problem and "branches" as the effects of the same. The guidance will be formulated with a non-academic audience in mind.

How to develop a Social Entrepreneurial project

The mSEPOT

A tool-kit

What is the mSEPOT Tool-kit?

The model is called the **mSEPOT** (modified Social Entrepreneurial Problem and Objective Tree). It is designed to help a group of people deal with a social problem by showing them how the problems are connected and influence one another and how to turn something originally perceived as a negative (a problem or cause) into something positive (the means to a solution or an objective). As we consider cultural heritage to be a social good we also consider the struggles which the industry is facing and has known for decades, to be a social problem in need of innovative solutions. What is special about the mSEPOT model is that it is supposed to assist people make projects that are sustainable and will do long term good for them and their community. Such a project is called social entrepreneurship.

What is social Entrepreneurship?

Social entrepreneurship is a relatively new concept used in cases where difficult social problems have been solved by very innovative solutions. Social entrepreneurship has some key defining features: It has a strong moral motivation. Not only does it aim to solve a social problem. It aims to do so in a sustainable fashion with and for its local community. It will have a very innovative approach to solving the problems. This innovation come by viewing issues as something more like "neglected or misunderstood resources". These resources are often "social resources"; skills and/or knowledge which are already in the community and which will be accessed by working together in a network organisation of invested people (stakeholders). These social resources and the network set-up which supply them, are an essential element to creating innovative solutions.

Research has shown that the social entrepreneur at the heart of the network organisation has an innate sense of the influences between issues, is able to recognise their potential, and uses this understanding to know where to make changes. Until now, research also saw the social entrepreneur as a naturally born, unique and rare talent. The mSEPOT aims to change that.

Example of a Social Entrepreneurial project: Yalla Trappan

The social entrepreneurial project Yalla Trappan in Malmo, Sweden, centred on creating confidence and independence for immigrant women with little or no work experience outside the home.

The problems(s). This group of immigrant women were isolated from Swedish society and lacking financial independence as well as professional confidence. Failing to integrate these women with no "official" work experience into Swedish society was a social problem with long roots.

The idea; unrecognised skills/social resources. Even if not recognised as "work experience" Yalla Trappan built businesses around the skills that the women did possess. The project today has more than 50 employees, in three branches of cooking and catering, sewing atelier and cleaning. These are skillsets that the women possess in great measure and which were previously not recognised, transforming a group of previously unemployable women into self-employed social entrepreneurs.

Sustainable business. The Yalla Trappan project continuously re-invests profits into its core business with the specific aim to employ more women from these marginalised groups and grow the business by exploring what previously unrecognised skills they can bring to the project.

Yalla Trappan is a truly social entrepreneurial project in that it has *solved long standing social problems* of unemployment and exclusion and added value to its community by *using unrecognised resources* that were previously considered *part of the problem*. **The tool; Modified Social Entrepreneurial Problem and Objective Tree**

The model is visualised divided into three parts named after the parts of a tree: roots, trunk and branches. The **roots** hold the **causes** of the main problems- the reasons for the main problems and demonstrate how they each are the cause and effect one another.

The **trunk** holds the **main problems** (the mSEPOT will always work with two).

The **branches** hold the **effects** of the main problems. If the main problems are solved- in theory so are all these effects.

The model works in two "Tree" stages. First a "problem Tree" stage where issues are visualised as they interact with one another followed by an "objective Tree" stage, where each issue is reimagined as their opposite positive objective. Once the problems are mapped out in the Problem Tree, the Objective Tree is utilised to identify clear and manageable goals and a strategy of how to achieve them. In the Objective Tree we will have a visual demonstration of interactions and influences and will be able to see where to put our efforts to achieve the biggest changes. In this way the model mimics the thinking of the social entrepreneur and visualizes for us the connections and interactions between issues which might otherwise not be clear at all.

Because the mSEPOT are analysing complex social problems the models will usually have a lot of causes and they will be very interdependent.
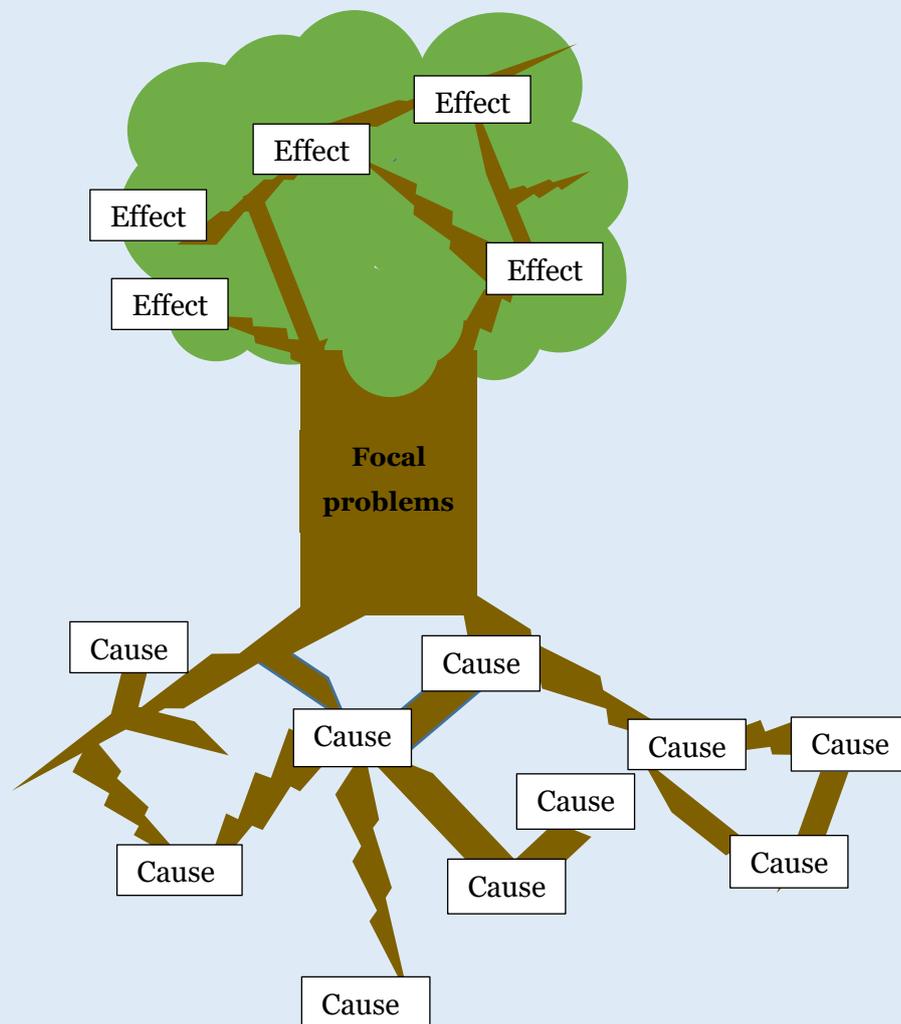

Figure 14: Modified Social Entrepreneurial problem and Objective Tree

How to use the mSEPOT; the guide rules

If you want to make a social entrepreneurial project using the mSEPOT model there are 5 guide rules of agreed social entrepreneurial ideals that you will need to follow to help you succeed;

1) **Network:** You need a group of people- your stakeholders very familiar with your problems- working together. Any functioning social entrepreneurial venture will be developed through a network approach. This ensures that the project will benefit from a deep understanding of needs, potentials and problems and encourages an equal partnership.

2) **Socio-moral objective of project:** The group wants to solve a social problem and in the process do something good for themselves as well as for the community.

3) **Resources:** The group will mobilise existing assets and resources, such as knowledge and skills or physical resources that are in the community but which have so far been unrecognised and underutilized.

4) **Innovation:** The innovation of the social entrepreneurial project comes from the ability to recognise that problems can be perceived as misunderstood and underutilized resources. This different understanding of what makes a resource is essential to building innovative solutions which will succeed in solving social problems where all others have failed.

5) **Organizational construct:** The project is an important business opportunity for everyone involved but apart from benefitting, all parties will participate in funding the continued development and wellbeing of the project through reinvesting profits etc., making the project sustainable.

How to use the mSEPOT: the analysis

The first thing to consider relates to the main problem which the model aims to address; the social entrepreneurial project always deals with <u>two</u> main problems and one problem is used as a resource to solve the other. It might not be immediately clear to us which are the <u>two</u> main problems as often we will be focused on <u>one</u> main problem which we wish to solve.

In our case-study the perceived main problem is:

Unsustainable "use" of rivers (hurt riverbank communities)

The mSEPOT process will help us discover which is the second problem and how these two form cause and effect/ resource and solution. *How to do that in practice*

Step one: list all relevant problems you see as somehow surrounding the main problem you have chosen to address. Below the problems are listed in no particular order:
Displaced rural population, loss of income for agriculture, environmental and social instability, lack of knowledge of opportunities of from tourism (eco), energy needs of urban centres considered above need of agricultural villages, lack of knowledge of the effects of damming, lack of knowledge of the effects of pollution, unsustainable use of rivers and damage the environment, limiting the economic benefits of the river to urban centres, riverbank communities are struggling to survive, loss of job opportunities for rural population, loss of clean drinking water and clean water for agriculture, indiscriminate damming, no mechanism for monitoring, clean-up or assistance to riverbank communities in case of pollution.

Step two: Divide all issues into perceived causes or effects of the main problem.

Causes	Effects
No mechanism for monitoring, clean-up or assistance to riverbank communities in case of pollution	*Loss of income from agriculture*
Unsustainable use of rivers	*Environmental and social instability*
Indiscriminate damming	*Displaced rural population*
Lack of knowledge of the effects of pollution	***Environmental damage***
The economic benefits of the rivers only benefits urban centres	*Loss of clean drinking water and agricultural water*
Lack of knowledge of the effects of damming	*Loss of job opportunities*
Energy demands of urban centres are considered above the needs of the poor agro-communities.	
Lak of knowledge of the opportunities of e.g. eco-tourism	

Step three: inspect the focal problem to see whether it has more in common with the cause or the effect side and then choose your second main problem from the opposite group. The chosen main problem are marked out in **bold**.

You now have your two main problems. One of the main problems is linked to the causal (root) issues while the other is linked to the effects (branch) issues;

Unsustainable "use" of rivers (cause related) hurt riverbank communities **and** damage the environment (effect related)

Step four: position all remaining problems on the roots or branches of your "tree" according to whether they are causes of the main problems (roots) or effects (branches). The more fundamental the issue-the further down it will be placed. It is the cause of the issues further up.

In the mSEPOT there is usually many more causes than effects and they will be highly interconnected. They do not only move along their own root or branch but are connected to one another across branches. This is because the problems are complex.
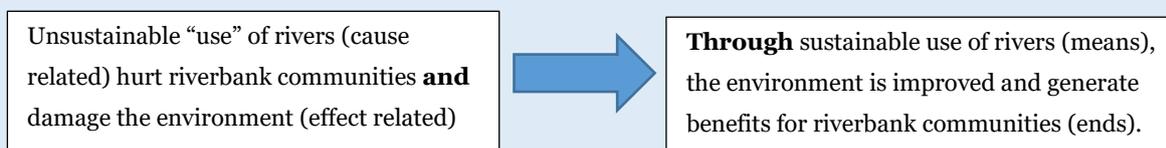
Step five: put arrows between the problems indicating which way the effect is going. In many cases the effect could be going both ways and many issues will be connected to several other.

From problem to objective

When going to the second "objective" stage of the model, the two main problems become the two main objectives, the Causes become the Means and the Effects become the Ends.

What that means is that what were Causes in the problem phase now becomes our Means to achieving our main objectives in the objective phase. Our main objectives demonstrate what we should aim for and in achieving this, the problem Effects in the branches becomes the "Ends". In theory, the "effects" of the problem tree, should all be resolved along with the main problems.

Step one: In going from main problems to main objective you will transform these two main problems which in the problem tree stage are simply connected with an "and", into a resource based aim in the objective Tree stage. This is done by connecting them, using terms such as "*by way of*" or "*through*". As one main problem is cause related while the other is effects related, their relationship will be one of Means or resource (cause) and Ends (effect). Example;

Unsustainable "use" of rivers (cause related) hurt riverbank communities **and** damage the environment (effect related)	→	**Through** sustainable use of rivers (means), the environment is improved and generate benefits for riverbank communities (ends).

Step two: To turn problems into objectives - causes into means, you need to imagine the positive version of a problem;

Indiscriminate damming	→	Responsible use of damming
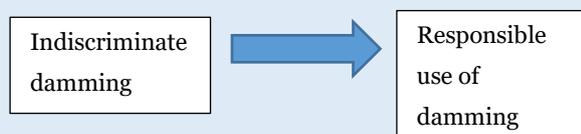
At first, the objective might seem impossible: After all, as in this example, damming is a major public works endeavour. But do not feel discouraged. Once the full Objective Tree picture emerges, more elements which could support such a change become clear.

Step three: Determine which are the essential "means" to achieve your main objective. In the full mSEPOT example below you can see how one particular Mean stands out as essential to solving the main problems.

Broadening of the economic benefits of
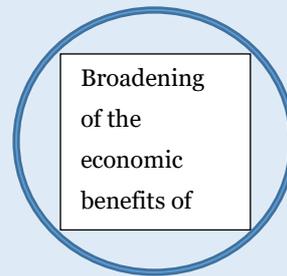
The model will visually demonstrate to us what our key objectives should be. This is the element with by far most connections, someth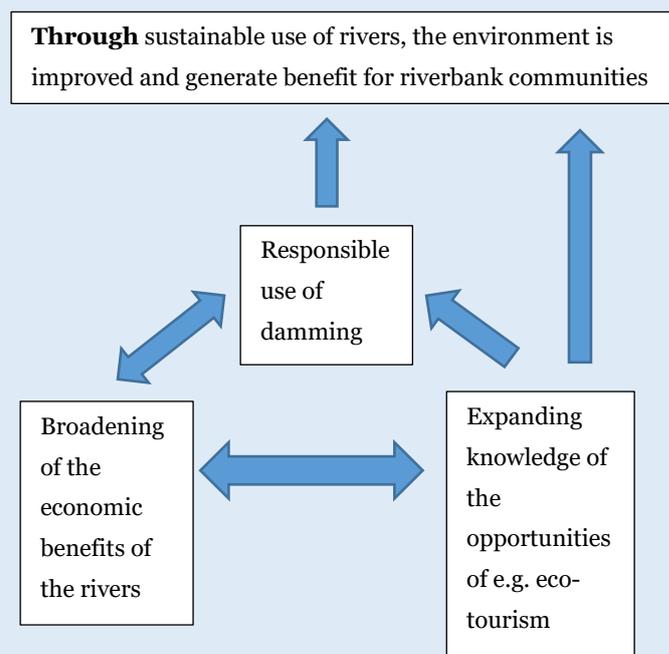ing which has also ensured that it is visually placed in the centre. This demonstrates to us where our efforts will have the most impact. Furthermore, the model shows us the elements which we should use as part of our solution. We see two other "means" which are closely connected to this central element as well as our main objectives.

Through sustainable use of rivers, the environment is improved and generate benefit for riverbank communities

Responsible use of damming

Broadening of the economic benefits of the rivers

Expanding knowledge of the opportunities of e.g. eco-tourism

When considered together, these "means", i.e. actions, have strong potential to support the achievement of the main objective.
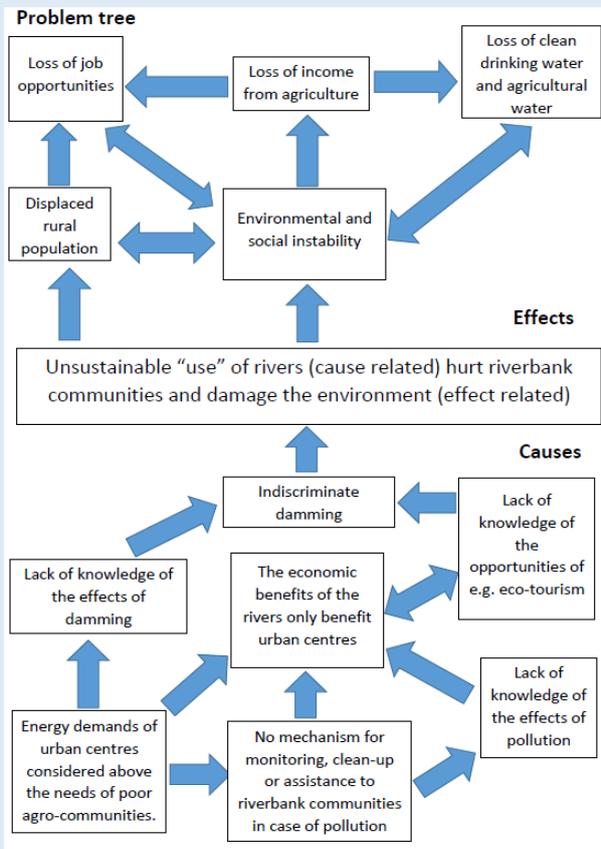
Example model

Problem tree

Loss of job opportunities ← → Loss of income from agriculture → Loss of clean drinking water and agricultural water

Displaced rural population ← → Environmental and social instability

Effects

Unsustainable "use" of rivers (cause related) hurt riverbank communities and damage the environment (effect related)

Causes

Indiscriminate damming ← Lack of knowledge of the opportunities of e.g. eco-tourism

Lack of knowledge of the effects of damming

The economic benefits of the rivers only benefit urban centres

Lack of knowledge of the effects of pollution

Energy demands of urban centres considered above the needs of poor agro-communities.

No mechanism for monitoring, clean-up or assistance to riverbank communities in case of pollution

Figure 15: modified social entrepreneurial Problem tree

Objective tree

Gain job opportunities ← → Improved income from agriculture → Clean drinking and agricultural water

Rural population lives of their land ← → Environmental and social sustainability

Ends

Through sustainable use of rivers, the environment is improved and generate benefit for riverbank communities.

Means

Responsible use of damming ← Expanding knowledge of the opportunities of e.g. eco-tourism

Broad knowledge of the effects of damming

Broadening of the economic benefits of the rivers

Expansive knowledge of the effects of pollution

Requirements of poor agro communities and those of urban centres are considered en par.

