Living Labs Case Studies

TMP Living Lab

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1. An introduction to your organisation

1.1. In this introductory paragraph, please include a description of your institution in the context of place, type of institution and number of staff including volunteers. Please describe any past experiences your organisation had with participatory practices prior to starting the RECHARGE NEXT journey.

The Museo del Tessuto (Textile Museum) is located in Prato, Italy. It is the largest Italian cultural institution dedicated to the preservation and promotion of ancient and contemporary textiles and fashion. The museum features a wide range of collections, including historic fabrics, embroidered and ethnic textiles, samples, and artist sketches. It employs a dedicated team of staff members (7), collaborators (8), and on-call volunteers to manage its exhibitions, educational programs, and extensive library and conservation efforts.

The Museum has previous experiences in participatory practices, having been actively engaged in the design and development of various cooperation projects funded by numerous European Union programmes over the years. Working with cultural institutions, museums, universities, research centers and companies throughout Italy and Europe, the Museum has acquired significant experience in a wide range of activities. These include the digitisation of cultural heritage, the application of creativity to design and fashion, the valorisation of corporate archives and the development of innovative teaching tools and methods for fashion education. In addition, the Museum had also the opportunity to promote and support eco-innovative start-ups in the textile and clothing sector.

1.2 Any other relevant background information.

Since 2004, the Museum has collaborated with around 90 organisations in around 25 European and Mediterranean countries, demonstrating solid experience in international cooperation and cultural exchange. The Museum also participates in various cultural and local marketing projects that evaluate local and international textile traditions. These projects, conducted in cooperation with cultural institutions, museums, universities and Italian and foreign companies, focus on creativity applied to design.

The Textile Museum of Prato focused on the development of an e-shop to serve local professional communities - such as other small museums, designers and artisans, small manufacturing companies, fine arts and design academies.

1.3 Final version of your Canvas
https://miro.com/app/board/uXjVI8JL9Is=/?share_link_id=23381007813

Prato Textile Museum first filled out the PCBM canvas for the first time before designing the whole Living Lab Process, so before the co-ideation phase.

After the co-ideation workshop TMP came back to the PCBM canvas and strongly revised it according to the input by the workshop participants. Many insights were shared during the workshop by them, and the outcomes of the workshop required several changes in the PBM canvas. This was not the last time it would change! Indeed, during the implementation of the LivingLab process (co-creation, prototype and testing phases), many details became much clearer and allowed our team and partners to better understand operations, mutual relationships' channels and goals, feasibility of the proposed solutions and customers needs.

Eventually, the implementation phase, included in the first iteration (cycle 2) required the TMP to go back to the PCBM canvas. The museum did it with an internal workshop that involved all the members of the TMP staff who manage the e-shop project. This workshop was useful to build an internal alignment and understanding of possible future directions. A new version of the PCBM was the result, highlighting the areas of interventions.

2. Why become a RECHARGE Living Lab?

2.1 Describe why you wanted to adopt a participatory practice to solve your challenge.

The participatory approach was essential to the nature of the design challenge, which aimed to create an online shop for the Textile Museum. This online shop was not intended to be a simple transposition of the physical bookshop, but a platform for promoting the culture of local crafts, based on the products of local artisans and young designers. In this sense, participation was a key element in the development of the project. The involvement of the community of artisans and designers was crucial, from the concept to the implementation, in order to create a space that would enhance their products and communicate the alignment of values between their production and the museum. In some cases, co-creation was then key to the realisation of the products themselves. This refers in particular to those products inspired by the Textile Museum's collection and, in the case of the collaboration with young designers from ISIA (School of Design in Florence), in the conception and realization of ad hoc products to extend the e-shop's offer to the younger generation target.

2.2 List the objectives you identified for your Living Lab and describe how you have achieved them, using this table:

Objective	How you have achieved the objective

Creation of opportunities to strengthen and expand the professional communities currently present in the museums.	Involving museums and artisans in the LL activities with key roles and co-creating the e-shop offer.
Expansion of the museum's digital audience	Through the ADV campaign conducted by an external Web Marketing Agency for TMP after the e-shop launch and the TMP communication activities via Social Media.
Enhancement of the user experience by integrating existing digital and non-digital services and improving the overall experience at the museum.	Integrate the e-shop experience into the physical bookshop and the museum visit. It also gives visitors and non-visitors the opportunity to purchase a handmade item that incorporates the experience of TMP, sustainability and local craftsmanship.

