Living Labs Case Studies

Pinacoteca – Cultural Urban Laboratory

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1. An introduction to your organisation

- *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.*
- *Please link the final version of your Canvas here.*
- *Any other relevant background information.*

1.1 THE CONTEXT OF INTERVENTION

The Pinacoteca cultural institution is located in the municipality of Volterra, a small town in the heart of Tuscany on the far south-eastern borders of the Province of Pisa. Before going into the details of the museum organization, it is necessary to delve into the municipality of Volterra, its geography and population density in order to provide the context and better understand, subsequently, the role and functioning of the Museum itself.

Volterra is the reference center of a vast typically hilly area that covers a portion of about 252 square kilometers extended over modest reliefs of great value and beauty. Located at an altitude of 555 m, it currently has a population of around 10,000 inhabitants. It is mainly concentrated around the urban center of Volterra and to a much lesser extent in the hamlets (Villamagna, Saline, Mazzolla and Montemiccioli) and in the scattered inhabited area of the rural territory. Of the total number of residents, 52.5% are women, who prevail mainly in the medium-high age groups (from 40 to 70 years old).

The demographic trend over the last ten years has been negative, showing a slow decrease that progressively oscillates around a 1.20% population decline. The youth population, aged between 15-29, reaches 12.6% of the total, recording an almost unchanged rate compared to 2010. The resident foreign population totals 631 units, representing about 6% of the total population. The predominant communities are Romanian (27.7%), Albanian (11.4%), and Ukrainian (9.4%). Presenting this situation is fundamental in order to understand the context of intervention, the criticalities and fragilities of a territory like Volterra, which, although rich in history, does not enjoy adequate recognition and knowledge of the initiatives proposed, nor ease of access. Furthermore, these conditions have contributed to the abandonment by the Administration and local associations of the promotion and incentivization of meeting places for the younger age group and, at the same time, of job opportunities that allow them to continue living in the area. It therefore becomes a crucial issue for the Pinacoteca to redefine its role in the life and cultural system of the city of Volterra as a creative urban laboratory serving the younger population, instead of merely a tourist destination; in order to build interactions, offer opportunities and stimuli for the development of their creative intelligence.

1.2 PINACOTECA DI VOLTERRA, THE HISTORY

Palazzo Minucci Solaini, is the historic seat of the Pinacoteca. Between the end of the 15th century and the early years of the 16th century, the noble Volterra family of Minucci commissioned Florentine craftsmen to build the palace, which local historiography attributes to Antonio da Sangallo il Vecchio.

The Minucci family became extinct in its Volterra branch at the beginning of the nineteenth century: the palace was purchased by Sebastiano Solaini and his heirs over the years divided the property by selling it to other private citizens. In order to increase the surface area of the space usage, the large halls were partitioned and the courtyard had its arches filled in to obtain laboratories for the processing of alabaster (Today the cloister has returned to its original appearance, but part of the ground floor is occupied by the Alabaster Ecomuseum). The architectural complex, thus, over the years, suffered a strong degradation.

Ezio Solaini, director of the Museo and the Biblioteca Guarnacci, owner of 1/3 of the property, donated his part to the Italian State upon his death by will, with the constraint of hosting cultural activities. Hence the commitment of institutions to purchase and recover the entire building, leading to its reconversion to house the city's Pinacoteca and the Alabaster Ecomuseum.

Subsequently, in the early 20th century, the superintendent Corrado Ricci aimed to create a collection of art works from the city, combining the already existing Pinacoteca with other

works that were no longer in their original locations either because the buildings that had housed them were unsafe or because they had been suppressed between the late 18th and early 19th centuries. In 1905, important works by Taddeo di Bartolo, Luca Signorelli, and, above all, the celebrated Deposition by Rosso Fiorentino, which was the cornerstone of the collection from the beginning, were added to the prestigious paintings by Domenico Ghirlandaio, Pietro Candido, and Priamo della Quercia. Starting from the late 1990s, other collections owned by the Municipality of Volterra or other entities were added to this collection, including sculptures, ceramics, medals, coins, and other artistic objects to the paintings already present in the museum, thus transforming the Pinacoteca into a museum of the city of Volterra.