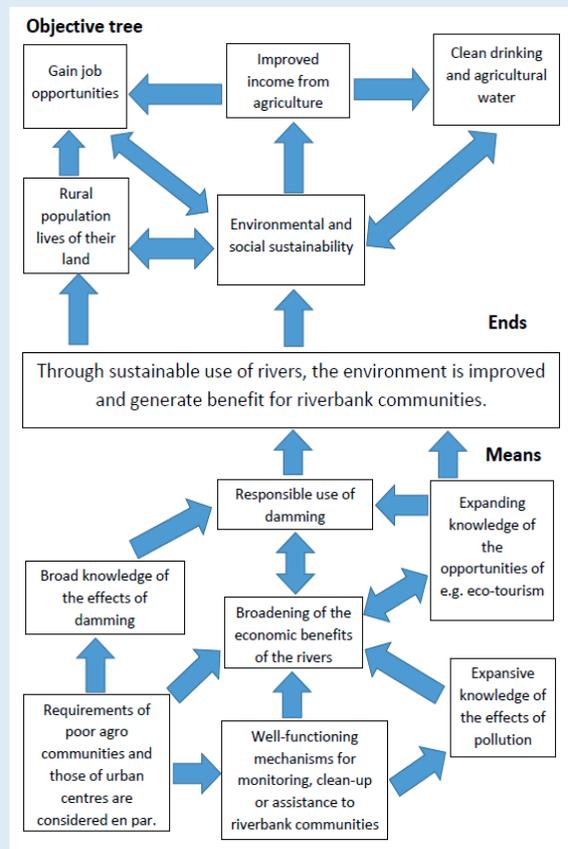Well-functioning mechanisms for monitoring, clean-up or assistance to riverbank communities

Figure 16: modified social entrepreneurial Objective tree

8. Discussion

The aim of this chapter is to explore the results of the three interconnected studies, both separately, in their fields, and assessed as they coalesce and form an integrated new whole. The ambition is to identify key findings with the potential to improve current research and practice and bringing these together to recommend approaches to improve on current management practices in the heritage field.

This has been a Grounded theory based study utilizing important defining elements from action research. As such it was driven by a motivation towards practical change and innovation, identifying a pertinent and practical problem and reflecting on its possible solutions. The basic problem which this project identified concerned the continued degradation of heritage resources in society due to increasingly limited public funding, a situation which has persisted through decades. However, more specifically it was aimed at exploring the underlying reasons why heritage is seemingly under prioritised by policymakers and furthermore to investigate the response, or seeming lack of response, from within the heritage sector itself and how the reasons behind this might be addressed.
A review of the literature suggests a complex issue where conservative ideals from within the heritage field itself maintains that heritage resources are invaluable, should be conserved for the sake of conservation itself and as such should not be considered from an economic perspective (Chapter 5). Simultaneously, in financial discourse, which includes public planning and funding, heritage is often considered a "fuzzy" social good, with no real value in economic terms. Whether these views are considered in seeming "agreement" or as opposed, the "conservationist" faction in heritage management and economists are ignoring the facts on the ground, that economic concerns are essential to the management of heritage resources where most decisions are dominated by economic considerations because whether it is appreciated or not, there is a business perspective to the management of the heritage material and currently most countries lack the necessary finances for the continuous public financing of sustainable preservation of the material cultural heritage. This lack has and will induce governments to consider other, and not necessarily the least invasive, partners and/or methods for funding.

Amongst a "modernising" faction of museologists the argument is increasingly made that our struggles in adequately maintaining and safely developing our heritage is a sign of failures in management and stewardship (Chapter 5). Still, even if increasingly more voices from within the heritage field are questioning the benefits in maintaining a policy separating heritage from its economic sphere and objecting to the conservative idea that heritage has a value in and of itself, separate from society, there have been too many examples of undeniably harmful heritage development schemes (Chapter 5). The literature demonstrates that these

examples have generated an intense distrust towards development schemes being pursued by outside interests. However, conservatism in the heritage field combined with a lack of management experience and skills, have meant that agency from within the field has been limited.

We started out with a hypothesis which stated that: social Entrepreneurship (SE) offers a sustainable management model for heritage sites and can be utilized to transform these sites from a precariously state funded economic "burden" to a socioeconomic benefit. And importantly in addressing the underlying causes for the problem, it was furthermore a hypothesis, that the reticence against development projects within the heritage sector could be mitigated by supplying heritage managers with a management tool which would allow them to be the instigators of sustainable heritage development projects.

The aim of this PhD project as such was to study and promote the potential synergies between social entrepreneurship approaches and sustainable heritage management. The practical goal was to propose a model for sustainable heritage management by bringing together social entrepreneurship and heritage management theories. The basic idea is to meet the need in the heritage field for a management approach with cultural, social and economic sustainability at its core, which could be initiated from within the heritage sector, through supplying managers lacking in expertise, with a practical tool to support them, and which as such would be able to engage heritage managers in the process of an assuredly safe and modern development of heritage sites.

Social entrepreneurship as a field of study has seen immense interest in recent years and is widely considered to have the potential to solve some of the most ingrained and difficult social problems which society faces today. That potential has however always been tempered by the scarcity of the "natural born" social entrepreneurs. This project has critically explored and found benefits which demonstrated that the mSEPOT could substitute the social entrepreneur and overcome this limitation in settings absent of a natural born SE, but where social problems are accompanied by a collective will to solve them. These findings have very important implications for the future of SE research, furthering the objectives of the field from theoretical discussions of definitions, admiration for the "natural born SE" and "feel good" case studies, to a field with practical application. The studies demonstrate a clear benefit from the network approach, uncovering nuanced layers of understanding in the process, which the individual- the researcher in this case, despite deep understanding of the subject, had been unable not replicate. This research addresses this gap in the existing research field by investigating the applicability of social entrepreneurship in a setting which is typically adverse to economically motivated enterprises. The idea of utilizing the social entrepreneurship framework for cultural management is entirely innovative and form an

important element in a more versatile testing of entrepreneurial concepts which can help strengthen their generalizability and implicitly support their wider adoption. The project progresses from (i) developing an SE project development tool, (ii) over the establishing of a case-study area, to (iii) the analysis of a specific project chosen from within the now well-defined case study area, and finally (iv), the SE tool and case-study analysis is brought full circle in a stakeholder review phase.

The first study (Chapter 3) started off with a thorough review of the SE literature, with a specific focus on the practical management aspects of SE. It was surprising to find that even though SE emanates as a sub field of research from within the practical field of project management entrepreneurship, this was nonetheless an aspect which was oddly overlooked. The literature abounds with case studies and the elements making up a SE venture (SEV) is well researched although still hotly debated. However, research into the process behind formulating a SEV as opposed to a conventional entrepreneurial business venture, is completely lacking. This constitutes a serious lack as it to a significant degree eliminates the purpose behind the research field and any practical application. This gap in the literature is hidden behind the pervasive idea that the social entrepreneur is born with a unique set of talents and as such their skillset is non replicable.

The first study set out to challenge this idea. To analyse the process behind formulating the SE idea and to replicate it. For this study, a framework for the SEV was provided by the literature. Although this framework is extrapolated from across the literature it has a particular focus on practical application and ensuring sustainability in the venture rather than focusing on the SE themselves, and as such the resulting five "rules" for setting up a SEV are particular to this study and includes elements which were previously only partially investigated or formulated in the literature (Chapter 3). In particular our SEV framework focuses on the network rather than the individual "Hero" SE, and includes an obligation to develop local resources, whichever shape these may take, and reinvest into the venture in order to support sustainability from a business perspective. Parts of the SE literature will insist that a business perspective is incomparable with SE but we argue that the economic aspect has to be considered for sustainability of the venture (Chapter 3). Furthermore, an idea which permeates the literature but was not quite expressed, is that the SE converts issues into resources through an alternative vision of what constitutes a resource. This idea would be essential for the next stage.

With a framework in place the next step was to mine the data in order to recognise the process. The SE literature is abundant in case studies and the SE organisation Ashoka has an impressive data base of SE case studies described by the SE themselves and organised in a similar format by Ashoka. 30 case studies across the board were chosen and the data was

mined for "resources" aka problems or issues. It was abundantly clear that the SE does not only focus on one problem or "resource" but is rather extraordinarily aware of all the issues surrounding this focal problem. The conversion of issue into resource is central to the SE process and the overwhelming focus on not just one problem, but a whole host of surrounding issues inspired the project to "test" the data through a tool already known and used in the project management field: the Problem and Objective Tree. This tool is designed to visually analyse and provide solutions to problems in a management context through organising external factors as they relate to a focal problem. The conversion from Problem Tree to Objective Tree emulates the fundamental process of the SE.

The "testing" of the tool revealed a very important aspect of SE which is entirely original and adds important knowledge to the field: The SE never works on solving just one problem. Rather, they join two problems and utilises one as the resource to solve the other. With some modifications this tool demonstrated an impressive ability to replicate the "processual" thinking of the SE.

The study resulted in important new knowledge improving on the theory as well as having immediate potential to impact on policy making and practice. Furthermore, in accordance with our research aims, the resulting tool; the mSEPOT, addresses a gap in the literature and connects theory and practice. The mSEPOT tool formed the basis for the project as we moved forward and in the following studies the tool is reviewed and the guidelines expanded upon by cooperation with stakeholders in a cyclical process fundamental in grounded theory methodologies as well as action research.

The next two studies are overlapping in much of their data collection process.
We started out with a hypothesis which stated that: *social Entrepreneurship offers a sustainable management model for heritage sites and can be utilized to transform these sites from a precariously state funded economic "burden" to a socioeconomic benefit.*
The first study (Chapter 3) developed a tool which should enable the project to test this hypothesis and the second study (chapter 4) specified a suitable case-study area with the third study (chapter 5) performing a mSEPOT analysis on a real-life case in the heritage sector. And finally, in order to test the second half of the hypothesis; *that reticence against development projects within the heritage sector could be assuaged by supplying heritage managers with such a tool-* stakeholders were once again brought in to review the mSEPOT model and the specific analysis which was performed in the third study.

Open-Air museums (OAms) were chosen as case study sites for a number of reasons. In a field infamous for conservative attitudes, OAms are a bit of an outlier existing on the frontier with conventional museums. In general, OAms are only to some degree included in national

funding strategies, and as such are either fully or at least partially self-funded, a situation which might have added to a more entrepreneurial spirit (Chapter 4).

The OAms perceive their collections as intangible; traditional knowledge, crafts and stories, rather than material heritage. At OAms this intangible collection is intrinsically connected to their learning and pedagogy approach as well as their various income generating activities. An important aspect of OAm mediation strategy is utilizing traditional knowledge and crafts to engage the visitor in active participation. As such these museums in many cases work with an extended local network of stakeholders and have in many cases demonstrated an impressive ability to develop income generating strategies to make up for their lack of public funding (Chapters 4 and 5). Still, as with most museums and heritage sites, also the OAms are in a constant financial struggle.

This project found that the mediation strategy of the OAms had great potential for sustainable development and was already to some extent based on the network and stakeholder cooperation which was essential for using the mSEPOT (Chapter 5). However, the initial literature review revealed that the museology approach of the OAms, the concept guiding their particular mediation approach, was poorly understood and in fact, has not been well explored in current museology research. Rather, critical voices have condemned their mediation approach as "low-brow" and OAms have by and large been excluded from serious consideration (Chapter 4).

As the project collected data- from empirical as well as literature sources, a full picture of the particulars of the mediation strategy of the OAms was established and a museology definition was developed (Chapter 4). This definition, as opposed to previous characterisations, was focused on the impressive benefits born out of their particular mediation approach and the sustainability potential inherent in a mediation approach founded on an "intangible" museum collection. As such, this is a definition which has added significant knowledge to the field of museology. Important findings include how the active engagement helps the visitor retain knowledge and remember the experience long into the future and how this pedagogical approach is demonstrably much more aligned with the visitors preferred methods to learn. Furthermore, apart from what is demonstrated to be evident pedagogical advantages, these varied learning experiences means that OAms are able to attract a wider section of society than any other type of museum and are demonstrating growing visitor numbers (Chapter 4).

Another remarkable observation of the study is that OAms to a much higher degree than conventional museums, aim their mediation and pedagogical efforts at an adult audience. The use of the "intangible" collection for "extracurricular" activities such as heritage crafts

courses or team-building activities, have further widened the group of potential audiences in the museum to include significant numbers of people who would not otherwise visit.

As we established, the resource streams at OAms can be divided into three branches; (i) improved social inclusion leading to a growing number of visitors (ii) improved experience and learning outcome among visitors and (iii) improved economy through a diversification of their income streams. Together these streams constitute, (a) social accountability; the willingness and ability to attract a socio-economic diverse group of visitors, (b) economic sustainability; entrepreneurial activities in several streams enabling the museum to develop high levels of economic independence, and (c) cultural sustainability; the use of intangible knowledge as part of maintaining and protecting the heritage material and empowering a living heritage (Chapter 4).

In its entirety, this constitutes a very significant and sustainable economic potential and this project defined the OAm approach as the foundation of a "sustainable cultural product" (SCP) (Chapter 5). This definition of a "SCP" is a new concept developed by this project which demonstrates important potential as a sustainable growth enabler and constitutes an important lesson for the museology field as a whole.

At OAms the heritage crafts courses, are developed in cooperation with stakeholders from the crafts community. Currently this cooperation is heavily flawed and as such has not been able to achieve a sustainable income source sufficient for either museum or crafts professional, neither of who are achieving levels of support to sustainably support themselves through this current cooperation, but demonstrates significant potential (Chapter 5). For this exact reason, the OAm/heritage crafts professional cooperation was chosen to be analysed in the mSEPOT for sustainably focused solutions.

The resulting analysis proved to be superficially very similar to the current cooperation; i.e. on the surface the cooperation appears to meet the parameters for a successful, in sustainability terms, cooperation. However, as the study had already established that the cooperation was falling well short of meeting its potential and was encountering increasing obstacles to sustainable growth and even maintenance, the reason for this had to be found in the framing sustainability guidelines of the mSEPOT as well as the current scale.

The guidelines developed for the mSEPOT has 5 "rules" for developing a Social Entrepreneurial Venture (SEV); socio-moral motivation, network approach, sustainable resources, innovation and organisational construct, i.e. reinvestment. First obvious shortcoming was in the network approach. The cooperation between museum and crafts professional was not equal and as such did not equally address concerns and needs from all stakeholders. This lack signified a significant shortcoming. In short, the current cooperation was not enough to adequately support the long-term sustainability and viability of the

heritage crafts which were part of the cooperation. That in turn posed a danger to an important resource for the OAms themselves. However, in what can only be described as a disheartening lack of foresight, most OAms did not perceive the continued survival of heritage crafts as within their sphere of "responsibility "and as such adequately value them on par with other museum concerns. This despite the benefits they bring to the museum visitor experience and the fact that these crafts are necessary to maintain their material collections and essential to their intangible collections. As a result, the OAms failed to reinvest income generated by this cooperation into furthering the scheme itself as income was redirected to other areas of the museum. This in turn meant that they were lacking resources to further develop and expand on the heritage crafts course portion of museum activities. The OAms were as such redirecting income into covering essential costs while starving themselves in an area of future income generation and leaving cooperation partners unhappy. This waste of potential negatively contributes to an environment where economic restraints forces heritage crafts professionals to leave their profession out of necessity and OAms consequently would lose "resources" when unable to establish previously popular courses or demonstrations. Of course OAms are not solely responsible for the travails of the heritage crafts sector, but the two have so many overlapping interests that they should be natural and mutually beneficial partners and currently they are not.

The analysis (study 3 chapter 5) demonstrated a situation in which by far most causes were related to the heritage crafts and where solving these would make significant inroads towards solving the effects of the financial struggles at the OAms. However, the analysis focused, perhaps too heavily, on alleviating the problems most evidently effecting the heritage crafts professionals, and even if one OAm concern, (lack of management skill), was prominently positioned as an underlying factor of all other "causes", this was not adequately considered. The significance of this omission was emphasized in the stakeholder review of the model and analysis in the fourth and final study.

The stakeholder review

In the final study (Chapter 6), stakeholders from the relevant sectors, OAms, heritage craft professionals and heritage professionals, were asked to review the model and analysis. Though the previous analysis had clearly demonstrated many essential points to further the sustainability of the cooperation, there were important considerations which were omitted. However, this demonstrates a failing in the researchers' interpretation of the mSEPOT analysis, rather than in the analysis of the model itself as the stakeholder review correctly addressed this. The mSEPOT model was developed on the proven assumption that a successful SEV required in-depth knowledge of the local circumstances and that the visual analysis perform would allow stakeholders to gain a deeper understanding of their own

situation, to formulate their own concerns and ultimately to use this knowledge to devise a solution for their own problems. The review as done by the stakeholders themselves demonstrate that this is an issue which would have been correctly incorporated had the actual stakeholder network done the original analysis. Through this review important considerations were added and the analysis strengthened significantly.

The review suggested that all stakeholders understood the workings of the model and saw value in it. Perhaps reflecting how the original analysis had a strong focus on an element clearly seen to benefit the heritage crafts professionals; the venue, there was an initial very strong sense of positivity towards the analysis from this group. OAms however, were more reticent and demonstrated an almost overwhelming concern with the "how?"
OAm management were criticised by both other stakeholder groups as demonstrating a marked sense of inaction and a "defeatist" attitude, something demonstrated in a strong belief that they need help to arrive from the outside rather than a proactive attitude to dealing with the situation themselves. However, while this criticism can be perceived to have a fair element of truth to it, the interesting question is of course why and what can be done to alleviate this? The "why" is to be found in the "lacking business or management skills" in the OAms. OAms to a very high degree inhabit the original problem of "lack of managerial expertise" as they are often small and lacking the funds necessary to hire the expertise. This is underlying all other issues and constitutes a profound deterrent for the OAMs. That the stakeholders manage to infuse the analysis with the "how" as well as the "what" demonstrates the impressive potential of the network as well as the tool.

The review made it evident that even though this analysis is on resolving the problems in the cooperation between the OAms and the Heritage Crafts professionals and release the inherent potential, the museums are held back by fears that they are unable to properly fund, manage and plan this sort of project. In the model this is at the very bottom as a fundamental problem of a "lack of business (or management) skills". That is a very reasonable concern and the OAms have had to work with this limitation for many years. However, in the current analysis, this focus from the museums on the how, and the decrying of the lack of resources to address the lack of managerial staff, fails to consider the resources which a network with various partners might entail.

It does seem to be a vicious circle which enforces its own limitations as OAms, probably due to their existing limitations, fail to consider this potential- stuck in a perception that first they need the economic resources, which could be spent on acquiring management resources and waiting for these economic resources to come from outside sources.