3. Data collection

Please add any outstanding data to your KPI documents (Tailored KPIs and Shared KPIs)

4. Your Living Lab activity

4.1 co-creation or co-ideation workshops, prototyping and testing workshops or sessions.

Co-ideation phase (C1-cycle 1)
Co-ideation workshop, 15th March 2023
Where: (onsite or online)
At the Museo del Tessuto di Prato
With whom: (who participated)
Key stakeholders and potential users. In particular, the workshop saw more than 30 people participating, from museum professionals, artists and craftspeople, educational institutions, and representatives of all the professional communities
Main goals:
- First re-elaboration of the PBM
- Discussing the e-shop value proposition
- Collecting ideas

Agenda: (timing and activities)

15 min | Introduction to the day.

30 min | Inspiration with Keynote Speakers

30 min | Testimonials from the communities

15 min | Ice-breaking and division into groups.

60 min | Brainstorming.

60 min | Informal light lunch.

30 min | Rapid ideation.

30 min | Scenario definition: convergence and synthesis.

15 min | Plenary presentation of the group work.

Activities: (type of proposed activities)
- Inspiring keynote speeches
- Co-design session (small groups, brainstorming on three different topics)

Methods: Brainstorming and rapid ideation

Tools: (technological or not)
- Paper templates
- Laptops and projectors

Outputs:
- Slide report
- First reviewed and grounded version of the PBM

[Ref Doc: https://recharge-culture.eu/processes/diary/f/3/posts/12]

Co-creation phase (C1-cycle 1)
Bilateral Co-creation workshops, May-September 2023
Where: at artisans studios and other museums' locations
With whom: The workshops saw the participation of seven artisans, designers and companies working with upcycling, circular materials and sustainable production processes, engaged with creative recovery and reuse of discarded fabric, with social sustainability and the promotion of ethical working conditions to disadvantaged people in the fashion field, biological and upcycled jewelry; and three small museums from Tuscany, which already have established collaborations with their local artisans communities. The three museums involved well represent the variety of Tuscanian cultural heritage, spanning from paleontological and renaissance paintings collections to the preservation of paper artifacts and related manufacturing techniques.
Main goals: The goal of the workshops was to identify the goods to be co-created and sold on the future Museo del Tessuto e-commerce demo, as well as discuss the

viable terms and conditions for the partnership between the museum and the participants.

Activities: The process of each bilateral co-creation workshop, whether it was held online or on site, followed a co-design canvas which was structured in various areas:

- Identification of partners' motivations to be featured in a museum e-shop and specifically MTP e-shop

- Identification of barriers in being included in the e-commerce of MTP

- Co-selection of items in partners' catalog

- Identification of items to be co-created, based on existing lines of production, via brainstorming

- Interactive feasibility evaluation to shortlist a few co-selected and co-created items to be sold in the e-shop in terms of production costs and timing, availability of material etc. and potential customers desirability in terms of sales history, price, uniqueness etc.

Methods: co-design canvas and brainstorming.
Tools: laptop, projector, pre-printed paper templates
Outputs:
- Further reviewed PBM
- Selection of products for the TMP e-shop

Prototype phase (C1-cycle 1)
With whom: External Web Marketing Agency
Outputs:
- e-shop platform co-design
- E-shop creation
- E-shop launch

Testing phase (C1-cycle 1)
Community workshops, February 2024
How did you test your project?
Where: at the Textile Museum of Prato
With whom: TMP e-shop's potential end-users
Main goals:
- Evaluating and testing the TMP e-shop experience
- Testing the TMP e-shop concept
- Collecting feedback for further improvements
Agenda:

20 min | Introduction
10 min | Ice-breaking activity
30 min | Museum e-shop experience
15 min | Physical products experience
15 min | Conclusion
Activities:
- Simulation of the e-shop experience
- Feedback session
- Experience of physical products

Tools: Laptop, LIM, printed surveys, post-it, personal mobile devices
Outputs:
- Report
- Qualitative data (Feedback)

Iteration phase (C2-cycle 2)
Implementation workshop, March 2024
Where: at the Textile Museum of Prato and online
With whom: Young generations (20-25 yo users - IED Firenze students)
Main goals:
- Including the point of view of potential users
- Collecting feedback and new ideas

Activities:
- Introduction by the museum staff
- Brainstorming session

Tools: Laptop and projectors
Outputs:
- Project presentations
- Feedback, ideas and new concepts
- Further directions for the PBM implementation

Iteration phase (C2-cycle 2)
Implementation workshop, March 2024
Where: at the Textile Museum of Prato and online
With whom: Young generations (20-25 yo users - ISIA Firenze students)
Main goals:
- Including the point of view of potential users
- Collecting feedback and new ideas

Activities:
- Introduction of the e-shop concepts by the museum staff
- Show of the physical products, the tags and packagings
- Exploration of the e-shop with personal mobile devices
- Brainstorming session

Tools: personal mobile devices

Outputs:
- Project presentations
- Feedback and new ideas
- Further insights for the e-shop future directions

Iteration phase (C2-cycle 2)
Implementation workshop, May 2025
Where: at the Textile Museum of Prato and online
With whom: Artex (Centre for Artistic and Traditional Craftsmanship of Tuscany), international network of artisans (from France and Spain), Professor of Management of Cà Foscari University, international network of artisans, and students from a technical institute in Florence.
Main goals:
- Promote
- Collecting feedback and new ideas

Activities:
- Introduction by the museum staff
- Brainstorming session

Tools: Laptop and projectors
Outputs:
- Project presentations
- Feedback, ideas and new concepts
- Further directions for the PBM implementation

Iteration phase (C2-cycle 2)
"Crafts and Design: New paths, between unique experiences and the challenge of online." Event - December 2024 and February 2025
Where: at the Textile Museum of Prato and online
With whom: Young generations (20-25 yo users - IED Firenze students)
Main goals:
- Sharing best practice, experiences and challenges of the online related to craftsmanship promotion
- Networking
- Collecting applications from new artisans to collaborate with TMP

Agenda:
9.45 Registration
10.00 Welcome
10.30 The future of craftsmanship between digital innovation and community
11.10 Craft and design networks for online sales:
"The concept store and the Empreintes marketplace"
"Botiga Empremtes de Catalunya"
11.40 The Prato Textile Museum E-Shop
11.50 Do it yourself - Individual experiences between sales and communication.

12.30-13.30 Crative-Pitch for Artisans to submit their proposal for collaborating with the TMP e-shop.

- Plenary session
- Creative-pitch

Tools: Laptop, projectors, Google Workplace and streaming platform
Outputs:
- Shared knowledge
- New collaborations

4.2 How did you identify your stakeholders? Do you think the living Lab methodology assisted you in developing meaningful relationships with stakeholders? Describe how you maintain these relationships.

The identification of stakeholders and potential users was based on the experience of the museum's physical bookshop. More specifically, the identification of stakeholders started from the already active network of the Textile Museum. In fact, the Textile Museum was initially able to rely on its own contacts, thanks to its close relationship with the community, nurtured through years of cultural offerings, proposed activities and pre-existing participatory projects. Subsequently, also thanks to the results of the first Living Lab activities, it was able to expand its network and activate a strong word-of-mouth, leading to new collaborations with local artisans and designers.

Thanks to the Living Lab methodology, which works over time and with the constant involvement of the community, it has been possible to maintain these relationships, old and new, in a dynamic way, often with direct encounters with the Textile Museum in its own spaces. Also, the Living Lab approach creates networking opportunities that are so much valued by the community. In addition, the online shop has become a key tool for maintaining relationships with the artisans and designers who are part of it. It is a tool that strengthens the bond with the artisans, offering those who do not have structured channels for selling their products the opportunity to promote themselves free of charge and to get in touch with the local and international community, allowing them to connect with the Tuscan territory and the reality of the museum with its collection.