1.3 GOVERNANCE

The Pinacoteca is a museum that is run by the local government. It is a civic museum, which means it is owned by the municipality. The museum's functions are organised and carried out according to the rules of the Municipality of Volterra. It also works together with the other sectors and services of the same institution, based on the various skills and roles. Civic museums usually have the people, money, equipment and materials needed to do the jobs they have been assigned. The Pinacoteca's administrative body is made up of just one person: the Director, Alessandro Furiesi.

As Director, Alessandro's main responsibilities are:
- speaking to the local government
- managing the museum's money
- deciding on the museum's cultural activities
- managing the museum's relationships with other organisations so that they can work together to create benefits for society and the economy. The other staff are employed by the "Opera Laboratori" cooperative, which works with the Pinacoteca. The cooperative manages the bookshop and provides other services, such as helping with the Pinacoteca's internal operations and organising guided tours when requested. Finally, the organisation adds two to four new volunteers aged between 18 and 25 each year. These volunteers are chosen according to a procedure set by the region using the Youth Guarantee scheme.

The internship programme involves doing jobs related to managing the museum's visitors and rooms, but only for a short time.

1.4 THE PAST PARTECIPATORY PROCESS

Over the past year Pinacoteca and Museo Civico of Volterra wanted to redefine their nature: from a predominantly tourist place to an open, inclusive and vital urban cultural entity at the service of citizens, a place capable of intercepting and enhancing the cultural ferment "from below", and, at the same time, to forge links with other museum entities in the area. To respond to this desire, the Cultural Heritage Istitution (CHI) launched a participatory process in 2023 called **"Se dico Museo, dico Volterra** (If I say Museum, I say Volterra)" aimed at co-designing its new form of participatory governance. It led to the establishment of an Advisory Board with its own statute, which collaborates with the current bodies responsible for the programming and animation of the Cultural Heritage Istitution (CHI), according to methods still to be defined. So, the project will be experimented with RECHARGE NEXT will carry on this process. It will look at how the Advisory works and test it for a year on some new services and some pilot actions. These services will try to reconnect the Museum and the city.

1.5 CANVAS
https://miro.com/app/board/uXjVLu70TIQ=/

2. Why become a RECHARGE NEXT Living Lab?

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

For the Pinacoteca, the RECHARGE NEXT call represented an opportunity to develop a participatory process aimed at unlocking untapped or underutilized local resources and skills. The goal was to create a new, locally rooted cultural ecosystem capable of strengthening the connection between the Museum and the surrounding territory.

The adoption of participatory methods and practices proved crucial, as it awakened—first among the Living Lab actors and subsequently among broader user groups—a renewed sense of belonging and engagement with the Pinacoteca. It shifted perceptions of the museum from a space primarily dedicated to tourist exhibitions to a contemporary, welcoming place open to new ideas and cultural experimentation, particularly for younger generations.

The participatory process, entitled *"Pinacoteca: an Urban Cultural Laboratory"*, focused on the conception and organization of collaborative workshop activities. These workshops, through the expressive languages of visual, digital, and performing arts, served to:

- **Promote community engagement** by involving the inhabitants of Volterra in reimagining cultural production and actively "inhabiting" the Pinacoteca;
- Identify and **support emerging cultural energy** from the bottom level, with a specific focus on youth-led artistic expressions in the area;
- **Create a permanent network of artists, stakeholders, and cultural institutions** for sharing both tangible and intangible resources and generating socio-cultural and economic value.

These activities facilitated the transformation of the Pinacoteca into an urban cultural laboratory at the service of the local community—particularly younger people—by providing spaces and opportunities to cultivate their creativity.

The project focused on understanding and reinterpreting Rosso Fiorentino's masterpiece, The Deposition.