It is emblematic of the fundamental difficulty which this lack causes the OAms, and makes for a powerful argument for the inherent potential of the model, that the solution came from within the "network cooperation" of stakeholders. Several members of the heritage crafts community participating in this review commented on the lack of an integrated audience model in the OAms. They commented that the museums lacked a plan for how to integrate the heritage crafts into an integrated storyline something with the potential for developing in a much improved economic scenario for all parties involved. This demonstrates that to a significant extend, the management and business skills the OAms are missing could be credibly gained through the stakeholder network, as demonstrated in this astute observation of what is required to improve on and benefit the most from the cooperation.
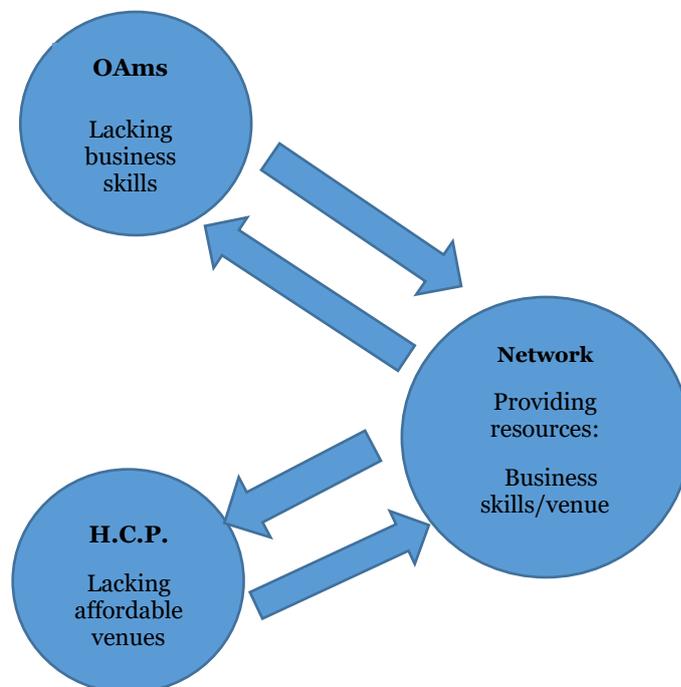
Figure 17: Resources provided to and by the network

In accordance with these observations, this element (developing an integrated audience model) was added to the mSEPOT analysis, positioned to form a symbiosis with the fundamental issue of "lacking business skills" which had not been adequately considered and integrated into the analysis before. From the onset, the mSEPOT demonstrated the ability to replicate SE ventures with impressive accuracy and our stakeholder network demonstrated the capacity to adequately consider and address all major concerns in the formulation of the mSEPOT analysis. In conclusion, the resulting mSEPOT analysis supplies the necessary guidance, and the network the necessary resources, for an inexperienced heritage manager to instigate, and then in cooperation with the stakeholder network, formulate and develop a sustainable development project.

The final design of the toolkit is as such based on both the lessons learned from stakeholder considerations on the real-life analysis and from their comments aimed directly at the usefulness and user-friendliness of the tool kit as it was designed at the outset. Although no major changes to the guidelines were necessary, the review did highlight areas where the guidelines could benefit from visual clarifications throughout the process. The types of situations which the tool will analyse will always be complex and the visual representation of the synergies and connections between issues can be overwhelming. As such, stakeholders requested for the toolkit to visually demonstrate the in-between steps of deciding on the areas of particular interest from within this potentially overwhelming whole. Furthermore, one element which the review demonstrated to be of particular importance, was the potential and fundamental importance of the social resources inherent in the SE network. The resulting mSEPOT toolkit has an enhanced focus on this fundamental strength of the SE network. This has had the effect of making the guidelines for the tool kit significantly longer. However, even if longer guidance might be off-putting to some potential users, the intricacies of a SEV is such that more in-depth guidance is necessary. As the toolkit is formulated with a non- academic audience in mind, particular efforts were made to limit "dry" text and instead rely on visually leading the reader along through step by step diagrams.

The final part of the hypothesis; that a tool based on sustainability would be able to overcome the reticence towards development projects within the heritage management field is still somewhat of an open question but interviews and final review suggest a positive if careful approval of the premise of the tool. This was expressed by the fact that even though the OAm managers were the more reticent stakeholders, several amongst them reported how they wanted to use the tool to analyse past or already existing projects to see what sort of suggestions the mSEPOT analysis would provide. Something indicating that they do indeed see the potential and have found the "path of least risk" to initiate some use of the tool. The fact that the tool is scalable could prove a big advantage as well, as managers are able to carefully implement smaller projects or even dip their toes and test mSEPOT suggested changes to already existing projects. This research project furthermore added the concept of a "sustainable cultural product" to be considered within the initial practical aim, something which has definite added value to the study, and which might also go a significant length to attract interest from the heritage management field.

9. Concluding remarks

The project developed a practical tool (mSEPOT) and several new definitions in their respective fields of research; Sustainable Cultural Product (SCP) and Social Entrepreneurial Venture (SEV). Furthermore, the project covered gaps in current research and promoted insights in established fields of research by developing a museology concept for Open-Air museums and successfully demonstrated synergies between two distinct research fields where overlap had never been considered before.

Using elements from action research and grounded theory, the project investigated the application of social entrepreneurship in a setting which is typically conservative, very cautious and adverse to innovations with a specific economic aim. As such, the idea of using a social entrepreneurial framework for heritage management is not only entirely innovative it is also providing a more versatile testing of the areas where social entrepreneurial principles can be applied. Something which can strengthen their generalisability and implicitly support their wider adoption.

It is a significant marker of the success of both the mSEPOT tool which the project developed and the research approach itself that the stakeholders involved were successful in formulating a social entrepreneurial approach with convincing potential to mitigate the real-life problem it was set to analyse. As such, the final analysis achieved by the collective human resources of the stakeholder network, addressing a real-world problem, demonstrates definite value. These results speak to both the success of the stated research aim and as a commentary on the potential inherent in the action research approach.

The heritage material is fragile and in a world dominated by economic concerns, it is imperative to find contemporary solutions for how we can sustainably develop and maintain this inheritance to protect it for future generations. Social entrepreneurial approaches aim at solving social problems and excel at finding unrecognised resources and sustainable solutions when all other approaches have failed. In line with this thinking, the practical final objective of this project was to develop a tool which could assist heritage managers in developing sustainable projects, through recognising social resources and supporting our cultural heritage into the future, using approaches from social entrepreneurship.

This thesis concludes that the model and Sustainable Cultural Product concepts have very real potential to make a valuable difference within heritage management. The model has the capacity for supporting the manager (as part of a network) in developing sustainably based, socially inclusive, economically aimed projects- something which is imperative in the sector. The research furthermore demonstrates that the foundational element of the mSEPOT framework, the social resources, provides exactly the missing component in the participating museums.

This research has fundamentally taken inspiration from the literature and case-studies on the efficacy and promise of SE approaches in sustainably solving deep seeded and long standing social issues. For this project, the mSEPOT has been used exclusively in a heritage setting, with the aim to solve issues, perceived as being social in nature, plaguing the heritage field. The mSEPOT is specifically structured to analyse concerns whose solutions are complicated by a wide range of underlying causes. As such, the tool can be used across a wide range of sectors dealing with complicated systemic issues.

One noteworthy limitation is that the potential of the analysis is highly dependent on the quality of the data used. To obtain the full potential, the cooperation of a very knowledgeable group of users representing the full breath of stakeholder interests is required. Only with an extensive and diverse group of stakeholders, can the appropriate data be collected and a full image of the "system" and its unrecognised resources be generated. As such, any "low-hanging fruit", such as analysing previous projects in order to recognise opportunities for optimizations, might not generate a significantly different analysis unless a fully representative stakeholder group is performing the analysis.

Moreover, future real-world action based research, following projects in real-time, developed using the mSEPOT tool kit, will be essential to judge the scope and success of this tool. It is a fact that sustainability is a long-term measurement but incremental improvements to the sustainability of heritage management is something which can be measured gradually in predetermined success factors such as increased economic solvency, increasing numbers of successful stakeholders involved in projects, visitor satisfaction etc. all equating to an improved ability to maintain and conserve site and heritage crafts.

The very fact that the final stakeholder review emphasized the lack of business/management skills as *THE* most needed factor at OAms highlight, how this exact type of model, which will support museum management in developing sustainable development decisions, is both needed and is currently missing. And as such the research project come full circle.

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Appendixes

Layman presentation.

What have I done in my study so far?

I have been working on a method to allow a network of invested individuals to develop social entrepreneurial projects. Social entrepreneurship is a relatively new concept used in cases where long standing social problems have been solved with the use of innovative solutions. Cultural heritage is a common good which is being starved of funding-a situation which has persisted for decades and I perceive the problems which the heritage sector faces as a long standing "social problem".

My model is called the **mSEPOT**. It is supposed to help a group of people solve their own problems by showing them how the problems are connected and how to turn something negative (a problem) into something positive (a solution). What is special about my model is that it is supposed to help people make projects that are sustainable and will do long term good and support all the people that are involved instead of someone who have just invested money (like shareholders) but who are not really interested in the community. This is called Social Entrepreneurship.

My model has 5 rules which will make it work if people want to make this kind of projects.
1) It has to be a group of people working together and everyone is equally important and should benefit equally from being a part.
2) The group wants to do something good for the community.
3) The group will work with what they already have- they don't want new things they want to make things they already have better.
4) When the group make things better, they solve social problems which have been very difficult to solve in the past.
5) The group is an important business for everyone involved and they will all benefit from it but also support it- with money, time etc. so that it will be sustainable.

The mSEPOT for culture

I wanted to know if I could use the mSEPOT to make the cooperation between Open-air museums and traditional crafts professionals better. Crafts are very important for Open-air

museums but right now the museums don't give enough work to craft professionals so that they can live of it. What then can happen is next year when the Open-air museums want to do more courses they cannot find the crafts professionals because they have stopped working with their crafts. That is a big problem for everyone involved.

To use the mSEPOT model I made a list (you can see them below in the box) of all the problems I could see in the cooperation between the museums and the crafts professionals and then I decided on what the two most important problems are.

The two most important problems are:

Crafts are dying out and Open-Air museums are struggling with poor economy.

All the other problems I divided into ones that caused these most important problems or problems that were because of (effects of these two most important problems):

Causes	Effects
Crafts are unorganised	*Too few crafts professionals (OAm)*
Lacking business skills (OAms/Crafts)	*Cannot stock quality products (economy) (OAms)*
Too high costs (Crafts/OAms)	*The museums cannot invest in development projects*
Too few venues for spreading knowledge on crafts selling/teaching	***Open-Air museums are struggling with poor economy***
Crafts are dying out	*Museums will struggle to attract and keep best qualified people*
Crafts professional are isolated- lack business partners/students	*Are forced to close over winter (OAm)*
It is difficult to live off crafts	
Cannot market/use products effectively (Crafts/OAm)	
No organised teaching of crafts	

Then I put them into my model. The mSEPOT is supposed to "look" like a "tree". It has the most important problems in the middle where the "trunk" is. Then the cause problems are put where the "roots" are and put the way they are connected in real life and on the top- in the "branches" are the effect problems. The first tree in the model is called the problem tree.

First stage: Problem Tree
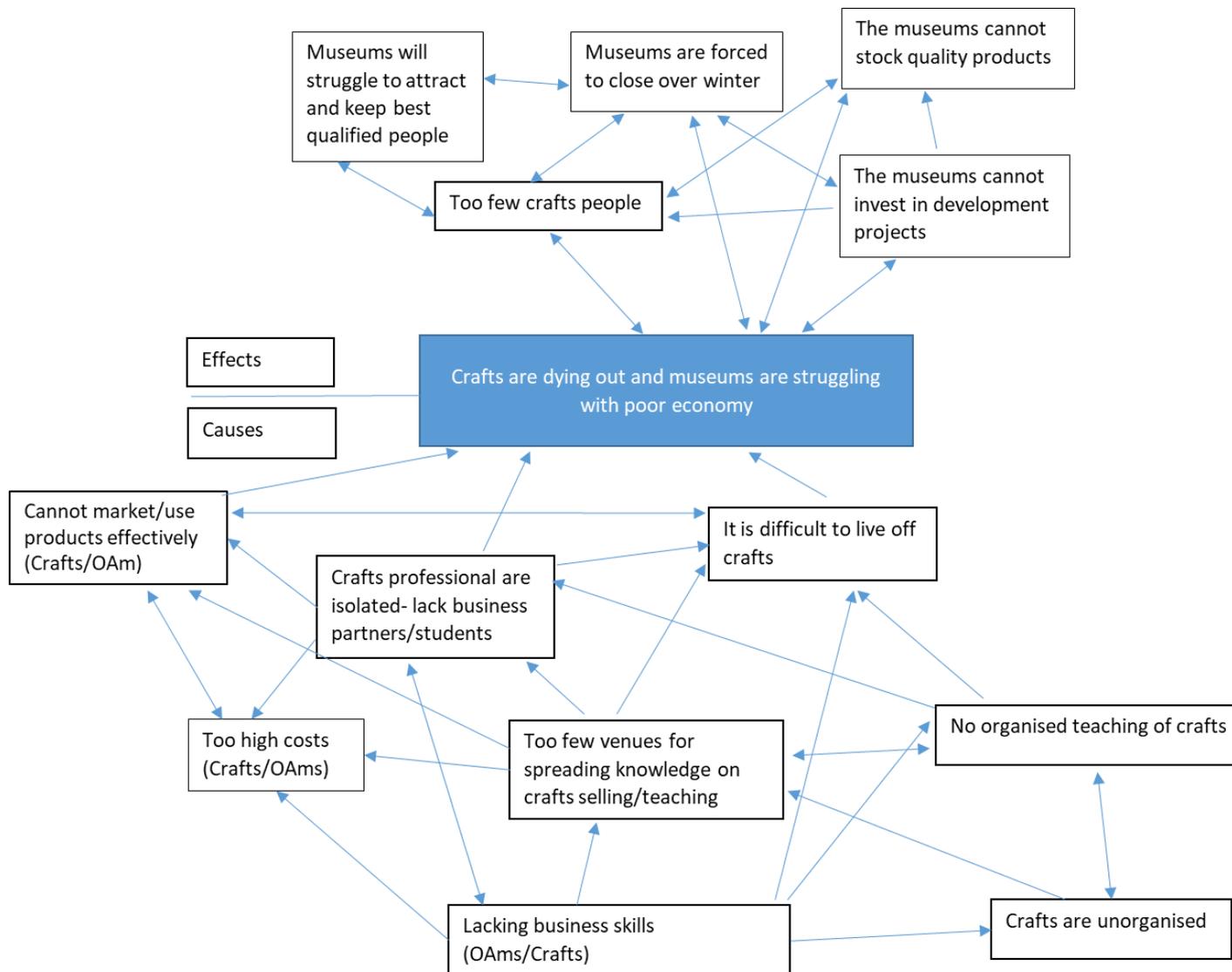
After the problems tree, the second tree is used to transform problems into ideas (objectives). This tree is called the objective tree. In the objective tree, all the problems will be transformed into a positive idea instead. As a simple example "he cannot do it" will be transformed into "he can do it". The network of people who are using the model will know the real world situation and will know which ideas could work. The two biggest problems will be made to work together so that one can be the solution to the other.
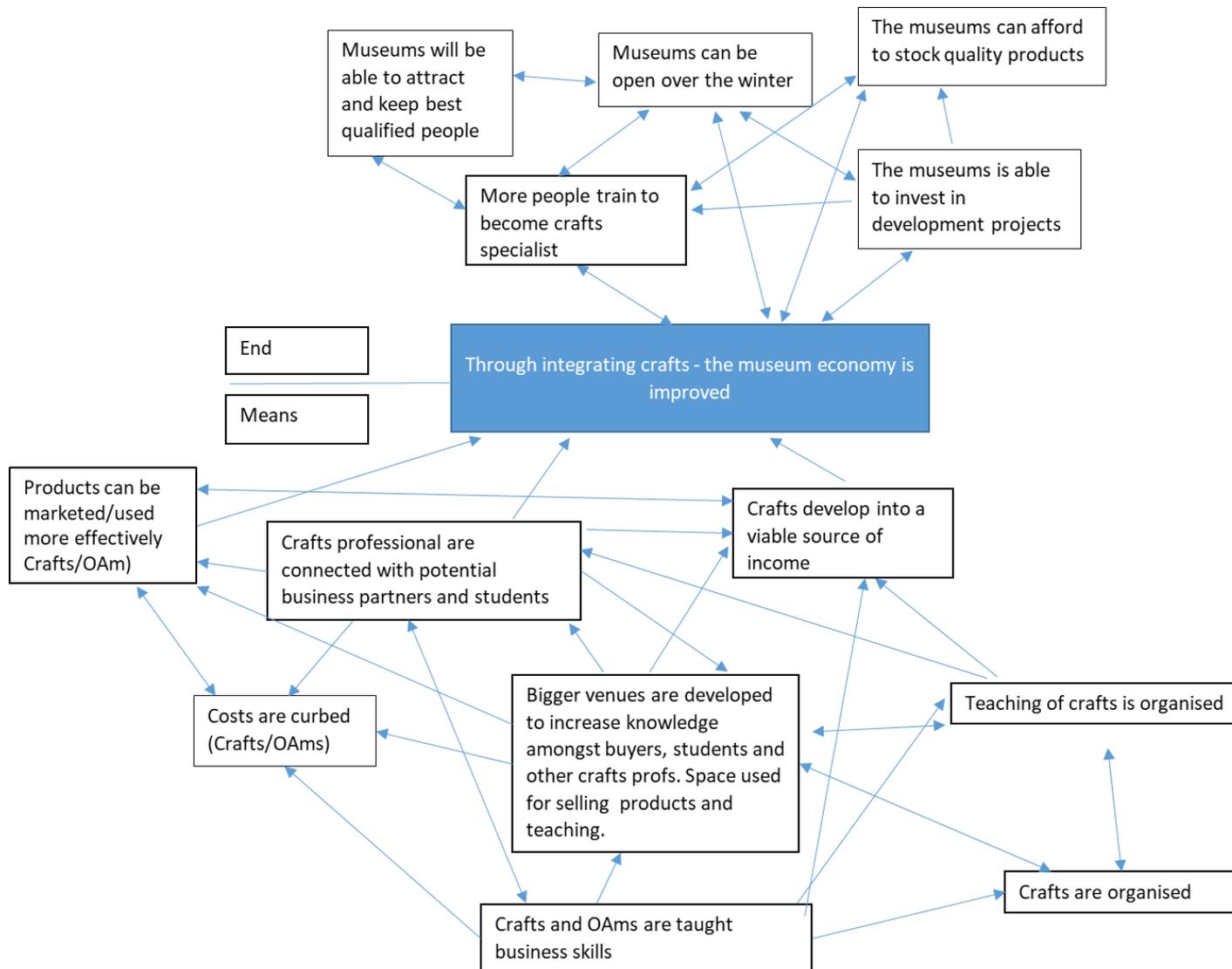
At the moment, Open-air museums hire crafts professionals to give workshops at the museum and the museum as the "organiser" is making the biggest profits. The problem for the museum (and the crafts professional)- is that if the crafts professional can't live off their work- maybe they won't be there next year and then the museum cannot make the workshops and their economy will suffer even more. Also very important is that an important craft could be closer to dying out.

