

WANT TO DIVE DEEPER INTO THE PROGRAMME AND THE PROJECTS?

ABOUT INNOVATIONLABS

Creative Industries Fund NL and CLICKNL issued the Open Call for Innovationlabs twice, in 2021 and 2022. This call was open to innovative and experimental projects to tackle current challenges in the cultural and creative sector and to increase the sector's resilience. Many makers, cultural institutions and other creative parties responded. In the first edition, 16 projects were selected and in the second edition, 17 projects. Together, the 33 initiatives represent more than 200 parties from diverse cultural and creative disciplines. During DDW 2023, we celebrate and present the results of the first edition of Innovationlabs.

THE RESEARCH COMPONENT

A team of researchers follow the activities within Innovationlabs and actively contribute to knowledge sharing, between the 16 Innovationlabs projects themselves and between these projects and the cultural and creative sector. In addition to sharing existing knowledge about innovation processes and models, the researchers generate new knowledge and insights that can contribute to solving complex issues within and beyond the cultural and creative sector.

KNOWLEDGE & COMMUNITY PROGRAMME

In addition to financial support, the Innovationlabs programme also provides coaching and guidance in knowledge development and knowledge sharing. The participants are encouraged to contribute their ideas on the opportunities and obstacles in each other's innovation projects and to share their knowledge and insights with the sector. They are assisted by coaches who ask questions and help to reflect on the process as a 'critical friend'.



ZUID. BOIJMANS VAN BEUNINGEN
The initiators of Zuid. Boijmans Van Beuningen aim to further develop a new museum concept that focuses on collaborative practices. Special attention is paid here to makers, local residents and school pupils.



DE KUNST VAN LATER
Using an iterative approach, where research and design go hand in hand, the initiators of De Kunst van Later offer self-employed people in the creative sector tools to arrange their retirement provision better.



FUTURE MATERIALS
The initiators of Future Materials aim to further develop and scale up their hybrid database of sustainable artist materials, which should contribute to making makers' practices more sustainable.



INNOVATION:LAB
Innovation:Lab encourages theatre makers to experiment with technology. The aim is to broaden the programme and experience of performing artists and increase audience diversity.



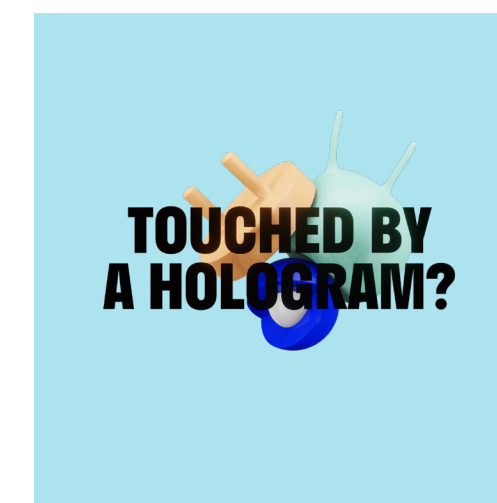
META-ESTATE LAB
Can blockchain make a difference in the housing market? The project partners of Meta-Estate Lab want to explore and test the possibilities of decentralised financing using prototypes.



PODIUMPAS
Podiumpas is a subscription model with which 47 venues nationwide are affiliated. The aim is to lower the threshold for culture lovers to go to the theatre more often and to see more adventurous performances, with fuller theatres as the intended result.



THE NEW SOCIAL
How can cultural productions be meaningful in a hybrid online-and-offline form? The findings of The New Social will be compiled into a toolkit to be made available to the whole field.



TOUCHED BY A HOLOGRAM?
The initiators of Touched by a Hologram? are exploring the artistic possibilities of the virtual. The aim is to prepare the performing arts sector for a metaverse future.



CROWDKEEPING
Crowdkeeping is an initiative to develop a working method and supporting tool for relationship management. For and also in collaboration with medium-sized organisations in the creative sector.



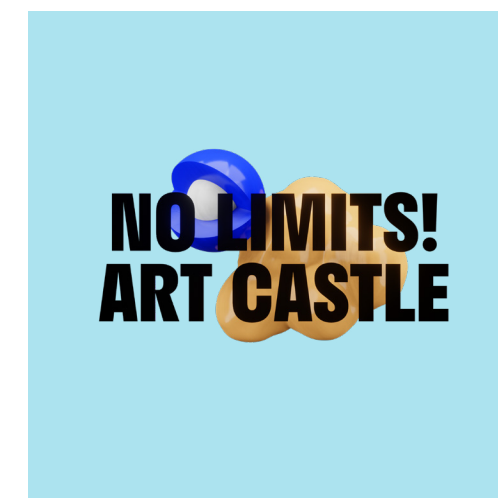
EVERYBODY IN THE (ART)HOUSE!
How can cultural institutions utilise their digital or hybrid offerings to broaden their audience? The initiators of Everybody in the (art)house! are exploring the most promising answers.