The Living Lab involved lots of different people, like teachers, artists, music teachers and food experts. Together, they designed and promoted a series of activities called "il ROSSO". The plan was to get people working together in new ways, grow the group of people working together, and think about the future.

The aim was to spark new interactions, expand the collaborative network, and reimagine the visitor experience within the Museum. The initiative sought to redesign the Pinacoteca as a contemporary urban cultural space that fosters creativity, knowledge of the arts, and critical dialogue, especially for younger audiences.

Indeed, the activities were primarily targeted at engaging participants aged 12 to 25.

The four workshops conceived were:
- *I suoni del Rosso* (The Sounds of Red),
- *Le visioni nel Rosso* (Visions in Red),
- *I colori del Rosso* (The Colors of Red), and

- *I sapori del Rosso* (The Flavors of Red),

These were respectively led by the Academy of Music, the local Middle School, the Art High School, and the Technical Institute (*Istituto Alberghiero*).

Objective	How you have achieved the objective
To approach, **attract the younger population** (12-25), local and not, in order to use the Pinacoteca as a creative laboratory of ideas and an engine for the development of new skills in the artistic-cultural world	– **Established a relationship** with the middle and high schools of the area to find a collaboration agreement, during the period of experimentation of the LL, such as to implement the necessary resources – **Organized lectures** to learn about the work of Rosso Fiorentino and subsequently devised co-design workshops aimed at the study and design the product – **Experimented and tested the products and created interaction events** with the community and the public of Volterra
Create **alternative funding channels**, as municipal public funds are lacking	– Participated in **public calls** promoted by the **regional body** – Agreements have been established **with the Bank Foundation of Volterra for annual funding** to support for the activities – **Crowdfunding activities**, imagining a dinner inspired by the painting

Strengthen the **link between the cultural institution and the territory. Create an attractive place for the Volterra community**	– Promoted free participation in **events organized during the experimentation activity, in order to raise awareness of a new way of making culture and experiencing a cultural institution** – Participated in **dissemination activities** such as conferences, during which the results of the experience were shared

3. Data collection

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

Tailored KPIs - Pinacoteca Volterra

https://docs.google.com/spreadsheets/d/1p2HBGsXjuT-qcQErTF9uh5SxzhFnvvoF8euEOs6qSzA/edit?gid=1597467504#gid=1597467504

Shared KPIs - Pinacoteca Volterra

https://docs.google.com/spreadsheets/d/1L8yz9ApbTrXAZwF7MtmGGqKuvD79l-M4u5Z4PoT6bbY/edit?gid=365702833#gid=365702833

4. Your Living Lab activity

First co-ideation workshop
6.6.2024 - Workshop name: "Design a Vision".
Where: It took place in Pinacoteca
With who: involved all the stakeholders engaged.
Main goals: describe the Recharge project in detail to our steakeholders and define a vision for the Pinacoteca to understand what transformation to aim for.
Activities: We don't set up an agenda, because we considered more appropriate, for the type of stakeholders identified, to organise an open, informal discussion based on the active listening approach
Tools: information document and copybook to take note.

Co-creation workshop
2.8.2024 - Workshop name: "Design activities".
Where: It took place in Pinacoteca
With who: involved all the stakeholders engaged.
Main goals: collect ideas and activities that stakeholder have imagined to achieve the vision. **Activities:** We don't set up an agenda, because we considered more appropriate, for the type of stakeholders identified and time the whole group had available, to organise an open, informal discussion on the active listening approach.
Tools: copybook to take note.