When I use the model together with the 5 rules the ideas that it gives me is that crafts professionals and Open-air museums should form a much stronger cooperation and should work together on using the space in the Open-air museums much more. One difference from

how the cooperation is today would be that they should work together as a group where everybody is equally important and profits should not go only to the museum but should be split more equally between the partners. Also the business will be made much stronger and more sustainable when the group together decides to put a part of the profit back into their business to make it able to grow and become stronger.

I hope this has made sense but please just ask me if you have any questions!

Appendix 2

Reviewers for study no 4.
- Four crafts professionals with experience working with OAms.
- Three heritage professionals; A museum curator with previous experience in the Heritage Crafts association, a specialist consultant and a crafts expert from the Heritage crafts association.
- Four management staff from OAms.

Name and experience Crafts professional (4) Heritage/crafts experts (3) OAm professionals (4)	Do you understand the workings of the model?	Do you recognise the problems as presented in the study? Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?	Do you agree in the perceived focal problems?	Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?	Do you agree/see the value in the approach which the model suggests?	Could you imagine using this model to develop a project in the future or to analyse issues which concern you?	Does Social Entrepreneurship have a valuable role to play for sustainable development in heritage? Is there a lack of sustainable development in heritage?
W.S. 20 years of crafts experience. Working with OAMs and self-employed.	Yes	Yes, recognizes the problems Comments that museums are a businesses and despite working at Weald and Downland for 17 years he doesn't know anything about the museum side. Few places look out for the crafts people	Yes. Cheap workspace is a huge problem and I know many crafts people who have given up because they cannot make a proper living	Agree. And is very much in agreement that venue is a big problem.	Yes, certainly. But not enough Oams around. Cheap workspace is the biggest problem.	Can see the benefits but would not want to be the one organising and is not in enough need to go out of his way.	Says he can live on his work but he is unable to retire as he is not able to put aside for a pension. There is too little support for crafts- economies are so limited that even the smallest of investments are impossible for many crafts pro.
M.M. 20 years crafts experience. (79 years old- retired)	Yes- very clearly	Yes recognizes the problems. The museums run cooperation with	yes	Yes. Would like museums to take more responsibility. To make the initial	Yes definitely and other options for venues could be	I guess yeah. But im trying to retire so maybe not for me	Yes, very big lack. Crafts are not appreciated or valued in UK Crafts don't have a place in the

		crafts as business for themselves. They are lacking an aim for what they would like from crafts		step of considering what they want from crafts. Now they are in "conflict". Agrees that problems affecting crafts effect the museums negatively-just as the model suggests.	National trust buildings.		educational system/hierarchy.
M.F. Nearly 20 years as main income.	Yes, too many arrows	Yes. Museums are missing to consider their aim with the crafts. Maybe an active crafts core could help the museum stay open over winter. Price of crafts-lack of knowledge of time/effort/cost in producing	My field is doing ok but in general yes.	Points to the fact that its needs to be a different kind of cooperation to work. Prices for crafts are so high that the story part needs to be included. People need to be educated. Benefit for both museum and crafts person as crafts sell best in the workshop	Yes, and the museums could charge rent for the venues or in other ways benefit from the cooperation. Working at Weald and Downland-talking and demonstrating-answering questions made him feel appreciated and helps build/educate a customer base for himself and colleagues.	Maybe. I know it works just by reading through it. But it doesn't seem the simplest way and it doesn't look like a tree.	Copy right is a problem because cheap copies can be made and people cannot tell the difference. It is important to educate people so that they can understand and appreciate the work and the price dif.
L.S. Previously an OAm museum volunteer. 12 years crafts experience.	Yes- its very clear	Yes- need a dedicated crafts officer	Yes, definitely. Many crafts pro give up because they cannot make a living.	I agree. Sometimes think it's like a downward spiral-self streghthening	Particularly interesting in the sustainability element-I see SE as a holistic approach which is very much missing. The model could help build projects with much bigger integration of crafts people. Crafts people have many skills beyond crafts but now are just hired in. they are not brought in to build strategy or future structures.	Yes, definitely. As a minimum it could help start building conversation. Could help think more long-term.	Yes, most important thing about this model-holistic thinking. The ability to utilize all the skills of crafts as well as museum could help both. Museums have been limited by lack of resources in both their thinking and what they actually do.

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D.C. HCA since 2012. -Author of Heritage crafts Red list.	Yes-no problems understanding at all.	Yes definitely-cannot immediately think of other concerns.	Agree-but not all crafts are dying out with very big variances in how crafts are doing	Agree in the division and in particular the very interconnectedness of problems as demonstrated. Not one big issue but many smaller and very interconnected issues.	Definitely. The model is very valuable in many different situations. Wants to use the model to look at analyses HCA has already done and see what model would demonstrate.	Already planning on that.	Lack of forward thinking and long-term planning even if there exist settings focused on exactly this kind of approaches.
G.B. Curator at crafts centre at University of creative arts. Trustee at HCA for 17 years. Researched the original Heritage crafts red list.	Yes- after some explaining. Comments that model is overly complicated but also comments that in crafts all problems are complicated	Yes, recognize all other are missing. Training-getting new recruits, aging- while missing new trainees.	Believes the dying out is too strong a phrase but also says 102 crafts are currently viable while 36 are critically endangered and 70 are endangered. Prefer a term like crafts are endangered or under threat.	Greta would like to add to causes that museums lack staff. Lack of business skills can come from not having the staff with those skills.	Yes- but needed some explaining. Likes that this is not about doing more with less but is an "issue identifier" Understood that way sees a clear benefit in the model.	Yes-yes! Big lack of big picture thinking. SE is a way to support long-term and meaningful relationships.	Yes definitely sustainable planning is missing.
P.J 20 years Managing director of specialist heritage management consultancy	Yes- have previous experience with the problem and objective tree analysis	Yes, absolutely.	I recognize the specifics of your model and they are 100% correct but the overarching issue is redefining their relevance and you are suggesting one approach-there are others as well and a defeatist attitude amongst the museums. Also the lack of business skills could actually be considered as the focal problem for museums.	Yes, I recognize the dynamics. More weight should be put on the fact that the SE approach can offer benefits to the museum through access to social resources. This is a benefit they can access once they are specific about their audience development goal. Too much inertia in this field. The leading museums have much more empowerment- they don't expect their lack of funding to be addressed by outsiders.	I think that the suggestions and the model is really really powerful.	Yes, absolutely	Yes, sustainable thinking and development is missing.
G.G. 6 years	Yes, even if the arrows need a bit	I understood the way it was set up. I have nothing to add	Yes- yes I would say so	Yes, I agree. I can recognize everything and I just agree.	I do- right now theoretically. I would have to	Potentially yes. It would have to go through the	Yes, and more and more we are leaning towards it. SE have a valuable role to play

Stakeholder affiliation	Do you understand the workings of the model?	Do you recognise the problems as presented in the study?	Do you agree in the perceived focal problems?	Do you agree in how the problems have been separated into either causes or effects?	Do you agree/see the value in the approach which the model suggests?	Could you imagine using this model to develop a project or to analyse issues which concern you?	Does Social Entrepreneurship have a valuable role to play for sustainable development in heritage?
Senior curator at the Bridge gorge museum.	of explaining.	and it all made sense.			put it to use with what we are doing specifically.	correct channels though. But I would present the study to her and see how we could possibly use it.	across all roles in the museums. We are talking survival
L.H. Archaeologist and Museums director. Autodidact	Yes- The simplified version	Absolutely. Also authenticity /price, geography, weather, marketing and long-term planning.	Not as the central problem for OAm but as the central problem in this scenario yes.	Yes, absolutely with nothing to add.	I can see the value in viewing problems as opportunities and like that this model forces this view.	I see it as a bit complicated. Maybe I want to use it and the SWOT to be able to compare. I like the SWOT but maybe just because I already know it.	Yes, definitely. SE is very valuable and extremely important.
T.C. Project and workshops co-ordinator, Butser Ancient Farm OAm	Yes- no problems understanding (But believes this model is only about social benefits)	I recognize all the problems presented. One important problems is consumer resistance to the costs of crafts and the workshops.	Yes, money is the perennial problem.	The lack of funding means lack of marketing and reaching a wider audience. The lack of money is a major barrier to success.	Yes.	yes	Yes and yes. SE has a valuable role to play and sustainable development is very lacking in heritage.
K.J. Interim Director, "The Medieval centre OAm	Yes	Yes, it is both easy to understand and complete. I have nothing to add.	Yes	Sometimes you can find an interchange between issues and effects but in general I agree.	Absolutely!	I see it as very inspirational but also somewhat too comprehensive for our needs.	Very much indeed, especially for academia. The research should be viewed in a larger context, including socially and culturally.

Appendix 3

Stakeholder affiliation. Crafts professional (4) Heritage/ crafts experts (3) OAm professionals (4)	Do you understand the workings of the model?	Do you recognise the problems as presented in the study? Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?	Do you agree in the perceived focal problems?	Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?	Do you agree/see the value in the approach which the model suggests?	Could you imagine using this model to develop a project in the future or to analyse issues which concern you?	Does Social Entrepreneurship have a valuable role to play for sustainable development in heritage? Is there a lack of sustainable development in heritage?

Crafts professionals (4)	Yes- it is very clear though could resemble a tree more.	Yes. Museums run cooperations with crafts as a business for themselves only. They lack an aim for what they want out of the cooperation. Could employ a "crafts officer" to reap more benefits from the cooperation.	Some fields are doing ok but overwhelmingly yes.	Yes. Venues- as in cheap workspaces are a very big problem. Too few OAms so other Heritage trust venue could be considered.	Yes definitely and not only the model suggestions but the overall idea of a stronger OAms/crafts cooperation. See important advantages to both parties in the story telling element of crafts presentations and in using the full skillset of crafts people when building a strategy.	Doubtful. Can see the benefit and believe in the potential but would like the museums to take the lead. Believes as a minimum it could start important conversations.	Regarding heritage crafts in particular, crafts are not appreciated which is demonstrated through a lack of investment and protection. Crafts do not have a place in the educational system and their products are not protected by copy-rights etc. The lack of resources is also limiting museums in both their thinking and what they actually do. A lack of holistic thinking means a lack of ability to utilize the skills of crafts people.
Heritage/crafts experts (3)	Yes, but ranging from no problems understanding and previous experience to needing some further explanation	Yes- all elements are recognized.	The term crafts are dying out should be modulated to reflect the very big variance in the field. The overarching issue can be argued to be an issue of redefining relevance and a defeatist attitude. Also lack of business skills could be considered a focal problem or at least very central problem for the museums.	All stress that they recognize the dynamics-the very interconnectedness between the problems. Not one big problem but many smaller and very interconnected problems. Also wish to see more stress on the benefits which the SE approach can have in terms of access to social resources. Museums lack staff with certain skills, crafts people could supply these skills. These are lacks which museums need to recognize that they need to address themselves. Lack of funding and resources cannot be expected to be addressed by outsiders. SE	The model is described as both valuable and powerful. Once perceived as an "issue identifier" the benefits are clear.	Yes-yes!! Absolutely. Already planning on using it. Needed to support long-term and meaningful relationships.	Yes, a definite lack of long-term and sustainable planning and thinking

				approach will add a sense of empowerment which is currently lacking.			
OAm professionals (4)	In general yes- but finds it a bit complicated to look at and in one case it is misunderstood as solely about social benefits	Yes, it all made sense and was very recognizable. Missing could be prices/authenticity, geography, weather.	In general yes. One case agrees that in this scenario yes but not the central problem for OAms. However, interview makes clear that they actually are in agreement.	Yes, absolute agreement even if some causes and effects can interchange on occasion.	Yes- in general very positive reception but with some hesitation. Appreciates the concept of forcing the museums to perceive issues as opportunities which other models do not offer.	Mixed. See potential but also fear that it is too complicated or actually too comprehensive for a smaller museums need.	Yes and yes. SE have a valuable role to play in museums and sustainable development is very lacking in heritage.

Appendix 4

Transcriptions and summaries on interviews on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession and shortly tell me of your experience?

G. G.

My title is senior curator and I work for the Bridge gorge museum- have been working here for 6 years. I started at the open air site and then a few years ago I gained the post of curator. Our collections ranges from steam engines over costumes and art- so it is really a quite wide remit. Before working here I worked briefly for the National Trust straight out of university.

Me: I know that the Bridge Gorge museum has had projects on developing and protecting crafts was that something which you have been participating in?

NO actually- not directly anyway. That is led by our director of operations. Her remit is the demonstrator side of things but I have kind of always heard about what was going on and that side of it and also one of the curators I manage has been working with the HCA with regards to the Pipes museum because there are only like 3 people left who are working with producing pipes in that manner. But that is not something we have worked with very deeply but it is something we would look to do along the line. And from my role in it as a curator I would always advocate that yes please we need more people on the craft side and hopeful we will have something in place when a lot of them retire. I know from your work and other

OAms that this is an issue. And I know that we cannot offer the kind of salary which makes it worth the while. We have a blacksmith here and everything he produces we sell. We want to make a combination so that things produced at the museum will be both sold I the workshops and in the museum shop.

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

Have also read the article. Yes I think in general that I understand it- the only thing which need a bit of explaining is the...how you decide on the arrows between each of the causes and effects. They are not all linked to each other so you just made that decision of how they connect?

Me: yes, this problem and objective tree is a very subjective tool. This is how I see the connections and what I see as underlying and effects any other. It is what I see. The interesting thing is that this is a modified tool from project management but when dealing with social problems there are many more connections than the problems might otherwise have and I have tried to stress the full knowledge of the situation so I think that whether this was me or this was the actual network of people who would set it up we might have small disagreement of how things are set up but seeing as this represents a real life situation it should come out to show fundamentally the same picture- but of course it is subjective- my opinion.

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

I understood the way you set it up- I don't think I have anything to add-it all makes sense.

Q3: Do you agree in the perceived focal problems?

I agree – I would say so.

Me; I have been presented with a kind of chicken and egg kind of situation from the oam

Yes- def true- we are increasingly stretched. And also it would have to go through all the right channels- it would have to go through the board of trustees – they would have to be in to it. I am not saying that they aren't but if we are going to tackle the problem there are dif way of approaching this.

Me- yes I am trying to give heritage managers a tool to be able to develop this kind of projects from the inside.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

Yes I agree- I recognise everything also reading your article I just agree.

Q5: Do you agree/see the value in the approach which the model suggests?

I do...in terms of...well I am thinking theoretical at the moment. I would have to put it into use with what we are doing specifically.

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

Potentially yes- but I think that it would have to be given to the director of operations. To see if this would be something which she would be keen to use- I'm afraid I can't answer more than that.

Me: but is it something which you would suggest to her? Something which you can see the value in?

Yes- definitely and I would also give her your article and see what she wants and how we could possibly use it.

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

I think it is something which museum are leaning toward now more than ever because of the situation which we are in and I do agree that SE has a valuable role across all elements at the museum if we want to survive in the current climate- this is my opinion I cannot speak for all of iron Bridge.

Yes we are talking survival and we need to look into anything

Interview on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession? Museum or crafts professional?

Interviewee: D.C. Heritage Crafts Association

D. has many years of experience in arts and communication and has worked at HCA since 2012. Currently he has been in charge of developing the Heritage crafts Red list.

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

D. had no problems understanding the model at all and explained his perception of it very clearly.

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

D. definitely recognised the problems and could not immediately think of other concerns that were not mentioned. He said he would reach out to me again if he thought of something.

Q3: Do you agree in the perceived focal problems?

In regards to the focal problems D. agreed even if he wanted to point out that not all heritage crafts are in danger of dying out as there can be a very big difference in how well different crafts are doing.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

D. agreed in the division in causes and effects and pointed out that the very interconnectedness of the elements fits with HCA understanding that there is not one solution to the problems for heritage crafts, but rather many issues that are interconnected and require diverse approaches which is what he interprets the model to offer.

Q5: Do you agree/see the value in the approach which the model suggests?

D. definitely sees the value of this model and comments that he believes it can be used in many different situations. He is talking about wanting to use the model to look at analyses the HCA have already done and are working with in order to see what the model would demonstrate.

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

Yes- absolutely- actually already planning on different uses for it as described above.

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

D. def believes there is a lack of forward thinking and long-term planning even if he is aware of settings in heritage and using heritage crafts where they are focused on exactly this kind of concerns and approaches. See Dartington.

Interview on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession and shortly tell me of your experience?

G. B. Curator at the crafts centre at the University of creative arts in Barnem. Have an MA in museum studies from UCL and have been working at museum for several years. Was a trustee at The HCA for 17 years and did all the research for the first and original red list of endangered crafts which was published in 2017. Have an interest in the development and support of heritage crafts.

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

I understand the basic principles of the models, but I struggled to understand how the model was used to analyse the situation.

Me: explaining the difference between what the model in itself is saying (which is already seen in practice) and how to include the SE approach- the 5 rules in order to make the projects sustainable. How the OAm consider crafts an add on and not a vital part of their model to benefit equally and how income is directed towards areas of the museum which are not as profitable.

Yes, I found that very interesting, because the museums I have worked with always considered crafts exhibitions as part of the learning experience and demonstrations were special events and the income would be paying for these events and not other areas of the museum. But I have never worked in an Oam I have only ever worked in university museums. But it is interesting to hear that that is how it actually is.

Me: I suppose that this will also depend on to what extend the museum is including these kinds of events- if they have only one or two events per year, the income might just cover the price of the events.

Yes, my query was more from reading the article. How it went from the objective tree and to the suggestions you were making. I did not understand how to you the biggest thing was the question of venue-I could not see how this was so clearly drawn as you say?

Me: So when I look at my objective tree- so the things is when you go from the problem tree to the objective what you want to solve are the causes- because the effects will automatically be solved once you have dealt with the causes- Does that make sense? (yes). So basically when I look at my objective tree what I see is the issue of bigger venues, a space for teaching, demonstrating marketing etc that this is very centrally placed and this the problem that practically everything else is connected to. So if you solve this one issue everything which is effected by it will either be solved or at least go a ways towards improvement. And of course this is a subjective model- it demonstrates my thinking- but this it what is saw as central.

Yes, I think that perhaps there are too many arrows- and perhaps when you have thought about this for a long time it is really clear. Bit when you just kind of glance at the diagram- at the tree it is hard to see.