4.3 Describe any unforeseen challenges that have occurred in your living Lab activities. How did you solve these?

- **Engaging participants in co-creation activities** (especially during the co-creation phase). This required people to donate their time and a consistent effort by the museum in clearly communicating and stating the opportunity of a value exchange. In this case, beyond the communication also offering a reward (e.g. aperitivo, free entry tickets and museum gadgets) that was

targeted on the participants' interests turned out to be an effective strategy. Also, for the museum it was very useful to be very flexible in its schedule (eg. extending the opening hours to meet the work times of participants, allowing them to take part in the workshops).

- **Engage with a highly diverse audience** (e.g., age groups, gender) from a museum audience predominantly composed of women over 40 years old. This challenge was especially evident for TMP during the Testing Phase in which a variety of participants was a key aspect to get feedback for future implementation. In this case, the museum's staff contributed involving their respective communities through their personal channels, creating a word of mouth effect.
- **Engagement with new audiences such as young generations.** This especially refers to the iteration. It was not possible for the museum to connect with this target through the original e-shop offering. So, TMp started collaborating with higher education institutions who facilitated the active involvement of young students to co-design and co-create new products.
- **Cross-sector skills set**. The creation, management and promotion of the shop requires a wide range of skills that a cultural institution does not always have at its disposal, so the museum has had to rely on technical people, including various experts and external consultants in online and social media ADV, as well as employing a person to manage the e-shop on a part-time basis.
- **Enhance the e-shop products offered for sale by other museums that do not have an online shop.** The fact that museums are not producers, but additional intermediaries, challenges the effectiveness of their product sales. Currently, the experiment is still open and the Textile Museum keeps the partnership active, but without expanding the offer of this type of products.

5. Output(s) and impact

5.1. Describe your Living Labs' output(s)

https://shop.museodeltessuto.it/en/

The output of the TMP Living Lab is an e-shop focused on design, craftsmanship and sustainability, with participation at its core. It offers a careful selection of products that are the result of collaborations with local artisans and designers who prioritise sustainability. The e-shop focuses on high quality products made with attention to detail and sustainability in the production process and materials used. In particular, the TMP e-shop offers: fashion accessories, homeware and decorative items, clothing, design objects, museum catalogues, books and special editions resulting from the museum's collaboration with artists and designers based on the Textile Museum's collection. As a result of the Living Lab iteration, the e-shop now offers a

course with an expert in recognising ancient textiles from paintings, and will soon include the products co-created with students from the ISIA Design School, based in Florence.

5.2 Please write a brief description of the value that your Living Lab created for your organisation and community. Reflect on your initial objectives and approach towards impact areas relevant to you. Would you design your desired impact the same way today?

The Living Lab has created value both inside and outside the organisation.The Textile Museum has expanded and consolidated its network at various levels, both with communities and with other cultural institutions and local policy makers.The process and the outcome are effective in developing the relationship between the museum and the community, not only locally but also internationally, thanks to digital technology.

In terms of the value produced for and with the community, the advantage that craftspeople can gain in terms of promoting their products has become clear: having a space in the museum's e-shop and being selected by a cultural institution to offer their products actually gives them an advantage in terms of the perceived quality of their products by consumers. The museum is perceived as a guarantor of the quality and uniqueness of the products offered.

Another important level of impact of the museum's Living Lab project concerns sustainability in production and consumption: indeed, the shop promotes an ethical and sustainable approach to evaluating and purchasing products. Through the proposed selection of products and their description, together with that of the realities that make them, the museum aims to encourage the user to rediscover the value of slow and conscious production.

In terms of initial objectives, the museum is satisfied with these early stages of the project, with the understanding that the second iteration will provide momentum for further development in the future. It has become clear that this is an ongoing process of testing, taking small steps to gauge consumer interest and continually engaging new entities in the field. The viability of the e-shop is a long and multifaceted process that will take years to achieve.