Testing mode - Living Lab Methodology
19.12.2024 – Workshop focus on PBMC
Where: Sala del Rosso – Pinacoteca
With whom: Living Lab actors
Main goals: As a result of the two workshops held in June and July, a further meeting was held in December, this time with the aim of reflecting on how to optimize the imagined activities and understand their generative value
Activities: the workshop is divided into two phases. The first one focused on active listening and discussion aimed at the description and critical analysis of one's own work. The second one instead is focused on reflection about business model canvas
Tools (including digital): paper support with Table, post-it notes and pens
Outputs: imagining the social, economic and/or cultural value that each activity could actually achieve

THE ACTIVITIES
Prototype 2 - Middle Schools
June 2024 - May 2025 _Workshop "le Visioni nel Rosso"
Where: Scuola media "Jacopo di Volterra"
With whom: an art history teacher and three third-year classes from the middle school, totaling sixty-six students
Main goals: To produce an an **alternative, more interactive and engaging visitor and knowledge experience of the work**. To generate interest and curiosity in students in the enhancement of the artistic-cultural heritage and also new ways of being in the Museum
Activities: After several visits and lessons dedicated to the painting, in December 2024 the students conceived and launched the project entitled "PILLOLE DI ROSSO: dentro la Deposizione di Rosso Fiorentino" which aims to create a multimedia product to make everyone know, in a simple and direct way, the Deposition of Volterra by Rosso Fiorentino.
The classes involved have thus decided to produce a "*Vodcast*", short encounters combining video and podcast (hence the term), in which they share curiosities and specific themes related to the Work.
For the realization, the 66 students were divided into 14 research groups, as many as the themes identified, and 3 technical groups that handled with the coordination and material realization of the various phases of the project, the setup of the classroom for recording, shooting, and subsequent editing.
To date, 14 episodes have been recorded with the same format and the same conductors, but experts and different content.
At the end of the work, the students then impersonated the characters of the Deposition within a tableau vivant that has the function of evoking the famous scene shot by Pierpaolo Pasolini for the film "La Ricotta".
Tools (including digital): stationery material for developing drawings and writing.
Material for vodcast recording: computer, camera, microphones, green screen, lights

Prototype 2 - Middle Schools
November 2024 - May 2025_Workshop "le Visioni nel Rosso"
Where: Middle School Donegani, Montecatini Terme
With whom: A teacher of the school and actress of the Living Lab and the 23 students from the class involved in the process

Main goals: To produce an **alternative, more interactive and engaging visitor and knowledge experience of the work**. To generate student interest and curiosity in valuing artistic-cultural heritage and also **new ways of being in the Museum.**

Activities: The students worked as if they were in a Renaissance workshop (botteghe) divided into three groups, representing their places of origin: Montecatini, Saline and Ponteginori. For each workshop, the figure of the Master was created, chosen for his skill and ability among the students themselves, who explored and reinterpreted the painting starting from the observation of its details. Each group has so far created two boards, one dedicated to study and another to the artistic reworking of the element examined. The Montecatini workshop explored the colors and use of fabrics in the painting, focusing in particular on the dress of the Maddalena. The Saline workshop studied and reinterpreted the faces and expressions, starting from the figure of Nicodemo. Finally, the Ponteginori workshop dedicated itself to the anatomical analysis and subsequent artistic re-elaboration of the depicted bodies.

Tools (including digital): Paper sheets, material for writing and drawing (colors, brushes, pencils, etc.)

Prototype 3 - Art High School
February 2024 - May 2025 _Workshop "i colori del Rosso"
Where: Liceo Artistico "Giosuè Carducci"(Artistic High School)
With whom: a professor of art history and two classes of the fourth year of the Liceo
Main goals: To produce a tool, a personal book, to give to the museum, in order to generate an alternative, more interactive, slow, and engaging visitor and knowledge experience of the work. Specifically, the aim was to experiment with the creation of a small book that each student, (but in the future also a citizen or tourist) can build on their own, in order to establish a relationship of careful and slower observation with the works. This tool is intended to be a first attempt to change the approach to art and the idea of the Museum, educating attention through play and doing with the hands, a "making one's own" that expands the work in space and time, but first and foremost in the heart and mind of each participant.