Me: so I should try and make the arrows darker or in some way more noticeable- explain more clearly what I mean.

Yes, I think when it comes to crafts everything is connected and all is very complicated and I think it is very difficult to represent this in a simple diagram.

Me: yes this is what I hear. On the one side, I am being told that the situation is even more complicated than my representation but also on the other side I have wayyy to many arrows.

Yes, reading the article made some things clearer I just hadn't quite grasped how the analysis pointed so clearly to the venues and the obvious conclusion.

Me: Do you think I have answered that question for you?

Yes, I think so yes.

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

I def recognise some of the problems- for me I would say the crafts related problems are...there are probably even more...and my knowledge come from having spoken to several 100 crafts people when making the red list. I basically think all the elements mentioned in the red list, the lack of organisation, the aging, the loss of high level skill but you have captured most of them.

Me: Which specifically do you think are missing?

Training- getting training new recruits, aging and of course that is linked to teaching and recruitment if you are not replacing those.

Q3: Do you agree in the perceived focal problems?

I have a bit of an issue with the...crafts are dying out statement. It is not necessarily what the evidence support. I think that there are fewer crafts people practicing their crafst and the whole range of crafts suffer a variety of issues that effect the viability but I would not say that it is true that across the board crafts are dying out. The most recent red list (2019) identified 36 crafts which are critically endangered so those are the once that might be at risk of dying out and there are 70 that are currently endangered and a 102 that are currently viable. So I think it is misleading to say crafts are dying out- for me a better phrase would be: crafts are under threat or endangered...something not quite as strong/attention grapping as that.

Me: but it is quite a big percentage of crafts that are endangered

Yes, but it is also in the nature of the crafts there are certain crafts where its always going to be that there are only ever 5 people that can make a living of them at any one time. There is just not the market for more people doing this. But as long as there are 5 people doing it that perpetuates the crafts skill. Making it viable.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

There was a couple where I thought that the wording was not so clear. Ei crafts are unorganised. I assume you mean that there are no overarching organization that everyone are working independently. I couldn't think of a better way of phrasing it but I think it needed clarifying. And also with the costs being too high- what is meant by that- what are the costs referring to. And then I think and a cause or effect- I am not sure which- but from the museum perspective I would def think you need to add in that due to a lack of funding there is a lack of staff time to do this kind of engagement (L. S. engagement/crafts officer and L. H. (Lejre) long term planning marketing etc funding) museum staff barely have the time to do the fundamentals of their job even less working on expanding or developing new models of expanding anything. Were all kind of struggling to do even the bare minimum. The museums in order to do this need more funding for staff (this is basically the focal problem). At the museum I work at we don't even get our budget allocation until we are 4 months into the spending- it is an absolute nightmare. So yes, it is the financing and the ability for long term planning but it is also the personal to do that planning. Working in the museum sector that was a very apparent pressure.

Me: I see that this is deff amongst the causes- do you have any idea where you would wantto place it? (it is kind of included in the cause cannot market/use products effectively crafts/oam)

Well alongside lack of funding, lack of time/ lack of staff

Me: so its not so much not having the business skills its not having the money to hire the people with the business skills

Yes- or having them only two days per week so they don't have time to add or develop.

Me: yes it is a kind of chicken and the egg. This is the kind of project which could bring sustainable income but the museums don't even have the resources to engage in starting it up.

Yes, they don't have the resources to do any kind of extra work.

Me: one thing I was wondering was whether a network between the crafts people and the museum would be able to come up with a workable approach. What I hear from crafts people is that they feel that they have skill that are not being appreciated by the museums.

Q5: Do you agree/see the value in the approach which the model suggests?

Yes, however. But it is lacking the how do we go about doing what is needed because I think that many museums know exactly what the problems are and they know what they want to acchieve. But it is how you go about implementing them. It needs the how element. So yes, it says these are the problems these are the objectives but it does not really tell us how to go about solving these problems. And I think it wss interesting, going back to your article, that you wre saying that a lot of these finding were backed up by the research, the whole thing abot the venues and the eu commission report from the 1990s and research from the 1970s So it is kindof like these problems have been identified for decades but we still having been able to implement them. So it the how that is missing. And I don't know if this model is about providing the how.

Me: for me the aim was: if you have the right people, with the right knowledge and you get them together, then itstead of this being a huge jumble of an immense amount of insurmountable problems then if you do use this model it will pinpoint you to what is the exact spot where dealing with this issue will have the biggest impact on everything else.

Yes...yes..

Me: And this is part of a bigger research project obviously and what I have been looking into is was SE. Where all the literature was saying that se where these amazing people born with

the ability to be able to solve social issues that before they came along had been insurmountable and no one had known how to deal with them. And my thinking was that this is wonderful but not very useful- what if you don't have a Se? There are just not enough of those. So what I did was analysing what is it that the se is doing which is so special. And what I saw was that the se decribed all of these underlying problems and their ability might be inborn but it lay in being able to pinpoint what to address in this whole jumble of problems. So they are able to see in their mind what needs addressing to solve their focal problems and have the biggest impact. So I was thinking- how do I replicate this process? And that is how I came up with this model. So if instead of a SE you have this group of people who have the same knowledge as the SE on all the problem that underlay the specific issue which you want to solve then how you can model it to show the same kind of thinking that the se had and demonstrate what to address for biggest impact.

G.: So its about identifying what is what is the most significant issue/action to implement that would make the biggest difference rather than explaining how you would go about implementing whatever changes needed.

Me: Excatly. The model will help you minimise what you have to deal with. And then the thing about se which I really wanted to import into heritage management is this very strong focus on sustainability and that you don't want to import resources from the outside you want to look at what you have as being a resources rather than a problem (YES) and making sure that the benefit stays where it needs to be (YES) with the people involve, local stakeholder, community. So this is a way to ensure that our museums and sites will become a resource in their local community.

And that again fits with the whole Safeguarding ish discussion. My only kind of other concern which I think you have now explained was that I feared it was about doing more with less. Which is something we have been told to do for so many years.

 Yes- that was the thing that really struck me about the model or kind of the underlying principles of the model. The fact that in many ways there are lots of parallels between this approach and what is recommended by the UNESCO for the safeguarding of the intangible heritage. The fact that is is kindof participant lead almost you want it to be a network it is not just to driven. You want it to be led by the people who are involved in it. That the whole principle is that it is sustainable that it is longterm its is not just a one of project or one of venture. To develop a framework under which this thing can continue.

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

Yes I think that now that I understand it better as kind of an issue identifier. It would certainly be worth thinking about. Yes. I think it would be worth trying as way of thinking about how to address future projects.

That all really maps well with the safeguarding ich principle. I can therefore see how this model is generally applicable to cultural heritage.

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

Yes- yes I do. There is no long term support any support support you get its short term funding for short term projects. There is no thinking about the bigger picture its for very discrete things when kindof intangible heritage and crafts are really interlinked yet you are supposed to kind of run something that is very discrete and everything is a short term project an short term engagement. And there is no kind of support to help you develop those kind of relationships that are longterm and meaningful. And that tis all boiling down to the economy to having the resources. And I really don't think that we should be dependent on external project funding, I think that things should be able to reach a point where they become financially self sustaining. But I think there needs to be the initial investment to support that. So maybe if you get funding for the first two years of a project you get funding for a person not even working 5 days a week for 5 years but some days for all these years on developing and maintaining the project- everything takes time (L. H. from Lejre agrees)

Me: so do you feel like in the museum environment it is an acknowledged fact that it is this kind of sustainable planning that it missing?

Yes, definitely.

Interview om mSEPOT modellen og dens analyse om samarbejde mellem Frilandsmuseer og traditionalle håndværk

Vil du venligst oplyse dit navn samt profession.

K. J, stedfortrædende inspektør, Middelaldercentret i Nykøbing F, Danmark

Q1: Føler du at du forstår modellens funktion? Har du nogen spørgsmål angående modellens brug?

A: I det store og hele, ja. Ingen yderligere information nødig.

Q2: I din erfaring kan du genkende de problemer som bliver præsenteret i analysen? Jeg refererer til frilandsmuseums/traditionelle håndværks samarbejde analysen. Er der nogle problemer du har oplevet der er udeladt eller er der problemer du ikke kan genkende?

A: Det er en overskuelig og fyldestgørende præsentation. Intet at tilføje.

Q3: Er du enig i de to centrale problemer der er blevet valgt I studiet?

A: Ja

Q4: Er du enig i hvordan problemerne er blevet inddelt i enten "causes" eller "effect" eller ser du visse dynamikker forskelligt?

A: Iblandt er der naturligvis en vekselvirkning mellem de to – men i alt væsentligt ser jeg ingen problemer.

Q5: Er du enig i/kan se værdien af den fremgangsmåde modellen foreslår?

A: Bestemt!

Q6: Kunne du forestille dig at bruge denne model til at udvikle et project I fremtiden? Eller til at analysere et problem I din organisation?

A: Den er muligvis lidt vel omfattende til vores behov, men vil da helt givet inspirere ☺

Q7: Føler du at socialt entreprenørskab kunne have en værdifuld rolle i fremtiden for at udvikle bæredygtighed indenfor kultursektoren? Føler du at der på nuværende tidspunkt mangler bæredygtig udvikling i kultur sektoren?

A: I høj grad. Det gælder for stort set alle brancher, men særligt for den historisk/akademiske verden, at arbejdet bør ses i en større kontekst – herunder socialt og alment kulturelt!

Interview on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession and shortly tell me of your experience?

L. S.; Started out with her current work in crafts in 2010 but previously she worked as a volunteer at OAm for many years. This is where her interest and current job was started off.

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

Yes, I understand the model. It is very clear.

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

Yes I recognise the problems. I would include how I believe the museums need someone dedicated to working with crafts professionals. A sort of crafts officer.

But the museums do not have the resources and in many cases they are lacking the ability to think of long-term strategy. This could be a result of lacking resources- always short projects, always a lack of funding. The museum I work with is open all year round but actually this is so difficult that it creates more problems.

Q3: Do you agree in the perceived focal problems?

Definitely. Many crafts prof are leaving the crafts because they cannot make a living and museums are severely struggling with their economy.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

I agree. It sometimes seems to me that the dynamic is something of a downward spiral which is sort of self strengthening.

Q5: Do you agree/see the value in the approach which the model suggests?

I think of particular interest is the framework guaranteeing that the projects should work by a SE approach. Sustainable and long-term thinking is something which is very much indeed missing in the museum environment. I see SE as a holistic approach which is missing. The museums don't see crafts people as having a wider role at the museum. I only get invited to events because I used to volunteer. In my role as a crafts person I never get invited. The model could help create a project with a much bigger integration of crafts people. Crafts people have more skills than just crafts- could be a sort of ambassadors for the museums- and the museums give a historical context to the crafts which is invaluable. But now crafts people are just hired in. They are not brought in to share in building as strategy and a future structure. The museum gives no support to crafts people.

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

Yes, definitely, as a bare minimum the model could help start a conversation. I really hope that the museum will be willing to learn from your work. Many museum people are incredibly dedicated they just don't have the resources- time or money- to think a big long-term. The interesting thing is that OAm are well positioned to support crafts- if they had the resources- and take more of a social responsibility.

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

This is the most important element in this model. The holistic thinking, the ability to build a project with input from crafts people as well as museums. A project that would integrate crafts people and use all of their skills. The lack of resources has limited the museums in both their thinking and what they actually do. This model and research is very important and I really hope the museums will use it.

Interview on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession and shortly tell me of your experience?

P. J is Managing director of J**** consulting. A specialist management consulting agency for 20 years and has delivered support to the Uk cultural and heritage sectors particularly our expertise is in business planning for museums and attractions for project development and project management.

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

I do understand the model- I probably have a few areas for discussion as we go through the questions. (P. J. is already familiar with the problem and objective tree.)

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

Yes, absolutely, there is a lot in your research- and I read both the article and this paper that you send through- so absolutely and the problems of OAms aren't confined to just OAms, there are other museums which suffer very identical problems, but you are absolutely right to identify that sector. And also we have done some work with individual crafts providers but

also with groups of crafts providers and again- we absolutely recognise the problems which you have encountered because we have also encountered them.

Me: are some issues missing?

I think that the issues facing OAms- there are a lot! Some of them aren't new- some of them go back over 20 years and some of the issues they are facing are basically issues which they face on a periodical basis. I think one of the...you isolated a particular issue I think...but I think that the OAms have to redefine their relevance and purpose for their audiences. And that is something that I think we have seen repeatedly over the past 20 and more years but I think we have seen some really good responses and evidence of it in particular in the agricultural museums in terms of it actually working out how are they going to be relevant for the next generation of visitors. Because so many of them have been set up to portray a particular time period etc. and a lot might have been relevant to the previous visitors but the new and even the next generation of visitors have absolutely no connection with the collection or the experience as it is being presented. So I think that this provides the bigger backdrop to your particular study which is trying to answer that one question which is: how do we make these sites more relevant and you have identified that delivering different types of experiences that appeals to a different demographic that appeals to a different generation. So there is a bigger problem if you step back from the specifics which is how to ensure the relevance to these visitors...The strategies for re-invention...you have chosen one which is on audience development supported through crafts etc- other have chosen different routes- technological or creative- sometimes adrenaline fuelled experienced sometimes others. In a sense I absolutely recognise the specifics of yours but I am aware that there are broader issues affecting the sector.

Me: yes this is a discussion which I encounter quite often with the museums. There are much bigger issues which they have to deal with so how should they be able to deal with this limited issuere within all their problems. A sort of chicken and the egg problem. How do they affect this change when they have all of these huge overarching problems that effect them.

P. J.: Yes, but I think that your approach is right. It is like the dilemma of how do you eat an elephant? And that is the size of the problems which is facing the OAms, and the response is always: well. You do it one chunk at a time and I think you see a paralysis almost in some of the museums, that the problems are just too big and too many and they don't have a starting point and what I liked about your approach is you're not saying that you're trying to solve all the problems but you're trying to give a methodology...and here is an example of how you could apply it.

Me: Yes, it is one of the conclusion that I have had to make so far. That the museums...and the crafts people...they all see the potential- especially the crafts people- and they like the approach they like that there is a kind of "where" about it. That you can define where you need to put your efforts to make the biggest impact but they do seem to consider that their problems regarding sustainability is imposed on them from the outside and that they need it to be solved from the outside.

P. J.: One of the things I thought- a challenge back to you is...I think that the principals which you have identified are absolutely spot on but I do wonder whether you need to give your sector and your reader a bit more demonstration from the social economy and SE approach: this is how it has been applied and these are the differences. I think in your general piece you do a bit of an introduction to social enterprise and you touch on the general characteristics of the SE but I did wonder if there was an interest in doing that a bit more and using some more examples. The one thing I felt was missing was separating out the motivation which I think you do identify in your paper. But separating out the motivations from the behaviour. Because the motivations are very frequently about developing a social benefit a community good it quite frequent in the motivation its to both deny and protest against the commercial approach. And that's valid but actually what I do think that people might find more useful and my apology if I missed it – what other behaviours are there? If those are the motivations of the Se how do their behaviours differ? And I think you need examples of individuals who act as SE. but also. Because I think this could be slightly different, you also want to highlight unities who act as SEs and differentiate how individuals and communities might be subtly different in their behaviour. So the motivations might be very similar but the behaviours might be quite different. And I just have a couple of examples- you can decide whether they are useful or not. In terms of individuals- I am going to use a Scottish example here. There is an organization called social bite. And they've done some really amazing stuff in Edinburgh. They have somehow also managed to get celebrities involved- George Cloney has been a frequent visitor. And its about getting homeless people back into employment and they have done a recent project...but this is very much an individual project and there is a community project around Aberdine and they have something called the Acorn centre which is a caffee and which is their response to delivering employment and delivering social cohesion. And I just think that the comparison between the overlap and the differences between the two projects show the separation between both of these behaviours and how they might help you to actually get the message across to the museums that this is as much for them because they should examine their motivations and behaviours as both a community and as individuals.

Me: it is almost sad that I have had to go through ten interviews in order to get to the same reflections and conclusions as you do hahahaha. I should just have started with you hahahaha.

P.J.: Haha...Yes but I think that identification youre looking at the problems and effect and the means and suggestions in the end- I think that it is really really powerful!

Me: I thank you!

P. J.: I genuinely think you're on to something here. And I think it is just a few more examples and then you'll be just a bit more persuasive because I think you're at the core of something here.

Me: thank you. And yes that is basically also my feeling. That even if I included my 5 "rules" talking about the network about building an equal benefit and what has come out of that is that the museums they pretty much ignore this part and I have realised that is is because they do not see it as particularly beneficial to them. I have not managed to make it clear that for example social resources- as they would get therough the knowledge in this network- the different experiences from ei crafts people, is something which could be very beneficial to them. Because what the museum are often talking about is that they lack the resources to be able to manage or even set in place this kind of project and then Im interviewing crafts people tell me they have been doing this for the last 15 years but before this they were project managers and other crafts people who told me they used to work in the museum and now the museum will invite me for meeting on whatever projects they have going on- but that they are invited because they were previously working at the museums not for their role as a crafts person working at the museum. So, yes, I agree, I have not managed to come across very clearly on how this could benefit the museums.

P. J.: I think crafts providers are interesting but I think there is also the potential for slight confusion there, from the museums side. Because I think your example from Weald and Downland is really clear. And that is about the crafts people being the experienced provider and I think that that is something which the museums should really take note of because of the wider sense of the organisations looking to develop a wider audience need to be looking at the experiences and they need to think of; what experiences are their audiences looking for. And what the crafts people provide are a different mode of engagement for the museums and their audiences so I think the museums should absolutely understand that the crafts people as an experience provider is absolutely key part to keeping any audience.

Me: and the interesting thing is that this exact fact is something I have heard from crafts providers. They are saying; well one thing I think is very important for the museums is that

they should consider the aim of their cooperation with us. What is it they want from that? What kind of stories do they want us to tell? How do we work with the historical setting that the museum provides. And I was thinking that that was very interesting that this consideration is something that the crafts provider has and consider but that I hadn't heard it from the museums.

P. J.: Hahahah. Maybe you need to be more explicit then? In that the museums can think about their audience development and engagement – they need to think about what is the best experience and then in a sense....the museums should be leading on the strategic decisions where the crafts providers can support them in this development. There are very few who wouldn't support their audiences development and in many of them if they identified a particular demographic group they should be engaging with particular crafts because we know there has been various projects involving quilting and tapestry work etc. that appeals to an older age group and whereas other forms of crafts...in particular pottery...for some reason it just spans the ages and generations from the very young and im sure there must be examples of crafts that appeal to the young in particular. The museum has to be really clear about its audience. Its development objectives and then just be really clear about what demographic its looking for what sort of museumprofile its looking for. They cant just ask a crafts provider: come and deliver some crafts- it has to be tied into their audience development and then you have to have your target audiences identified for you. And then you have to look at the different crafts providers and see: will this fit the audience development profile that I am looking for? There is usually a bit of inertia in this field...