HYBRID MUSIC VIBES
The initiators of Hybrid Music Vibes are exploring the possibilities of digital, artistic expressions for professional musicians.



LIVING LAB OPEN CULTUURDATA
Living Lab Open Cultuurdata is a 'living lab' that investigates how open-source technology can contribute to greater reach and findability of the programme of online cultural productions.



NO LIMITS! ART CASTLE
By connecting makers from different backgrounds, the project partners of No Limits! Art Castle aim to make the sector more accessible to any kind of creativity and originality.



2ND WORLD
In the 2nd World project, 11 WWII museums and memorial centres aim to develop a joint digital strategy that will extend the reach to new target groups.



TOOLKIT FOR THE INBETWEEN
Toolkit for the Inbetween involves experiments relating to hybrid cultural experiences. Special attention is paid to the interaction between the physically and digitally present audience.



UNLOCKING FASHION HERITAGE
By means of 3D digitisation of museum fashion collections, the project partners of Unlocking Fashion Heritage aim to make historical and artisanal knowledge accessible to a wide audience, ranging from museum staff to 'home-based makers'.

INNOVATIONLABS #1 PRESENTS: THE LIVING ARCHIVE



3. TECHNOLOGY



DURING THE INNOVATIONLABS PROGRAMME, RESEARCHERS FROM DIFFERENT KNOWLEDGE INSTITUTIONS EXPLORED THE FOLLOWING THEMES.

INNOVATIONLABS #1

1. Collaborating on platforms
2. The position of the creative maker
3. TECHNOLOGY
4. Business models
5. Public participation

This roadmap explores in what way technology can foster innovation.

INNOVATIONLABS #2

6. Narrative-driven collaboration
7. Design-based and artistic research
8. Experience-enhancing technologies
9. Societal impact
10. Activating audience engagement

Digitalisation is the main driving force of innovation in society, as well as in the cultural and creative sector. Many organisations and creatives engaged in Innovationlabs #1 use digital technologies or the opportunities they provide to develop new applications, products and services to enrich their cultural offerings and proposition. In addition, they lead the way for digital innovation in the broader cultural and creative sector. We have divided the use of digital technology by the various projects into three overarching themes: (1) making and producing, (2) hybrid events and virtual worlds and (3) data-based marketing and digital services.

DEFINITION DIGITAL TECHNOLOGY

1. The knowledge on the creation, production, storage and processing of digital data.
2. The applications and services in which digital data is used.
3. The material and digital objects and occurrences in which digital data functions and is embedded.

The integration of digital technology into all areas of the cultural and creative sector changes the way it operates and delivers value to society.

1 MAKING AND PRODUCING

Several projects use digital technology to improve or enrich the creation and production in segments of the cultural and creative sector. Their focus is on better access to and online discovery of materials that are important to makers. At the same time, they unlock and provide information and knowledge about those materials and how to use them in manufacturing and production. Technologies used are for instance hi-res (high resolution) and 3D photography, metadata and indexing. Two Innovationlabs #1 projects that use these techniques to share their knowledge with other creative parties are Unlocking Fashion Heritage and Future Materials.



Images: Cees de Jonge, The Visual Art Box

UNLOCKING FASHION HERITAGE

In Unlocking Fashion Heritage, Modemuze provides access to museum fashion collections by means of 3D scans and 360-degree photography. It concerns both objects and the artisanal and historical knowledge that has been used in their production. A selection of garments is converted into 3D models. The primary target group ranges from museum employees to home-based makers.



Image: Jan van Eyck Academie

FUTURE MATERIALS

Future Materials has created a digital database with descriptions and metadata of sustainable and non-toxic materials that artists, designers, and other creative makers have discovered, rediscovered and developed. Besides recipes, ingredients, experiences and stories, visitors to the Future Materials Bank can read and contribute to a material policy and lexicon that aim to create a common vocabulary and shared understanding of sustainability.