Activities: The classes that participated were divided into small groups (max 8 - 10 students per workshop) and after a live observation of the 'Deposizione' they focused on the design of the book and on the creation of colored tiles inspired by the painting's colors, and other materials and elements, allowing for a free interpretation and reinterpretation of the Work.

Output *(it is the same for both Middle schools and Art High School)*: From the meeting held in December, a shared idea and opinion emerged from the different schools involved: build and design a new school-museum relationship. This relationship is such that the school can see the museum institution as a place to increase or discover new interests in the world of arts for students, thus going beyond factual knowledge or interesting activities, but conditioned by the constraints of school institutions that affect time and bureaucratic aspects.

Consequently, the Museum could see schools as an actor to organize a cycle of internal activities such as to enrich the related cultural programming: laboratories, workshops or even visits dedicated to certain themes, instead of limiting itself to the current involvement of schools for the sole organization of the visit to the Pinacoteca.

Finally, the idea of equipping the Pinacoteca with a permanent laboratory space was also shared, in order to offer the possibility of staying, inhabiting the museum space for the younger segment of the population even beyond the hours established for school activities.

In addition to installing "contact points" in the different rooms of the Pinacoteca, i.e. permanent exhibition devices that allow tourists and the community itself to be aware of the video, graphic and handcrafted products created by the students; thus having an artistic testimony of the workshop products within the Pinacoteca.

Prototype 4 – Istituto tecnico-alberghiero
Janaury 2024 - May 2025 _ Workshop_ "I sapori del Rosso"
Where: Istituto Ferruccio Niccolini - Volterra
With whom: Two professors from the Institute, Chef Trovato, and local farms.
Main goals: This workshop, taking inspiration from the colors of the painting, will work together with students of the Hotel School for the elaboration of the dinner. There will be a fee for participation in order to obtain a fund for the financing of future and further activities.
Output This workshop will have a double output. Besides being consistent with the thinking of the other schools, i.e., strengthening the collaborative link between School and Museum, the dinner will also be a **fundraising occasion** to raise a small financial fund for the support and financing of future and further activities.

Testing 1 - Workshop "i suoni del Rosso"
Febraury 2024 - May 2025
Where: Sala del Rosso - Pinacoteca
With whom: Professor of Accademia di Musica and 7 students
Main goals: To **use the heritage of the Pinacoteca and its spaces as a laboratory theater** where young people can express their art (in this case, music), starting from observing the painting. Thus experiencing a different way of being in the museum and of reinterpreting the Work
Activities: performing events - music events
Tools (including digital): Lights digital devices (video projectors, technical instruments for sound (speakers, mixers, microphones)
Outputs: Re-reading the artistic heritage of the Pinacoteca with another art form; so putting two art forms in dialogue. Delivering products to the Pinacoteca to be used to offer visitors an alternative visit experience and different ways of using the spaces, as if they were theatre rooms

Testing 2 - Workshop "i colori del Rosso"
30 April and 3 May
Where: Sala del Rosso- Pinacoteca
With whom: The students of the Art School and its teacher
Main goals: To **use the heritage of the Pinacoteca and its spaces as a laboratory, a making workshop**. Experiencing a different way of "being" in the museum
Activities: Composition of the Personal Book, assembling the materials produced in the prototyping phase. After the day on the 30th, during which they themselves experimented with creating the Personal Book, on the 3rd, they will instead have a tutor role, accompanying citizens and visitors on this new journey of interpreting the work.
Tools (including digital): paper materials for assembling the Personal Book
Outputs: Delivering it to the Pinacoteca, and in the long term, aspiring to sell it, in order to have a tool that promotes a different quality of visit within the Pinacoteca.