5.3 Living Lab self-assessment and level of satisfaction on its achievements.

Objectives	Result description	Achievement level (scale of 1-5)	Sustainability level (1-5)	Internal Impact level (organization) (1-5)	External Impact level (community) (1-5)
Creation	Increasing	4	3	5	3

of opportunities to strengthen and expand the professional communities currently present in the museums.	number of collaborations with local artisans and growing interest by them in offering their products in the e-shop. Also one person in the TMP staff is now assigned to the e-shop management.				
Expansion of the museum's digital audience	The results from the ADV campaign (Jan-Apr 2024) on Facebook and Instagram highlights the impact of the e.shop news. E.g. Coverage accounts reached 1.118.948; Impression views	3	3	3	3

	2.296.803. Moreover, the e-shop has now registered 45 purchases (Last update - July 2024)				
Enhancement of the user experience by integrating existing digital and non-digital services and improving the overall experience at the museum.	Possibility to collect the e-shop order at the Museum's bookshop. This may bring new visitors to the museum.	4	3	3	4

Achievement Level: *Where 1 is Poor: The objective was not met. The outcomes fell significantly short of expectations, with minimal or no progress made.*
And 5 is Excellent: The objective was fully met or exceeded. All expected outcomes were achieved with high quality and effectiveness.

Sustainability: *where 1 is Low: The result has minimal potential to continue. It is unlikely to be sustained or evolved beyond the first iteration without substantial changes or support.*
And 5 is Very High: The result has very high potential to continue. It is likely to be sustained and adapted for future iterations with little to no additional support required.

Internal Impact : *where 1 is Low: The result had minimal or no impact. It did not significantly affect the system of the organization, its procedures, activities and approaches.*

6. Iteration

The key inputs to ground the first iteration came from potential users during the Community Workshop (16th and 17th February 2024) in the Testing Phase (C1- Cycle 1). Both positive and negative feedback helped us to highlight respectively which points needed to be strengthened or to be fixed. These aspects can be resume as follow:

The iteration phase received crucial input from the community workshops held in February 2024, during which the e-shop experience was tested with potential users. The iteration was therefore based on the feedback from the participants in the activity: some of it was praise for items of interest or aspects of the browsing and purchasing experience that were particularly effective; other comments referred to critical points to be resolved or suggestions for improvement. The first kind of feedback was useful for understanding which aspects were successful and should therefore be maintained and/or further consolidated, while some of the feedback on critical points was taken into account for the iteration phase. In particular, the following points were appreciated and improved by the museum during the second Living Lab cycle:

- **Sustainability:** the focus on sustainability was clearly read, not only in terms of production, but also in relation to the choice to tie in with the local territorial dimension.

- **Culture:** the mediation by a cultural institution Museo del Tessuto was perceived as a guarantee of high quality and refinement. This also increases the perceived value of the products on offer.

- **Craftsmanship:** the value of very small-scale production, with slow times and dedicated, careful and painstaking planning that gives life to articles that have an identity and allow them to 'stand out' from the crowd was clearly perceived.

- **Uniqueness:** unique pieces were appreciated and perceived as 'precious' items precisely because they were not repeatable and carefully selected by the museum.

- **People:** the value network and thus the participatory approach was perceived and appreciated. Related to this was the desire to know more about the people behind the products.

Among the critical issues that emerged during the iteration phase, the following were considered for the Living Lab iteration:

Technical features: The implementation of the mobile interface and these aspects make the e-shop platform more intuitive and user-friendly.

Target users: Involvement of local artisans and designers whose production is also dedicated to male or non-binary customers. Also the possible involvement of the under 25 age group, which is underrepresented.

Offer development: Integrating the shop offer with services, including training courses based on the Textile Museum's collection.

Storytelling: Reworking the section explaining projects related to different product categories to make it clearer which projects are developed in collaboration with the museum.

Following the testing sessions with the user community, the Textile Museum produced a report analysing the results obtained. These considerations are therefore the result of these analyses. The report was then shared with the staff involved in the e-shop project, who were then involved in a workshop. The aim of the workshop was twofold: firstly, to process the feedback together and, secondly, to review the objectives for the second phase of the project and to draw up a new action plan, selecting the points that could be resolved with the resources available. As a result of this meeting, the following points were identified:

- new objectives;
- new stakeholders to involve;
- new actions to be taken;
- a new version of the PCBM canvas.