Another thing that museums...well this a slight hobby horse of mine...museums are always trying but they find it quite hard to attract new audiences. So even where they offer the pottery class...one of the issues that museums all have is that they use the same marketing channels. So it doesn't actually matter that they are doing something different if they are just taking it out to the same people they have engaged with previously. And I think one of the keys of actually working with crafts people is that you can use the network of those crafts to get out to audiences they have not previously got to. It is very hard for museum to attract new audiences- and the issue is not what they are doing its how they are recruiting the audiences. And fundamentally it just seems they are incredibly lazy...they just put it up on their web site and everyone who already follows them sees the new whatever it is...and all the existing customers might say that is not for us and then the museum just say: well that didn't work. But that is hardly a surprise because you haven't thought about how to market it in a different way- you don't go into different audiences. Museums...there is usually a bit of inertia.

Me: This is one thing that I have actually realised about my model. I chose the most important problem to be regarding venues since this is the most connected one. But what I have heard from museum over and over again is that they are like: this model is very good in that it tells us where but it does not tell us how?! And then I realised that basically at the bottom of my model underlying everything else: I have that they lack business skills. And that came as a very big surprise to me. At first I thought ok...maybe they haven't really understood the model but then I thought that no- I have made a big error in how I analysed this model because obviously- and this is what I had been saying- the further down on the root system it is- the more fundamental it is. But then I also in the following ignored it and it's a really tricky one because it affects a lot of things but there are not many things affecting it. So how to actually deal with that is very tricky.

P. J.: Yes...but it is a key point in the museum sector so...certainly once you get outside the nationals once you get outside the significant regional museums and once you exclude some incredibly well run independent museums...you know...our client base is all struggling- they are absolutely all struggling and they have governance issues, lack of business expertise, commercial expertise, and there is also a lack of executive skills as well because actually you have your curatorial people heading up this organisations and they are not getting the training or allowed to go on training on how to lead capital projects or income generation activities...and actually were we have organisations with skills at board level and executive level, they don't use as excuse that the solution has to come from [outside] because the solution to a problem of lack of funding is not supposed to be addressed by outsiders. The leading museums are much much more **empowered** than that. That is a marked difference.

Me: Yes, that is what you basically also started off by saying- that they do have a bit of a defeatist attitude...

P. J.: yes yes

Me: that the only see the whole elephant not the bites that they can manage...Even the museums that I have been cooperating with...which I would say have incredibly open and innovative attitudes...it is very overwhelming for them...and the interesting thing is...I don't know if you have the model at hand but this business skills at the very bottom...

P. J.: yes I have it right in front of me...and that is really well observed...

Me: yes...well except then I did not really include it in my analysis...there is basically only one thing going back to it...and that is that the crafts professionals are isolated and that the lack business partners and students and if you were to change that- make them more connected with business partners and students which would be...the museums and having

students from the outside...then this is something that could actually help with improving the business skills because you would get those kind of social resources through cooperating in the network with other kinds of experiences and backgrounds...and that is something that the museums have been unable or unwilling to consider about this model...they don't go there in their thinking.

P. J.: I think one of the potential benefits just because you have chosen the crafts side is that...some museums have experience of...yes bringing in crafts people delivering courses, delivering engagement but others are much more focused on the crafts people as a provider of products. And we have seen that as well because actually all museums are delivering differentiated retail products and are looking for something that is authentic and reflects the local area and we do see museum organisations engaging with crafts providers but frequently they see them just as a provider of products so that in effect the transaction there is someone paying for their output etc. Its quite frequently commission based as well and the risk stays with the maker. Whereas in terms of providing that experience the monetary payment is not for the output but for the service they provide as a teacher/ trainer and the risk is then with the attraction because the crafts person gets paid no matter how many people turn up and not for that particular course and I sometimes think that museums can enter particular mind-set about the nature of the transactions that they have with crafts people and sometimes it is really difficult to go from that engaging the crafts person as a provider of a product to one where they provide an experience and we have to pay them for delivering that experience. And again this is part of the inertia which is part of the thinking- not being open or able to challenge their own business model and the relationships that they have within. And I did wonder whether again that social entrepreneurial approach could be looking at the behaviour as well- that the SE are known to modify relationships to see peer relationships evolve etc...and I was wondering if using a couple of case studies just to show the motivation and how you can see the behaviour changing...the behaviour of individuals who are working with communities and actually really...they just need to be more dynamic and more open...more open to work with new ideas...because I suspect you have come across quite a bit of inertia

Me: yes definitely- and also a feeling as you were saying- that they are not willing to relinquish that position of that they are the suppliers- hiring the crafts people to do a job for them...actually whether it is teaching or products and that is actually what I have heard from many crafts people. The complaint that the museums act as if they were a business and they are just an add-on. They don't consider them for what they actually give to the museums and now that you were talking about how the museums buy their products I was thinking that that is a very interesting thing because then they have really misunderstood something

completely. Because what I hear…across the board…from crafts people and museums both…is that in the workshop…when people get to see how the things are done- and they get to tell a story of the craft and how it is done and they get to educate the costumer so that the can tell the difference between something mass produced and something handmade- then that sells immensely well. Once you put it in the museum shop it sells much less. So it should be both part of the mediation strategy of the museums but also it sells the products because the customers are educated and what many museums were telling me were that these crafts and products can be difficult to sell. In particular in DK where wages are much higher as well because costs are much higher. So- if people don't understand the difference in quality, in material in time, in effort, in history…if they don't see the beauty of having this unique product- its not going to sell. It is much too expensive without this element of knowledge.

P. J.: yes, the knowledge add value to the eventual purchase

Me: so I was talking with the Gorge Bridge museum and they have been doing quite a lot of work in supporting different crafts- so they were much more engaged and basically they were trying to use both approaches. See it made learn the story, buy 3 pieces in the workshop and the other 3 for your six piece you buy that at the museum shop.

P. J.: and some museums actually really understand that and you can see the connection between the exhibitions and what they are representing – and then the shop is reflecting the quality of what is on those particular exhibitions…There is an organisation which runs a some museum and attractions in the Lake district called lake arts…an independent organisation and they have a house called Blackwell which is an arts and crafts house and they do incredibly powerful exhibitions around ceramics and glass etc…and then their shop….i visit their shop regularly and never ever come out without spending a serious amount of money because the quality of what they offer is just fantastic but it is also tied into the exhibition. So those who get it- can absolutely exploit those relationships and they are relationships where they understand what the crafts people can bring to them and the crafts people they have their networks ass well so there is something about the museums not fully valuing what the crafts people can bring whether doing courses or the products but it is the whole story that they can tell.

So I think that you are absolutely right but I think you can use some examples to be more persuasive.

Q3: Do you agree in the perceived focal problems?

They are not the only problems but I would absolutely endorse that these problems exist and others have recognised that as well so the amount of support that the national lottery fund has put into developing the heritage crafts etc is...yes....absolutely.

Me: because after these interviews I am beginning to consider whether the economy is the focal problem or whether the focal problem is or should be the lack of business skill.

P. J.: ohhh...yeah that is an interesting one isn't it...

Me: yes, because it is the one that it keeps coming back to...the inability to manage it...to develop it...maybe even just to imagine how it could be done.

Paul: I think you have the right insight...we got an email this morning from the national lottery fund to see there is a further round of funds which is about improving the entrepreneurial abilities of museums and galleries across the UK and its aimed at heritage organisations as well and this is a form of recogniction of some of the weaknesses in the...you have the business management skills...this is something you could site as well...one of the principal funders of heritage in the UK also recognises this weakness in business skills.

Me: yes...but what do you think? Would it make sense to put that as my focal problem instead of that they are struggling with poor economy?

P. J.: Yes, I do believe that to be a main factor.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

P. J.: I agree but I see many... I sometimes think that museums can enter particular mind-set about the nature of the transactions that they have with crafts people and sometimes it is really difficult to go from that engaging the crafts person as a provider of a product to one where they provide an experience and we have to pay them for delivering that experience. And again this is part of the inertia which is part of the thinking- not being open or able to challenge their own business model and the relationships that they have within. And I did wonder whether again that social entrepreneurial approach could be looking at the behaviour as well- that the SE are known to modify relationships to see peer relationships evolve etc...

Q5: Do you agree/see the value in the approach which the model suggests?

P. J.: Absolutely. I just think that you need to show more examples. Yes...but it is a key point in the museum sector so...certainly once you get outside the nationals once you get outside the significant regional museums and once you exclude some incredibly well run independent museums...you know...our client base is all struggling- they are absolutely all

struggling and they have governance issues, lack of business expertise, commercial expertise, and there is also a lack of executive skills as well because actually you have your curatorial people heading up this organisations and they are not getting the training or allowed to go on training on how to lead capital projects or income generation activities...and actually were we have organisations with skills at board level and executive level, they don't use as excuse that the solution has to come from [outside] because the solution to a problem of lack of funding is not supposed to be addressed by outsiders. The leading museums are much much more **empowered** than that. That is a marked difference.

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

P.J.: Absolutely.

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

Interview on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession?

T. C. Project and workshops co-ordinator, B. A. F. Open-Air museum

Museum or crafts professional?

Museum

Q1: Firstly- do you feel you understand the working of the model? Yes

Do you have any questions to clarify elements? No

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are there problems you have experienced which have been omitted or conversely, others which you do not recognise?

Q3: Do you agree in the perceived focal problems?

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

I recognise the problems presented.

There are a few factors which, in our experience, may be worthy of further emphasis in the model. In particular, consumer resistance to the cost of crafts workshops. To make them sustainable for institutions such as ours to run crafts workshops it is not only necessary for the crafts practitioner to earn enough to make it worthwhile to do the , but, of course, for us. Where institutions pay VAT this makes profitiability a very big issue and, in my experience, simply discourages the instituion from runnin crafts workshops when cost-benefit analysis is considered. I know this is a social benefit model but, as always, money is a major barrier to success. I know that this is addressed in the problem tree but I think it is a major barrier to participation.

On the other side of that coin is value perception. I *think* that there exists a widespread devalueing of the hand-made – let's call it the Amazon phenomenon. This, in my opinion, is another significant, perhaps widespread, barrier to paying for participation in craft activites.

There is, in my experience, a difficulty in reaching a wide audience when an organisation has limted funding and capacity for marketing and advertising. That means that not only is it difficult to reach and extend a customer base, but it is also difficult to reach people to 'educate' them on the value of participation.

Of course the economy, in general, is a perennial problem.

Q5: Do you agree/see the value in the approach which the model suggests?

Yes

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

Yes

Interview om mSEPOT modellen og dens analyse om samarbejde mellem Frilandsmuseer og traditionalle håndværk

Vil du venligst oplyse dit navn samt profession.

L. H. Arkæolog af uddannelse. Men arbejder i ledelse. Autodidakt som mange ledere på området. Har været på kurser osc en er ikke uddannet på området. Mange gange er det enten eller. Ledere der ikke ved en dyt om indholdet men ved alt om ledelse etc. Det er jo svært hvis du så ikke har dine kollegers tillid og respekt. Men isør indenfor kultur industrien hvor jeg skal kunne ansøge om financiering og lære hvordan jeg skal gøre de her ting.

Q1: Føler du at du forstår modellens funktion? Har du nogen spørgsmål angående modellens brug?

Jeg skulle lige læse den et par gange. Den var spændende men alle de der pile. Jeg tænkte lidt hold da op! Hvis den skal være praksis anvendelig så er det helt klart den sidste version der er brugbar. Først følte jeg at det var lidt indvinklet- men det er jo også det der med at skulle ind i noget nyt. Det er jo spændende og anerkendelses værdigt men jeg tror du skal have to vinkler. En indenfor dit akademiske felt. Og så-så simpelt som mulig til ude i felten.

Den første version var lidt for abstrakt men den kortere version var meget klarere. Det vil være meget vigtigt hvis rpondenterne og de fremtidige brugere er udenfor akademia så skal sproget overvejes.

Meget bedre at beskrive 5 regler end social moral objectives.

Ja, jeg forstår godt hvor du vil hen.

Q2: I din erfaring kan du genkende de problemer som bliver præsenteret i analysen? Jeg referer til frilandsmuseums/traditionelle håndværks samarbejde analysen. Er der nogle problemer du har oplevet der er udeladt eller er der problemer du ikke kan genkende?

Bestemt. En af de ting jeg er meget ked af et at jeg har nogen meget dygtige håndværkere men eftersom jeg kun kan sæsonansætte dem løber jeg risikoen at de så ikke er der næste år. Vores in-house billedskærer er også handicaphjælper fordi selvom hun er vanvittig dygtig- hun er billedskærer og har sit eget værksted. Hun kan stadig ikke leve af det og hendes andet job er hendes bread and butter.

Autentisk er et problem. Har vi råd til at være autentiske. Geografi- vi er meget ude på landet for enden af en jev. Vintervejr. Markedet-betalingsvillighed. Og tidsfaktor.. jeg tænker på resourcer; marketing og long-term planlægning. Det er svært når vi kun har financiering per år.

Det er svært at få priserne ned fordi lønningerne er meget høje her. Vi har så pris og værdi og det er to meget forskellige ting. Værdien er højere med viden. Feks i vores keramik-storytelling og ischenesættelse. Pottemaget værksted. Folk kan tale med pottemageren og købe med det samme. De her problematikker er værd at overveje. Er det muligt for håndværk at trives i DK? En ting er jo hvad folk siger og hvad de gør.

Markedet- kæmpe konkurrence fra udlandet. Jeg skal være ærlig- vi får lavet ting i Polen fordi det er halv pris.

Gæsterne på kurserne er ikke de yngste. Komfort er et vigtigt element..

Modellen skal ses indefor et større perspektiv- markedet omkring...(er inkluderet i min artikel)

Og det er svært at lave langsigtede investeringer...påvirkning af viden og viden...flere parametre...

Skal være klart at denne model kigger på specifikke elementer uden at overveje deres plads i et større perspektiv end brugeren selv overvejer. Modellen fortæller hvad der kan gøres i detaljen. Brugeren må prøve at få det til at fungere indenfor deres eget kontekst.

Hønen og ægget...stabil indkomst manglende 5 års langsigtet planlægning. Jeg skal ansøge om financiering per år...det giver ikke mig meget mulighed for langsigtet planlægning.

Hvad modellen foreslår er jo ikke løsrevet fra den omkringliggende virkelighed.

Q3: Er du enig i de to centrale problemer der er blevet valgt I studiet?

Ikke som værende de centrale problemer for OAMs per se. Vores centrale elementer er fortællingen. Vi har keramikere der sidder i keramigværkstedet og de sælger meget mere end i butikken fordi de kan fortælle en historie og placere karene i en historisk kontekst. Men helt klart som de mest væsentlige problemer i denne her problemstilling du har valgt. Jeg vil gerne pointere at de her kun er et af de problemer vi sidder. Jeg skal investere og spare og jeg ved ikke hvad min situation er næste år.

Q4: Er du enig i hvordan problemerne er blevet inddelt i enten "causes" eller "effect" eller ser du visse dynamikker forskelligt?

Ja jeg er enig- jeg har ikke lavet nogle noter til den her dynamik som jeg syntes der ikke er genkendeligt. Men jeg syntes at nogle ting mangler og visse af disse elementer er lidt løsrevne.

Jeg kan godt genkende hvor du subjectivt har valgt at anbringe lementer efter deres vigtighed. Jeg genkender det efter hvordan jeg selv har arbejdet med SWOT analyser. Jeg syntes de både er forskellige men har sammenfald. At svagheder også er muligheder. Jeg syntes at Swot modellen er mere enkel og måske kan bruges som et skridt på vejen til denne her model.

Q5: Er du enig i/kan se værdien af den fremgangsmåde modellen foreslår?

Jeg kan godt se værdien i at se på problemer som muligheder+ men måske er SWOT modellen en god mellem approach. Måske er det are fordi jeg allerede kender den. Men dette her kunne så være det næste arbejdsredskeb. Jeg kunne bruge dem til at sammenligne.

Så der er masser af modeller- hvor lige præcis din starter med et problem. Jeg kan godt lide at du i din model bliver tvunget til at se på hvordan et problem kan være en læsning og kan bruges til at læse noget andet. Det bliver man jo ikke tvunget til i Swotten. Så jeg kan godt se

værdien. Helt klart. To forskellige størrelser hamre. Problemerne her er jo meget kompliceret og måske din model kan hjælpe til med at sætte tingene i perpektiv.

Jeg har overvejet ordet venue. Skal det fortåes som både et sted og måske også en anden form for mødested online etc. Eftersom det er så centralt et concept ville jeg gerne have det forklaret bedre.

Q6: Kunne du forestille dig at bruge denne model til at udvikle et project I fremtiden? Eller til at analysere et problem I din organisation?

Det tænkte jeg meget over- umiddelbart nej. Den virker meget kompliseret men den sidste udgave du lavede er meget mere let at overse.

Jeg kan godt se værdien- men jeg vil starte med SWOT og så med den bygge videre. Denne her model kan hjælpe os med at vende de her problemer om til en mulighed. Men den virker lidt kompliseret. Måske bare fordi jeg kender Swotten

En anden model er NABC Need approach, benefit, competition.

Q7: Føler du at socialt entreprenørskab kunne have en værdifuld rolle i fremtiden for at udvikle bæredygtighed indenfor kultursektoren? Føler du at der på nuværende tidspunkt mangler bæredygtig udvikling i kultur sektoren?

Ja, helt klart. SE er meget værdifuldt og rigtig vigtigt.

Et element i bæredygtig udvikling er jo feks at have en bygning eller rum som kunne bruges til mange forskellige ting. At starte en fødekæde at se lidt større på investeringerne . En større form for værdiskabelse.

L. H. siger på den ene side at modellen er meget kompliceret men samtidig at han syntes at der mangler parametre. Og mener at den skal fremstå mest muligt praktisk og midsdt muligt akademisk

Interview with crafts professionals

How long have you been working with crafts?

M. F.: Smith. Part voluntary workers, part teaching, part commission. Nearly 20 years as main income. Started working at The Weald and Downland because he could use the smithy there. Did not pay to use the smithy. The arrangement was that he demonstrated and explained to people the basics of how the things were made and the things I made I had them there to sell not at the museum shop.