2 HYBRID EVENTS AND VIRTUAL WORLDS

Several projects in the domain of performing arts develop real-time virtual worlds as a key element in their theatre productions aimed at both physical and online audiences. In these projects, creative makers work at the intersection of artistic production and technology development. They often build real-time hybrid environments in which physical and online experiences are integrated. Virtual reality is fused with dramatic production. Applications used are collectively referred to as XR (extended reality): augmented reality, virtual reality and mixed reality. Touched by a Hologram? and Toolkit for the Inbetween are two examples within Innovationlabs #1 that employ these technologies.



Still: Touched by a Hologram? doubleA

TOUCHED BY A HOLOGRAM?

Touched by a Hologram? develops new, hybrid audience experiences within the performing arts. The classical theatrical unity of place, time and action is released in a virtual space, a kind of hologram. The position of the 'spectator' changes into a participating actor's role. This is achieved with an immersive 3D experience. The development of the technology and its artistic application go hand in hand in this project.

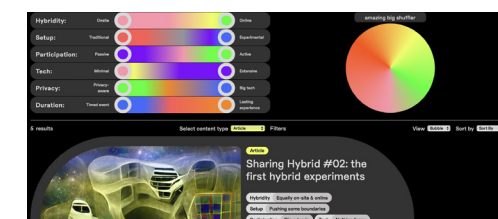


Image: Toolkit for the Inbetween

TOOLKIT FOR THE INBETWEEN

Toolkit for the Inbetween has developed knowledge, tools, frameworks and inspiration for cultural events that bring together online and on-site audiences. It has explored the history of hybrid participation in arts and culture and designed a framework for hybrid events offering meaningful experiences for both online and on-site participation. Critical research dealt with audio experiences, a 'lighter' internet, material manifestations of hybrid experiences and privacy-friendly tools for participation.

3 DATA-BASED MARKETING AND DIGITAL SERVICES

The third application of technology in Innovationlabs #1 is the collective employment of user data and the shared use of the proper infrastructures and IT applications for innovation in the marketing of culture. The aim is to achieve an improved and more effective positioning of the cultural offerings towards their potential target audiences. Linked to this in most cases is a type of collective service by a joint or third party, often in the form of a platform. Everybody in the (art)house! and 2nd World are two examples that use technology in order to increase their audience reach.

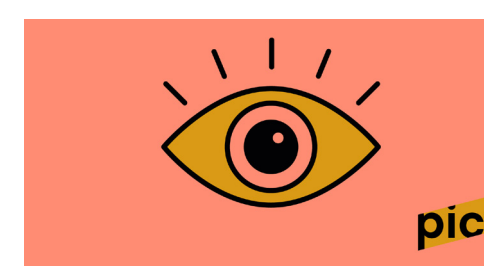


Image: Everybody in the (art)house!

EVERYBODY IN THE (ART)HOUSE!

Everybody in the (art)house! is the further development of the video-on-demand service Picl. The project improved its service proposition for combining and analysing data, using advanced tools and methods from several sources and stakeholders, resulting in a customer journey for the hybrid film consumer who watches arthouse films both online and in cinemas. Other stakeholders in the film sector can also profit from the project's outcomes.



Image: Fries Verzetsmuseum - Ruben van Vliet

2ND WORLD

2nd World is working on the joint positioning of 15 Dutch museums and memorial centres that focus on the period 1940-1945. They are working on a common platform for marketing services and products aimed at synergy, especially in terms of audience reach and costs. Technology is important, among other things, in developing a digital prototype of a customer journey based on visitor and user data.

CONCLUSION

Digital-technology applications can reveal and give access to new sources and resources for creating and producing in the cultural and creative sector, allowing makers and producers to add information and experiences on dedicated platforms. Extended reality (XR) technology provides many opportunities for innovation in the performing arts, among others, both in innovating performances and engaging online and offline audiences. Digital applications in marketing and improving the reach of the cultural offerings of makers and institutions is another important route for innovation in the cultural and creative sector, specifically using the combined data of several players in the field and developing more sophisticated customer journeys based on advanced data analytics. At least two important elements are essential to be able to reap the benefits of these projects for the wider cultural and creative sector: the applications developed should be interoperable to enable other projects to build on earlier results, and the software developed should be open source.

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Visual Identity
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The Innovationlabs programme is an initiative in response to the advice 'Onderweg naar Overmorgen' (2020) from the Council for Culture. The programme is a joint project of the six national cultural funds and CLICKNL, and provides funding for experimentation and innovation through projects that contribute to the sustainable recovery of the sector. Innovationlabs is operated by The Creative Industries Fund NL and CLICKNL on behalf of the Ministry of Education, Culture and Science.