Testing 3- – Exhibition "Dentro la Deposizione del Rosso"

10 May – 10June
Where: Le cantine - Pinacoteca
With whom: Middle school students and their teachers, High Schools, and LL actors
Main goals: the products realized will be collected and organized in an exhibition in order to enhance the work done during the year, but also to open the Pinacoteca to new ways of exhibition, both in terms of content and spaces to be occupied.
Activities: Exhibition of products made
Tools (including digital): paper materials, lights, video projectors, exhibition stands
Outputs: An **event open to the entire citizenship** that brings the Museum closer to the territory. **Experimenting with new methods and uses of spaces that were previously underutilized**. Giving social, cultural, and educational value to a **participatory process** that led to the elaboration of "re-readings" by young people.

Testing 4 – Workshop "I sapori del Rosso"
(work in progress, because it will take at the end of May)

- *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 built upon the legacy of the previous participatory process, "Se dico Museo dico Volterra" ("If I Say Museum, I Say Volterra"), particularly starting from two key figures: former teachers and former artists. Their involvement, along with the initial vision of creating an open space for youth creativity, facilitated the engagement of school educators and, subsequently, other stakeholders selected based on the specific activities and needs of the initiative.

One aspect of the methodology that was explored involved evaluating how to sustain relationships with these stakeholders over the long term, through a feedback questionnaire. The findings suggested that, for schools, it would be more effective to formalize the collaboration through written agreements outlining timelines, engagement methods, and the use of museum spaces and resources. For individual actors, however, continued participation depends on having access to both material and immaterial resources, enabling them to work autonomously and independently of the bureaucratic constraints of the Municipal Administration

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

One of the main challenges encountered was related to time constraints and the relationship with the municipal administration. In situations involving event promotion, communication, or organizational procedures, reliance on the administration often led to delays and slowed down key processes. Another critical issue concerned the scheduling and structuring of events, workshops, and project phases, which did not allow for sufficient intermediate steps within the Living Lab. This limitation hindered the possibility of building a consistently cohesive and cyclical collaborative network.

5. Output(s) and impact

Co-design and promoted workshop activities: These include the cycle of activities "il Rosso", divided into "i suoni del Rosso", "le visioni nel Rosso", "i colori del Rosso", and "i sapori del Rosso". These activities involved Living Lab actors such as professors, artists, musicians, agri-food workers, and students.

Specific **products** made by the students of the Middle School and the Art High School during "Le visioni del Rosso" activities:

- **Study tables and artistic reworking** based on the observation and reinterpretation of "Deposizione" by Rosso Fiorentino (made by Donegani students);
- A series of **"Vodcasts"** (video + podcast) that tell curiosities and themes about Rosso Fiorentino's work. (made by Jacopo middle school in Volterra);
- A **Tableau vivant**;
- The **design and creation of the materials** for a **"Personal Book",** a tool for an alternative and slower visit of the work. (made by students of Liceo Artistico)
- The **dinner** event inspired by the colors of the painting, involving students from the Hotel Institute and local farms. This dinner is also designed as a fundraising opportunity.

Experiences of visiting and using the museum space:

- **Performative/musical events** that used the Pinacoteca as a laboratory/theater to reinterpret the work through music and performance.
- The **experience of assembling the Personal Book** inside the museum, with students acting as tutors for visitors.
- An **exhibition / exhibition of** the products made by middle school students set up in the cellars of the Pinacoteca, experimenting with new ways of displaying and using the spaces.
- The **dinner "The flavors of Red"** as the final event of the hotel institute.

Emerging **concepts and models:**

- The idea of a **new collaborative school-museum relationship**, where the museum is seen as a place of discovery and development of artistic interests, and the school as an actor that enriches the museum's cultural programming.
- The proposal of a **permanent workshop space** within the Pinacoteca for young people.
- The idea of **permanent exhibition "touchpoints"** in the museum to showcase the students' work.

Following the described experience, a **fundamental value was the human capital mobilized**, a crucial factor for the reality of Volterra to promote its growth and competitiveness. The historical-artistic heritage of the Pinacoteca thus becomes a **stimulus**

for creativity, a **concrete tool for personal and collective growth**, strengthening the link between citizens and their heritage.

It becomes a meeting point between history and future, made vibrant by the active participation of the entire community of Volterra.