Q1: Do you feel you understand how the model works? Do you have any questions for me?

Yes, I understand it. But visually for me it is a model and there are too many connections. While they are valid it makes it not as clear as it could be. I actually have a background in project management and we used lots of models like this and lots of formats and they all in many ways do the same thing. This is bit like a map...I am here I want to get to there- how do I do it? This model tells what to address but not how to do it.

Q2: Do you recognise the problems used in the model? Are there important problems that you think are missing?

Yes I do recognise the problem. Yes and I was thinking about the fact that many museums shut in winter and I was wondering whether an active crafts core would enable it to stay open. Which is an interesting thought.

Yes, I suppose what I think is missing is kind of what is the museums trying to do?

Me: The aim?

Well I mean with the space- I could be set up as a crafts presenter- modern or not with gas or... And that would be the choice of the museum and the crafts person. They should decide what is that person demonstrating within the context of the museum as a centre of historic information. Then you take away some of the aspects of that trade such as the gas welding with the use of electricity and you go down the traditional avenue which is less profitable. But none the less very interesting and engaging for the public. But again that depends on the aim of the museum and what facilities they have. In historic buildings you want to do historic crafts.

Q3: Do you agree in what I think are the biggest problems?

Probably for smiths not (they as a craft are not dying out) because we have a very good educational system background and it attracts very talented young people. And they bring in a lot of creativity. But other crafts which do not have such an immediately effect and functionality- yes I can see that. Some do well. Timber framers for example. There is a market for people who like well designed furniture. And there are people meeting that market so there are some crafts that are prospering.

Q4: Do you agree in how I have separated the problems into either causes or effects?

When I first started at the museum the retail section was fairly unfocused and didn't really include smithing. I suppose I could have put stuff in but...now they have a brand new building and staff so the whole retail part has changed now. What I find missing from the crafts point of view is...when I make something I know how complicated is is to make I then

look at the thing and I try to be a costumer and I think how much would I actually pay for that. To see if it is possible. I have sold in shops and outlet but they all want a very large slice of the cake- so if I price it at the minimum price of when it is worth it for me to make it it is not unusual for the retail people to just double the price and then the things don't sell. So it is a useless way to try and sell stuff. And that is always going to be the case with crafts I think- the ability to be able to produce at a price that sells. Yes it is difficulat until you have a certain name and reputation because people buy names but not actually the objects if you know what I mean. People will buy things just for the name. There is a very strong selling point if people get to buy it directly in the workshop.

Q5: Do you think the suggestions in the objective tree could work?

Me: The venue at the musems- being able to demonstrate, teach/educate people is this something you could see a value in?

Yes- and I would anticipate that the museums would charge a rent and therefore have an income. That would generally work better than to make things to be sold within the museum shop.

Yes- It would have to be a network cooperation it cannot just be the museum.

Q6: Could you imagine using the model with colleagues to try and solve other problems??

I think I could but I would...maybe just because I don't know it. But I know it works just by reading through it. But it doesn't seem to be the simplest way to make things work. I does not look like a tree. I would have liked a middle link of how you get there (different model needed for that).

The more arrowheads a box has the more fundamental.

Q7: Do you feel that your profession is safe? Can you make a living with your work- now and in the future?

There is an interest in sustainable development. There is a problem with copy rights from china. So some people don't want to put their work up online. So that makes marketing difficult. SO I have to market by gallery exhibitions. It is a major problem how things are copied because that also lessons the value of the original work because many times the quality is bad and people cannot tell the difference. For example you can go to B&Q and buy a gate. And I have no problem with that I have even repaired some of those. But if you want a gate you can look at- it is probably started at about 600 pounds and depending on design detail etc the price will go up accordingly and it still has the function. But if you just want function it is cheaper. So this go back to price and ability and will to pay for quality and these

are not the best times to make people buy what is essentially a luxury item. There are many creative opportunities for smiths art schools etc. There are art collages and technical colleges with good teachers.

For many crafts people working in a place like the museum would be great because we work in isolation so the opportunity to talk to people is good for the soul.

Me do you mean other crafts people or just in general?

No both and just in general. Mist crafts people like talking and to explain and demonstrate. When I go to the museum I go up there and I sort my tools and maybe at the end of the day I have only gone through half my list. And that is ok because they let me have the building for free and free coke and then I entertain the public in the way that I do.

It is good to talk to people and help them understand how the craft work. Yes for example if you go back to the gate example…why would I want to pay more than 60 pounds for the gate? In that sort of context- I think when you explain to people how joints are different and the amount of metal and workmanship that go into it are different people then begin to appreciate the stuff and begin to look positively at a piece of iron and then they go away and look at a gate somewhere and say ahhh I can see that that was made by a blacksmith because it has got this feature and that feature and I can see it has got…and I can see the way the metal changes shape etc. then you're getting in a commercial sense more customers engaged because they can begin to see that yes I can see why that gate does look nicer and I would kind of like one.

Me: so you are educating your prospective customers?

Yes I think that is going to be part of it- because if they cannot tell the difference why would they pay? I am not necessarily expecting them to buy from me but from another blacksmith definitely. But in this context if you are prepared to work in the public you also have to be prepared to spend time talking-communicating- that is part of what you are doing. I like to talk to people in this sort of context and it really nice when you get to talk about something you really like doing. But you have to not get frustrated if you were planning on doing something and people keep coming and want to talk about it. Sometimes I work with another crafts person and if it has been a really busy day with a lot of people around sometimes we can sit down at the end of the day and go like: well it has been a lovely day hasn't it? I haven't made anything but…you get the interest which for the crafts person such as myself and him, makes us feel appreciated. That people were glad that we were there. And the questions! It is amazing the range of questions that you get. Which keeps our brains going- so it can be a benefit for everyone. And then I get my work done on other days at other times.

If the crafts people should benefit (by inspiring each other etc) from working at the same museum they should either be put together in one location or the meeting up between them should be organised. So for me co-location would be important. And the museum should be careful how they pitch it...traditional or not etc.

We have a museum like the Weald and Downland and they could say we have a building and the crafts people could use that building to demonstrate and explain how they do their crafts. So this could be really profitable for the crafts people. And being able to talk to people. The Amberley museum have a smith who works there. But he is set to work rather than to demonstrate.

The smith has gained cheap workspace and the museum has gained something else.

Important take aways. The educational system in place to support a crafts from the beginning makes avery big difference. Educating the vistors tobecome potential costumers because they will appreciate the crafts/story behind and will be able to tell the difference in the product/see the beauty and understand the difference in price.

That the museum should be clear in their aim in having crafts. That the crafts sell better at the workshop than in the shop.

Interview on the mSEPOT model and analysis of the OAm and heritage crafts cooperation.

Please can you state you name and profession and shortly tell me of your experience?

M. M. (79 years old). Previously social worker. 20 years' experience in crafts. Went to the US to learn his craft. Is retired so does not need the income from his craft. Teaches a lot and goes to shows (fairs). The shows can be quite expensive. Two days can easily cost you 800-900 pounds including fee for the fair, bed and food. Making good money. He has no competition only once in 20 years has he been at a show where there was one other doing the same.

Q1: Firstly- do you feel you understand the working of the model? Do you have any questions to clarify elements?

Yes I do. I understand it quite clearly.

Q2: In your experience, do you recognise the problems as presented in the study? The study I am referring to is the analysis of the Open-air museum/crafts professional cooperation. Are

there problems you have experienced which have been omitted or conversely, others which you do not recognise?

Yes, I think the problems as you have stated them are pretty fair. That the museums are pretty fair. I think the museum pay a reasonable amount to the teachers. What I think may be missing is the aim of the museums. They are more interested in attracting visitors and ticketing costs than making sure that the craftsperson is making a living or even having their costs covered. The museums run a business for the museums. I have been at museums where the crafts people just barely cover their costs. Especially the young craftspeople need venues where they can sell their crafts and make a living.

The costs of our products are also a problem. For me to build a chair in good beautiful materials takes about 9 days of work and the material costs are 150 pounds alone. So to make a decent living I would have to charge 800-900 pounds. People will say; but I can buy an entire kitchen in Ikea for that! People don't know the value or recognise quality.

Me: do you believe it is a lack of skills or a lack of foresight or interest from the museum?

What most of these oam want is to get people through the gate- to pay the entrance fee to look around and the arts and crafts events are an add on.

Me: yes I agree but I was surprised because to me they seem like a very good fit- especially considering the buildings and furniture etc.- the lives that the museums wish to exhibit. They need the crafts to maintain and develop these.

Yes I completely agree- they need the crafts people.

You have to be astute about which shows to participate in. You want to go to the shows that have the kind of clientele that are willing and can spent the kind of money good crafts costs. The shows have very good publicity workers and very good space- but they are very expensive.

Q3: Do you agree in the perceived focal problems?

Yes, the museums are not exactly overflowing with finances themselves. So how are they going to pay the exhibitor? Because if they paid the exhibitor to come and display they would get more of a return on their effort. But it is the other way around. The exhibitors are paying to go and sell their wares at the place. So its very difficult to see how that will get over that. Because I don't think they can afford to pay the exhibitors. I don't know what the exact situation is at the museums I just know what the situation of the crafts people are.

Q4: Do you agree in how the problems have been separated into either causes or effects or do you see some dynamics differently?

I think the problems are that there is a conflict and the conflict is between the exhibitors who are trying to make a living and the OAM and the other venues like them- for some of them it is straight business. So the big shows in London Chelsea- they cannot afford to make a loss and what they are trying to do is make a profit. Now, how you make a profit and still pay your exhibitors that is the dilemma. That is the conflict between the two. The arts council funds things like opera. Because if the opera house where to survive on their own they would be able to.

Me; So my model is basically seeing a lot of crafts problems on the issue side and a lot of museum problems on the effect side. So it is saying that if it hurts the crafts it hurts the museums- do you agree in that?

Yes- absolutely. The funding has to come from somewhere.

Me: yes, It is a bit a chicken and the egg kind of problems is it not?

It's about who makes the first step. We the crafts people can't make the first step. Most people are just trying to pay their rent, and studio fees. We can't lower what we need. I guess it's for the museums to try and find some kind of funding so they can sponsor.

Q5: Do you agree/see the value in the approach which the model suggests?

Me: so what my model is suggesting is that the OAm can integrate the crafts much more in their model and that this could improve the museum economy. And what it is also saying is that we want to insure that this cooperation is sustainable and that we want to set it up in a network cooperation so that everyone involved is part of organizing this and have an equal part in the benefits from it- because otherwise it is not going to work. And that what is needed is bigger venues where crafts people can market their crafts, teach their crafts and sell their crafts.

Yes-yes, definitely. Yes that is interesting. There are a few places where the national trusts has used some of its building to provide workshop space for crafts where they can work full time and also sell their crafts. Quite often this places will have spaces that are not really being used and I was just wondering if there was some sort of opportunity there for creating studio space etc.

Q6: Could you imagine using this model to develop a project in the future or to analyse issues which concern you?

I guess it could be yeah. I am not sure I would do it. I'm trying very hard to retire- very hard. Not succeeding particularly. I have given up on doing shows now. I am just trying to keep some of my teaching commitments going. So for me I don't know.

The problem is also that it would need to be where I am-I am not going to have a studio which is 100 miles away. Maybe other places owned by the national trust for example could be included?

Q7: Do you feel that Social Entrepreneurship has a valuable role to play for sustainable development in heritage? Do you feel that there is a lack of sustainable development in heritage?

Yes, I definite feel there is a lack of sustainable development. Crafts are not very appreciated or valued at all in this country. In other countries these skills are taught in school. When I was a school I was taught my wood skills. But today that is not happening at all. Crafts don't have a place at all in the educational hierarchy.

Interview with crafts professionals

Interviewee: W. S.; stonemason with an arts background

How long have you been working with crafts?

About 20 years. Working with OAMs and self- employed. Work at Weald and Downland 2 times a year. Have done that 17 years. They pay him 200£ per day.

Q1: Do you feel you understand how the model works? Do you have any questions for me?

Yes, I suppose I understand. But I am not involved in the museum side of it at all really. They are a company and they hire me. The rest of my time I make memorials and sculpture. The museum has been good for me because its good advertising- all the people who come on the course talk to their friends about what I do and also the museum gets rung up by people saying have you got a stone mason and then they refer to me. So there are other benefits to teaching there than just the 2 days of salary I basically see it as a good way of advertising what I do. People that are looking for people who do crafts- the museum gives them a place to look for us. The money is definitely not the main reason for teaching there.

Q2: Do you recognise the problems used in the model? Are there important problems that you think are missing?

I have not found it too difficult to live of my craft but I think I have been lucky in term of the craft that I do. I learned my craft at art school so in a weird way I come from an art background rather than a sort of stone masonry background. There are schools that teach stonemasonry but I went to art school in London so I didn't find it difficult to be trained even though I have also trained myself I guess. I live near Brighton in an area well known for

crafts- there is a bit of a hub here for crafts people working with stone. We are a mutually supportive bunch of people, individuals who occasionally help each other, we don't really work together. At the moment I'm sort of busy so in my head crafts is alive and well but that might not be the experience of someone in other areas- I don't know.

Me; Yes there is a big range within crafts with some people doing very well, some crafts dying out and most struggling.

Just surviving. Yes, I wouldn't say struggling but just surviving. I do headstones and memorials for people – and that's not a business that's going to die out soon.

Me: but that would mean that the problems that I am describing is actually not something that you recognise for yourself or other crafts people in your area?

I know crafts people in my area in many fields. I don't think they make a good living but you can sort of scrape a living. There are highs and lows- people tend to kind of have good years and bad years. I know a lot of people who have given up being crafts people because of that- not making a proper living. It all down to the cost of the product I think.

Me: So you think it is all about the costs? Could that have something to do with the venues as well. Do people know where to find you? And maybe venues that could be shared so that expenses could be shared between people?

Crafts people tend to be not very good at sort of social enterprises/businesses- we tend to be very insular people who enjoy their own company and are quite happy in a workshop on their own. I think that there is a psychological element to why people go into this field- you're your own boss that's quite important and also I enjoy the solitude of being in a workshop on my own making things. That's is an appeal. With your model- the mind-set of many crafts people is not very conducive to social entrepreneurship and that sort of coming together. For instance there is a guy down the road who is also a stone carver and he wanted to put together a sort of cooperative so that we could buy stones together and that sort of thing and it's really hard to get people to come together even to buy thing because people have all sort of different bank balances at different times in the year so it's really hard and it didn't even succeed amongst stone carvers in this little area. The idea was good and we did get together a couple of times- basically got drunk together at the pub, but it didn't really materialise and I think it partly because we are in competition with each other and want to protect our client base but it's also that as individuals we are not very social. I left work as a social worker because it didn't suit my personality.

Me: So one of the causes why crafts are not organised is that crafts people are lacking business skills- could that maybe be a part of this?

Yes, my basic training didn't give me any business skills but I did a sort of enterprise allowance type set up scheme in London. I got a week of training. You got some accountancy training, some marketing training which actually was really good looking back on it now- it did actually set me up quite well- but not many people did that sort of thing. I don't think you go into the arts or crafts because you're a good business person- there isn't a lot of money there you just know that you are not going to be financially very stable. It took me 5 years to make a living. So going into this I already knew. I was lucky in that I could get casual work whenever I wanted with a builder I the same building so and also I went back to doing social work one or two days a week. So I had a sort of secondary income when I needed to make some cash. There is another OAm here down on the south coast- Amberley museum. They do have crafts people who rent spaces and they do sort of use spaces for workshops. If there was an Amberley near me I would be quite keen to do that. Because one of the biggest headaches for crafts people is sort of workspaces and everyone I Know are sort of renting a unit from a farm. I actually live where I work out of the garage but other people can't do that and are renting from farmers locally and that is quite expensive. If there were more Amberleys- where we could get cheap workspaces and then could encourage people to come to the museum. That I could see working really really well.

Q3: Do you agree in what I think are the biggest problems?

Q4: Do you agree in how I have separated the problems into either causes or effects?

Q5: Do you think the suggestions in the objective tree could work?

Me: So in my model, the second stage the objective tree, some of the suggestions it makes are to develop the venues at the OAms so it can be used as workshop and for selling and teaching. This is basically what you are saying that you think could be very useful?

Yes, certainly, the only issue is that there aren't that many OAms around. If you have to travel more than an hour every day...But yes that would be the one thing which could make me go and spend more time at an OAm. The offer of a free workspace or cheap workspace. I know that there are like one or two people dorm at Weald and Downland who kind of works there semi permanently so it does kind of work there. And then you have potential customers who are looking at the museum and they can come and talk to us. But marketing are the biggest problem for crafts people- you can make lovely things but if they do not sell then...

Me: that is also one of the suggestions in my model: marketing at the museum.

Q6: Could you imagine using the model with colleagues to try and solve other problems??

Me: so if you had an OAm relatively close to you could you imagine using this model to make a project about making your crafts with them which you would feel could work for both of you? Could you imagine using the model so that you with other crafts people and the museum could plan to have a more equal cooperation?

I think so yeah...I mean, I have been in various cooperatives in my life and generally crafts people and artists seem to be particularly poor at sort of running things because I think that time is so precious because crafts is such a time consuming enterprise so to have to spend a lot of time negotiating...I always try and avoid to be one of the organizer in group exhibitions because it takes so long and then I won't have time to make my things and you rarely get your money back form that kind of thing in my experience and you often end up falling out with people because people are so difficult- I guess I am as well.

Me" so you think it would be a problem to actually get people together to try and organise a project.

Yeah... crafts people are quite reserved and insular.

Me: would it be attractive to you to have this sort of project with the museum because the museum might have people that were better at the marketing and at organising things – so you could maybe leave it to them?

When I look at my business- memorials, birdbaths etc. I am always looking at- will I make money with this project? I am quite mercenary I guess- I am always trying to keep my head as low as I can. It has got to pay. It would be lovely to be on the committee but the reality is I don't enjoy that. I know people who have started up galleries and it has killed them. Financially and emotionally. Crafts people and artists are difficult people there have been huge fights. So cooperation's between crafts people are very defined- one day's work for example and mutually beneficial.

Me: if your situation was a bit more precarious do you think you would be willing to participate in this kind of cooperation even if you had to put in more effort on the planning part?

If I could see the benefit- like the workspace- then yes I would. But say the Weald and Downland museum- I have been coming there twice a year for 17 years and I know them very well. I cannot see myself becoming more of an organiser in their setup. For me they are too far away- 1,5 hour. It is very practical. They ring me up twice a year and we arrange day and I tell them my day price and price of the stone and they organise and market and they are well known so people go online and read their brochure. And I don't feel like I get a bad deal- I

get 200Pound a day for doing that- that's quite good for me. And I quite enjoy it and I get publicity for my skills and crafts. Even people on the course have commissioned me.