The Living Lab iteration reintroduced the co-creation phase, this time not related to the e-shop itself, but geared toward engaging a new target group of users (mainly students between the ages of 18 and 25) for the conception and co-creation of new products and services to be integrated into the shop's offerings.

Also, during this phase, the Textile Museum has been working on strengthening the economic sustainability of the e-shop by differentiating revenue sources by associating them not only with the surplus price of products but also with the licensing of images. This experimentation is ongoing and was activated with Faliero

Sarti, on the occasion of the temporary exhibition on Walter Albini, at the Textile Museum of Prato, in reference to some accessories inspired by the fashion designer.

KPIs were not changed or supplemented with new indicators because the existing ones were still able to effectively capture the developments of the new Living Lab cycle. Specifically the most important KPIs for describing not only the success of the Living Lab process, but above all the value it still generates, refer to the increase in collaborations between the first and second cycles (+12 collaborations with artisans and design schools), the increase in the number of relationships consolidated (from 46 to 53 from one cycle to the other, meeting the 15% increase forecast) and the significant increase in the number of participants aged 18 to 24, a target group that increased from 1 to 32 thanks to the actions taken during the second Living Lab cycle.

7. Reflection and conclusions

7.1. Please describe the added value of participatory practices according to your Living Lab experience

Using participatory practices to co-design the TMP e-shop brought a significant value in fostering deeper community engagement and empowerment. This collaborative approach ensured that the e.shop reflected and integrated the diverse needs (museums, customers and artisans) and that the concept of sustainability was co-created reflecting the different perspectives and approaches brought by a wide variety of actors.

By involving stakeholders such as local artisans, designers, educators, technicians, other cultural institutions and community members in the design process, the museum thought to itself and its service in a more innovative and culturally resonant way. The engagement built a sense of ownership and pride within the community, strengthening relationships and trust. Additionally, participatory practices encouraged transparency and responsiveness, allowing museums to adapt quickly to changing needs and preferences. Ultimately, this approach leads to more effective, meaningful, and sustainable services, reinforcing the museum's role as a dynamic, community-centered institution.

7.2 Please summarise your Key Findings

- **The e-shop sustainability.** This awareness has emerged from practice and it refers to the process of building the financial viability of the e-shop. The museum has learnt to approach this process step by step, continuously activating testing and evaluation phases to capture the effectiveness of its choices and to understand user preferences. This process was not only

deepened in the second Living Lab cycle, but will be further developed in the coming years.

- **Co-creation as a new way of engaging with the community.** The level of participation that was more new for the Textile Museum was co-creation, not only in the creation of outputs (e-shop and products), but also in the elaboration of the collaborative process itself. In this intense level of participation, the museum discovered a new way to build and consolidate its relationship with the community, to enhance its collection and cultural activities, and to activate a new dialogue with young students and educational institutions.
- **E-shop management complexity** - The complexity of the management of the e-shop, previously mentioned among the challenges faced by the museum, is also one of the main key findings. Indeed, practice has revealed the need to combine different management and ADV skills, as well as to handle the enhancement of products such as those offered by the shop. As unique items, they require a significant amount of work to be made available online (creation of photos and videos, lead time in case of replenishment, etc.).
- **Museum-brand value** - Both artisans and consumers stressed the fundamental role of the museum as a cultural mediator and guarantor of the quality of the products offered. This factor increases the value of the products perceived by the consumers and also allows a return in terms of communication for the craft producers, who can state that they have been selected by the cultural institution and thus communicate their values of artisanal production in synergy with the values of the Textile Museum.