Specifically:

- **Value for the organization (Pinacoteca):**
  - A **redefinition of the role** of the Pinacoteca, which goes from a merely tourist place to a **creative urban laboratory** and meeting point;
  - The **expansion of the cultural offer** and target audiences, in particular towards the 12-25 age group;
  - The development of **new interactions** and the expansion of the **collaborative network** with schools, artists, stakeholders and other institutions;
  - The search for and obtaining **alternative funding channels**.
  - The experimentation of **new ways of using** museum spaces, including the underused ones inside the structure itself;
  - The possibility of generating **new financial flows** (e.g. from the fundraising dinner or from the future sale of the Personal Book).

- **Community value:**
  - The **awakening of a sense of belonging and a new way of actively** 'inhabiting' the Pinacoteca;
  - An opportunity to **unlock and use local resources and skills**;
  - An opportunity to **develop creativity and new skills** in the artistic-cultural world, especially for the youngest;
  - The creation of a space for **discussion and growth for young people**;
  - The generation of **socio-cultural and educational value**;

- *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)
To approach, **to attract the younger population** (12-25), local and non-local.	Engagement and involvement of schools in the Volterra area (middle school, art school, hotel management institute)	4	4	3	3
Fundraising	Participation and victory in a regional	4	4	4	4

	tender				
	Agreement with the Volterra Banking foundation	4	4	4	4
Openness to the territory and construction of a network with other entities, cultural institutions, associations.	Participation in conferences	4	/	4	/
	High percentage of participants in the events organized by the workshop "I suoni del Rosso"	4	3	2	3

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.
And 5 is Very High: The result had a transformative impact on the organization. It profoundly affected the system of the organization, its procedures, activities and approaches.

External Impact : where 1 is Low: The result had minimal or no impact. It did not significantly affect the intended community.
And 5 is Very High: The result had a transformative impact. It profoundly affected the intended community, creating significant positive change.

6. Reflection and conclusions

- *Please describe the added value of participatory practices according to your Living Lab experience*
- *Please summarise your Key Findings*

The proposed project idea is the spokesperson for a revolutionary concept in the territory of Volterra: museums as cultural institutions that can **cooperate with and for citizens** or groups of people to address specific issues in the design of new cultural-based services. This is a new concept, which introduces a system of values focused on active participation, equality and the adoption of an experimental attitude towards the new and the different, offering experiences of cultural inclusion.

Key Findings

In the face of this renewed vision, the impact that it has tried to achieve in this first year of experimentation has been to broaden the cultural offer currently provided, therefore the target audience, favoring in particular an approach to the group of **young people** between the ages of 18 and 25, through services designed on the characteristics of the local context.

The new cultural ecosystem triggered over the long cultural period will have to guarantee an overall cultural and economic growth of the Museum and the territory, together with being a public place that is always accessible, a promoter of aggregation, study and opportunities for personal growth. To achieve this, the next step to be taken, also in the face of the current Governance, is to work on strengthening the ties between the actors involved to date. Understand their interest and willingness to continue, understand the methods of engagement, the time spent and the possibility of remuneration.

Another aspect is certainly the search for financing channels that can guarantee autonomy and independence from the public administration.

The main results of the Living Lab experience can be summarized as follows:

- **Significant involvement of schools** in the Volterra area (middle school, art high school, technical institute). The schools actively participated in the design and implementation of workshops and products.
- **New school-museum relationship**: The shared idea of a new relationship emerged in which the museum is a place to increase students' interest in the arts, and the school is an actor that enriches the museum's cultural programming;
- **Production of educational materials** such as artistic study/reworking tables, "Vodcast";
- **Experimentation of new experiences of visiting and using the spaces**: Performative/musical activities, composition of the Personal Book in the museum with students as tutors, exhibition of the students' works in the cellars of the Pinacoteca;
- **Ideas for the physical transformation of the museum**: The idea of a permanent workshop space and exhibition "points of contact" for the students' works within the Pinacoteca;
- **Finding alternative funds**: Success in participating in a public calls and stipulation of an agreement with the Volterra Banking Foundation;