Me: so you get what you need from your cooperation with the Weald and Downland?

Yeah I don't want to have to start making brochures I don't want to tell other people how to do their business- you know that is their business. And I suppose they should be able to find local craftspeople to work on their site if they could find some good workspace and that might be mutually beneficial for them.

Q7: Do you feel that your profession is safe? Can you make a living with your work- now and in the future?

So for the future- is your work sustainable? Can you live out of this till you retire>

Yeah I hope so- I don't have a pension so I will just be working on this till I'm 75. But that doesn't really bother me I quite enjoy it- it's a labour of love in many way. I mean physically, if I get to a point where I can't do it anymore I would probably go back into social work. Coz it's easier on your body. Because physically it's kind of taxing for the body, my workshop is not heated, heavy lifting etc. But I will ever be able to build up a pension from it- it's not paying enough for that so I'll keep on working till I can't lift a chisel anymore I suppose. But I think I am lucky in that I set up my business in a time where there was more public funding for crafts projects. I did a lot of public art when I started and managed to build a reputation. So people know me, I get a lot of work through word of mouth. For a new crafts person today that would be really hard because that takes years to build a client base. I paid of my house before I became a self- employed crafts person. So my overheads are much lower than somebody starting out. Some crafts people might not want to work with the museum because they don't want to be seen as traditional crafts they want to be modern crafts. But for me- stone is kind of traditional anyway.

So one thing that is very important for crafts people and which they are very bad at is marketing. So there are this kind of countryside shows and they have stands of traditional crafts and like 5 years ago it used to be for free to have a stand but then they started to charge and the crafts people disappeared because they couldn't afford- they were asked like 200 pounds- not a great amount of money but that got every body's back up- like: I'm not paying to be here- you're lucky I am coming for nothing so the economy of crafts in some areas is very very small and people can't lay out any amount of money because they are living on sort of tiny budgets as it is. So that whole section in the shows were empty for a couple of years because people just weren't coming and it was tragic in a way but it's kind of symptomatic as

to how everything is just kind of...like the museums are trying to become more professional and get more revenue but actually it can work against themselves.

Me: and they didn't talk to the crafts people before making these changes?

Appendix 5

Summary report
Lists all the questions in the survey and displays a summary with chart for each question. Free text responses are not included.

Table of contents

Report info

Question 1

What is the name of your museum and what is your job-position?

Question 2

Open-air museums operate differently from conventional museums
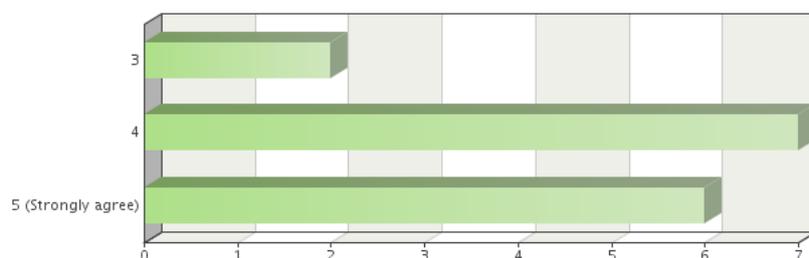
Frequency table
Levels
Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
3 2 11.11% 13.33%
4 7 38.89% 46.67%
5 (Strongly agree) 6 33.33% 40%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -

Question 3

Active participation from the visitor is important at Open-Air museums
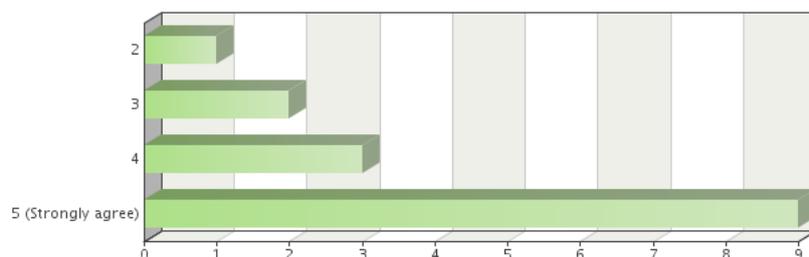
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Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
2 1 5.56% 6.67%
3 2 11.11% 13.33%
4 3 16.67% 20%
5 (Strongly agree) 9 50% 60%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -

Question 4

Teaching is important in Open-air museums
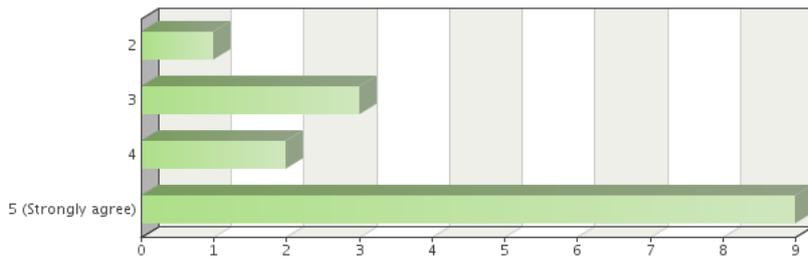
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3	3	16.67%	20%
4	2	11.11%	13.33%
5 (Strongly agree)	9	50%	60%
Sum:	15	83.33%	100%
Not answered:	3	16.67%	-

5 / 19

Question 5

Open-air museums are more open to new approaches than conventional museums
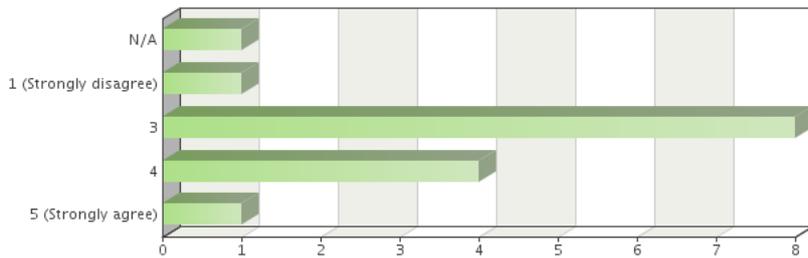
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3	8	44.44%	53.33%
4	4	22.22%	26.67%
5 (Strongly agree)	1	5.56%	6.67%
Sum:	15	83.33%	100%
Not answered:	3	16.67%	-

6 / 19

Question 6

Open-Air museums have unfulfilled potential
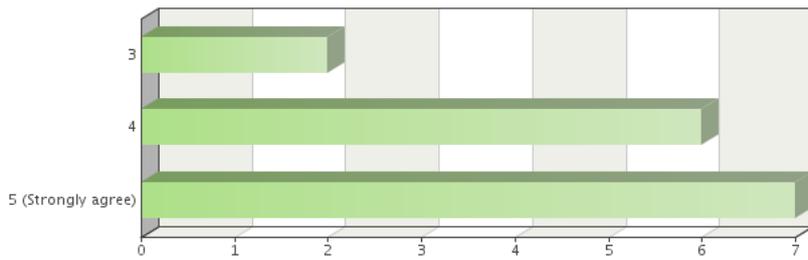
Frequency table
Levels
Absolute frequency
Relative frequency
Adjusted relative frequency
3 2 11.11% 13.33%
4 6 33.33% 40%
5 (Strongly agree) 7 38.89% 46.67%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -

Question 7

Economic restraints limit the developing of our potential
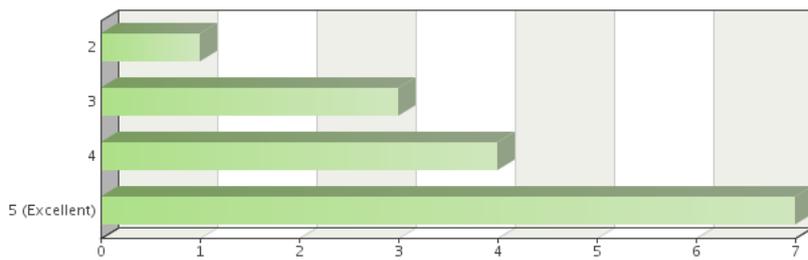
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Relative frequency
Adjusted relative frequency
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3 3 16.67% 20%
4 4 22.22% 26.67%
5 (Excellent) 7 38.89% 46.67%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -

Question 8

What do you consider the strongest feature of the open-air museums concept?
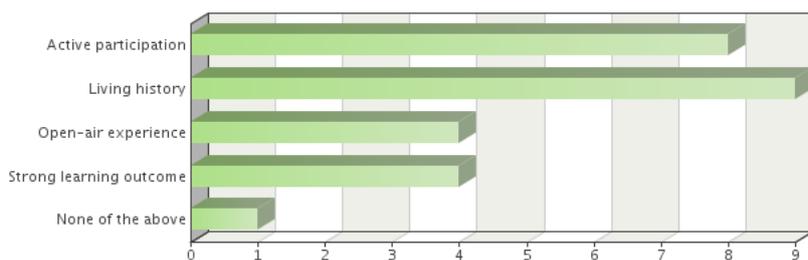
Frequency table

Choices
Absolute
frequency
Relative
frequency
by choice
Relative
frequency
Adjusted
relative
frequency
Active participation 8 30.77% 44.44% 53.33%
Living history 9 34.62% 50% 60%
Open-air experience 4 15.38% 22.22% 26.67%
Strong learning outcome 4 15.38% 22.22% 26.67%
None of the above 1 3.85% 5.56% 6.67%
Sum: 26 100% - -
Not answered: 3 - 16.67% -

Question 9

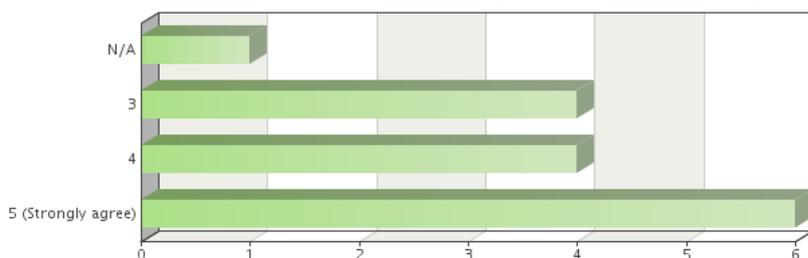**Open-air museums have a responsibility towards preserving the build heritage**
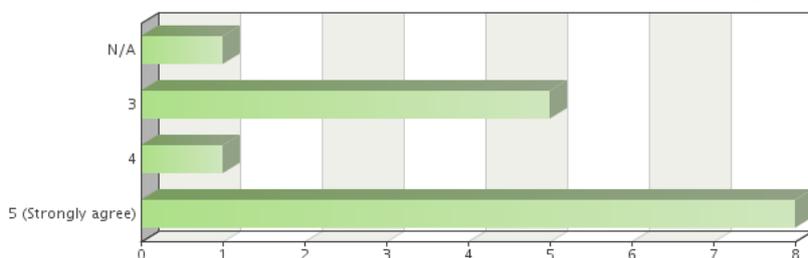
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Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
N/A 1 5.56% 6.67%
3 5 27.78% 33.33%
4 1 5.56% 6.67%
5 (Strongly agree) 8 44.44% 53.33%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -

Question 10

Open-air museums have a responsibility towards preserving building crafts

Frequency table
Levels
Absolute
frequency
Relative
frequency
Adjusted

N/A 1 5.56% 6.67%
3 4 22.22% 26.67%
4 4 22.22% 26.67%
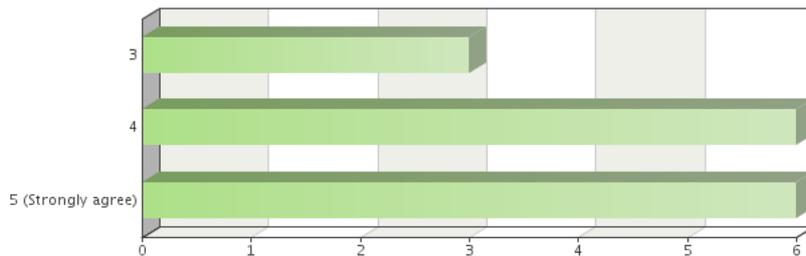5 (Strongly agree) 6 33.33% 40%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
11 / 19

Question 11

Open-air museums have a responsibility towards preserving crafts

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Levels
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frequency**
**Relative
frequency**
**Adjusted
relative
frequency**
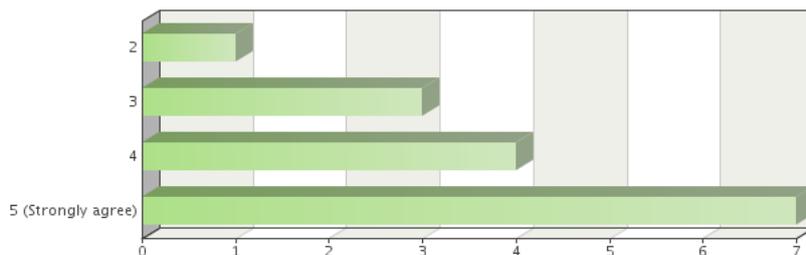3 3 16.67% 20%
4 6 33.33% 40%
5 (Strongly agree) 6 33.33% 40%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
12 / 19

Question 12

Open-air museums have a responsibility to act as a resource for their local community

Frequency table
Levels
**Absolute
frequency**
**Relative
frequency**
**Adjusted
relative
frequency**
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3 3 16.67% 20%
4 4 22.22% 26.67%
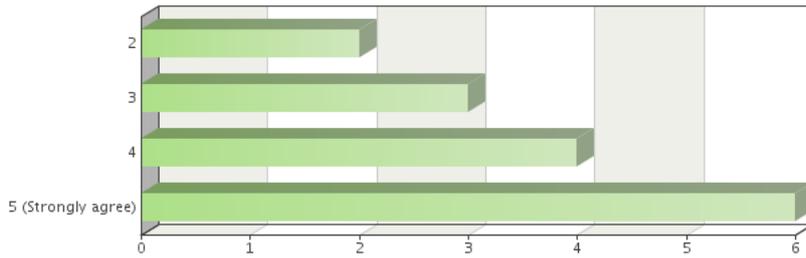5 (Strongly agree) 7 38.89% 46.67%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
13 / 19

Question 13

My museum has had success with integrating crafts into the mediation model. With mediation is referred to the particular approach to teaching and engaging the visitor, which the open-air museums employ.

Frequency table
Levels
Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
2 2 11.11% 13.33%
3 3 16.67% 20%
4 4 22.22% 26.67%
5 (Strongly agree) 6 33.33% 40%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
14 / 19

Question 14

Crafts and craft professionals have benefited from projects with my museums
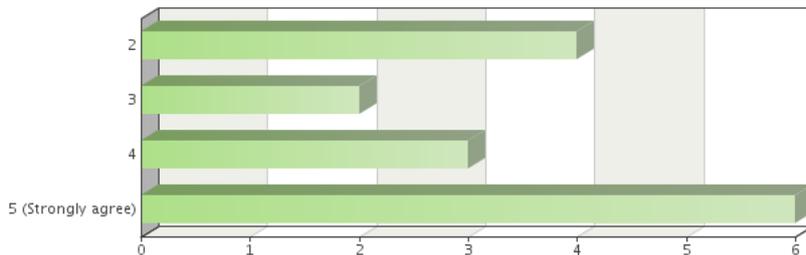
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Levels
Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
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3 2 11.11% 13.33%
4 3 16.67% 20%
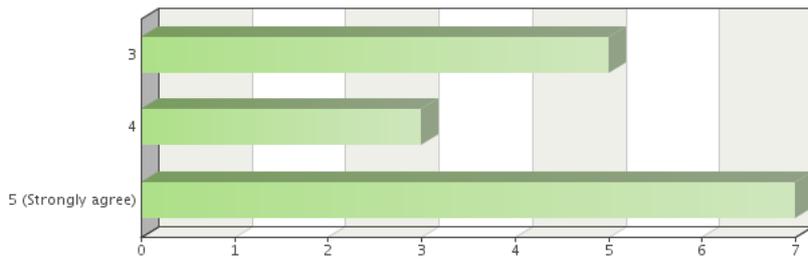5 (Strongly agree) 6 33.33% 40%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
15 / 19

Question 15

Open-air museums could benefit from further developing integration of crafts into their model

Frequency table
Levels
Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
3 5 27.78% 33.33%
4 3 16.67% 20%
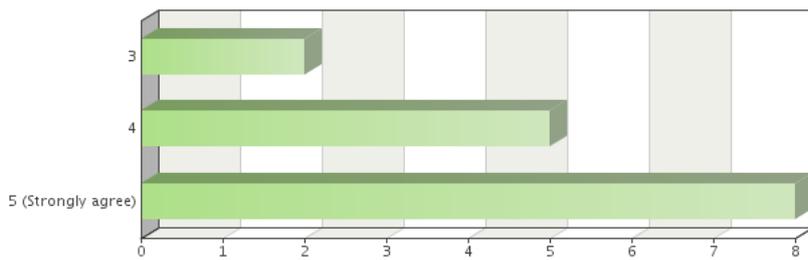5 (Strongly agree) 7 38.89% 46.67%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
16 / 19

Question 16

Open-air museums could benefit from further developing their active visitor approach

Frequency table
Levels
Absolute
frequency
Relative
frequency
Adjusted
relative
frequency
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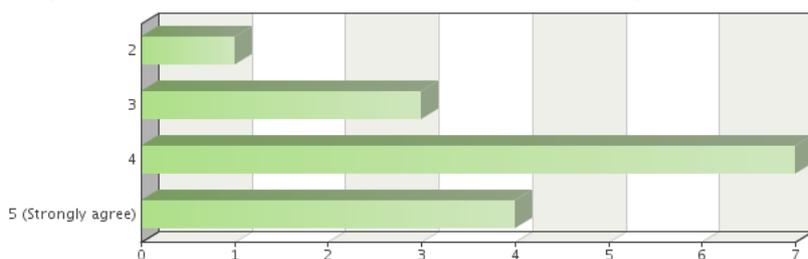4 5 27.78% 33.33%
5 (Strongly agree) 8 44.44% 53.33%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -
17 / 19

Question 17

Open-air museums and their local community could benefit from further developing the integration of crafts into the museums daily management

Frequency table

Levels
Absolute frequency
Relative frequency
Adjusted relative frequency
2 1 5.56% 6.67%
3 3 16.67% 20%
4 7 38.89% 46.67%
5 (Strongly agree) 4 22.22% 26.67%
Sum: 15 83.33% 100%
Not answered: 3 16.67% -

Question 18

If you would be interested in further participating in this research it would be much appreciated!
Please indicate the preferred email or telephone number where you can be contacted. Thank you very much!