7.3 Inputs for future directions and new cycles

The ongoing iteration phase is already revealing some of the future directions that might feed new cycles of the e-shop project. Those include:

- The creation and sale of new student-designed products
- The test of new products mixes with seasonal variations and developing courses with experts, not only in person but also online and available through the e-shop. This point will probably be strengthened after the above-mentioned event that the Textile Museum will host on 17 May. During this event, a session is planned to give new artisans the opportunity to propose their products to be sold on the e-shop.
- The experimentation of new sharing contexts and a mix of dimensions between online and onsite. This will take place in May 2025, when the Textile Museum has been invited to create a one-day physical pop-up shop at the Lucca Fashion Weekend (31 May - 2 June 2025) at the Real Collegio di Lucca, an event organised by the City of Lucca. For the first time, the online shop will become physical, outside the walls of the museum, and new synergies

between digital and analogue will be experimented with, as well as new contexts for sharing with a local presence.
- The consolidation of the museum relationship with the Prato area and district by extending the participation of small manufacturing companies in the construction of the e-shop offerings, which do not have the strength to create online sales venues on their own.

7.4 Describe how you see the Long-term sustainability of your project and possibilities for scaling Up

Long-term sustainability is mainly based on increased sales, which the recent advertising campaign is aiming at, and increased collaborations with artisans, young designers, design schools and local and national textile companies. In addition, once the TMP e-shop becomes well known, the artisans will be asked to pay an entry fee that will allow the museum to cover some of the costs of putting the products online (e.g. photo shoots, texts). As far as scalability is concerned, increasing sustainability will allow the implementation of further projects to expand and diversify the type of products (e.g. seasonal offers, and products for different target groups age and gender-based) and the services offered by the e-commerce platform, such as the integration of educational and entertainment experiences, and international promotion.

7.5 What recommendations would you give another similar organisation for potential replication of the Living Lab methodology?

The TMP main recommendations related to the e-shop project are:

- Choose the right site-building platform: user-friendly and easy to update
- Train the staff with the specific professional skills required for eshop management, marketing and online advertising
- Carry out a deep preliminary benchmarking to define the products attractiveness and identify the right market and products selection
- Account sales, testing and reduction of the inventories lowering the economic risks
- Produce a high quality range of products inspired by their heritage in order to integrate the cultural background of the institution and the concepts of craftsmanship.
- Pay attention to sustainability when designing the dropshipping (eg. Regarding the TMP e-shop, artisans send their products directly to customers. In this way the logistic is easier, less expensive for the customers and more sustainable)

Here are some additional recommendations with a focus on the participatory approach:

- **Value exchange communication** - Especially in participatory processes where the community, understood as a complex mix of different groups, plays a key role, it's very important to build the right value exchange between the institution and its stakeholders. A proper communication (direct and/or indirect) of value by the institution encourages the community to participate in the co-creation process. In the case of the TMP e-shop, the museum offered the artisans the opportunity to have an online windowshop for free and associating their business with the name of a known cultural institution with the possibility of a return on their image. At the same time, the artisans offered the museum a range of sustainable, unique and local products to create and enrich the e-shop offer. This process of exchange was only possible because all parties recognised their mutual values.
- **Long-term community building processes** - It's very important to look after your own community and its growth on an ongoing basis, beyond specific projects. This approach helped TMP to engage its stakeholders in the LL process. Community can also generate community and help in the difficult process of expanding the network to include people who are not museum visitors.

8. Appendices

8.1 Supplementary data sources

Name of the document	Content	Link
TMP_PCBM Iteration	Miro board - TMP Living Lab cycle 1 and TMP Living Lab cycle 2	https://miro.com/app/board/uXjVKvxRHOA=/?share_link_id=770509510225
Textile Museum e-shop	Official Website	https://shop.museodeltessuto.it/en/
TMP Community Workshops 16-17 Feb 2024_Internal Presentation of Results	Internal Report	https://drive.google.com/file/d/1540DBB1Yr9ZEfexK3iGVM6IzKrjxO6MM/view?usp=sharing

8.2 Supplementary Materials

Name of the document	Content	Link
The Online Shop of the Textile Museum of Prato	Video	https://www.youtube.com/watch?v=EReHvTeh3zc
RECHARGE Prato Living Lab Prato Textile Museum	Video	https://www.youtube.com/watch?v=rNRU0mcd4eY