- **Openness to the territory and network building**: Participation in conferences and high percentage of participants in organized events;

Looking ahead, directions and next steps should focus on:

- **Strengthening the ties** between the actors currently involved in the Living Lab.
- **In-depth understanding of stakeholders' interest and willingness** to continue, exploring sustainable ways of engagement, time spent, and the possibility of remuneration. This is a key lesson: the sustainability of relationships requires attention to the needs and expectations of participants.
- **Proactive search for alternative funding channels** that guarantee greater autonomy and independence from the public administration. Dependence on administration has been a challenge that has slowed down procedures, so seeking greater financial autonomy is a "different way".
- Potential **implementation of ideas that emerged** from the workshops, such as the creation of a permanent workshop space and exhibition "touchpoints" in the museum.
- **Improved time management and internal organization** to foster a more cohesive and constant collaborative network. The lesson learned is that more structured planning of intermediate steps is necessary. Suboptimal timing should no longer be allowed to hinder group cohesion.

Describe how you see the Long-term sustainability of your project and possibilities for scaling Up
The long-term sustainability of the project is seen in the ability to guarantee overall **cultural and economic growth** for both the Museum and the city of Volterra. The vision is that of a **public place that is always accessible**, a promoter of aggregation, study and opportunities for personal growth. Sustainability is based on maintaining and strengthening the links between the actors, on the financial autonomy guaranteed by the search for independent funds, and on the potential generation of new financial flows (e.g. from the future sale of the Personal Book or fundraising events such as the dinner of the laboratory i sapori del Rosso). The possibilities of scaling up lie in **the ability to replicate and expand the participatory methodology with other groups, schools or communities**. The **offer of services and products** developed (such as the Personal Book) could be extended or museum spaces could be used in an innovative way for other types of activities.

What recommendations would you give another similar organisation for potential replication of the Living Lab methodology?
Recommendations for another similar organization that wanted to replicate the Living Lab methodology would be:

- **Identify and actively engage local stakeholders**, above all for cultural institution are located far away from urban area and also v**aluing human capital and local skills**. Recognize and mobilize the skills present in the community as an engine of growth.
  These could be an opportunity to reactivate and generate a real impact on the territory;
- **Establish clear and possibly formalized collaboration methods** with key actors such as schools, to define times, methods of engagement and use of spaces/resources.

- **Use heritage as a creative stimulus**: Do not limit yourself to traditional fruition, but encourage reinterpretations and new artistic productions based on collections.
- **Actively seek diversified sources of funding**, aiming for greater autonomy to ensure business continuity.
- **Listen to the needs and expectations of the actors involved**, also considering aspects such as the possibility of remuneration or support to work independently.

7. Appendices
- *Please upload the signed Informed Consent Forms here, labeling them as follow: "HUNT_ICF_Cocreation_17.06.23"*
- *Please upload the Participant Lists here, labeling them as follow: "HUNT_PL_Cocreation_17.06.23"*
- *Supplementary data sources*

Name of the document	Content	Link
I suoni del Rosso	prototype and testing activities	https://drive.google.com/drive/folders/1ffy-UbPIz8mTDGOi9c6DRxVLX9HLG-dV?usp=drive_link
Le visioni nel Rosso	prototype activities	https://drive.google.com/drive/folders/1eYdRUQ3duqpgWnAthPfsP046DE5UX4dO?usp=drive_link
I colori del Rosso	prototype and testing activities	https://drive.google.com/drive/folders/1jmnZ8kdq7ajlG-Utv49KoIq5NJuVEh-h?usp=drive_link
I sapori del Rosso	prototype activities	https://drive.google.com/drive/folders/1kKswvRMUpSFMPaXtpUBVcYomxLutcZUv?u

		sp=drive_link

- Supplementary Materials