





# 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

## INNOVATIONLABS #2

6. Narrative-driven collaboration
7. Design-based and artistic research
8. Experience-enhancing technologies
9. Societal impact
10. **ACTIVATING AUDIENCE ENGAGEMENT**

This roadmap explores how involving the audience in different ways can contribute to innovation in the cultural and creative sector.

Audience development and audience-oriented approach are buzzwords in the cultural and creative sector; after all, knowing your audience is crucial to developing performances or activities that meet public needs. Yet this increasing focus on audiences is still often – wrongly – associated with marketing, purely for the purpose of reaching new audiences. In doing so, we are short-changing the move towards more audience-orientation, as many institutions and makers in the cultural and creative sector are going further than that. The relationship with the public is evolving and this is reflected in the Innovationlabs #2 projects. We distinguish three levels here: approaching the audience better, reducing the distance between maker and audience and innovation aimed at larger societal goals.

## DEFINITION PUBLICING

The audience is consulted in the making process, involved as co-creators or may take the stage themselves.

## 1

### NEW WAYS OF KNOWING AND APPROACHING AUDIENCES

The first level explores which innovations can provide more and better knowledge of existing and potential audiences, better match audience needs and optimise individual audience experiences. Developments at this level do not directly change the foundation of the (performing) arts; the roles of and relationship between maker(s) and audience do not fundamentally change. Initiatives at this level can, however, lead to more valuable relationships between the two and a higher audience reach.



Image: Publieksmonitor & Predictive AI

### PUBLIEKSMONITOR & PREDICTIVE AI

The initiators of Publieksmonitor & Predictive AI look at applications of AI to engage the public. Two instruments are key: a collective database and digital tool to collect and access data and a self-learning algorithm to predict the size and composition of potential audiences for a performance. The ultimate aim is to achieve a single integrated forecasting model that is readily available to all performing-arts professionals.

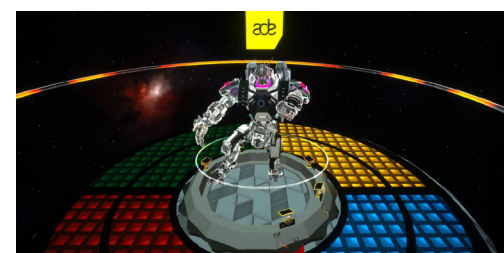


Image: Mixed Reality For Culture

### MIXED REALITY FOR CULTURE

The Mixed Reality for Culture project explores the potential of the metaverse as a space for hybrid and remote conferences. One of the goals is to organise an exhibition in the metaverse that is open to both physical attendees of the ADE conference and a global online audience. The aim is to increase ADE's audience reach and to integrate online and offline visits.

## 2

### REDUCE DISTANCE BETWEEN MAKER/WORK AND AUDIENCE

The second level involves experimenting with abandoning the traditional relationships between maker/work and audience. In many cases, a further integration of maker and audience is central: audiences who are part of the performance or audiences who co-create or shape the performance or artistic work.



Image: Amani Omairi

### ROTTERDAM WRITERS' ROOMS

In Rotterdam Writers' Rooms, creative makers, researchers and the public work closely together. In the process, writing teams are assembled, with a strong emphasis on highlighting sparsely heard voices. Makers from Rotterdam's international melting pot work closely with audiences; their needs are linked to the writing process. In turn, the process of audience interaction is being scientifically researched by Erasmus University. In this way, the players involved are constantly learning from each other.



Image: Andreas Etter

### VENUES OF THE FUTURE

Venues of the Future explores how the digital stage can reduce the distance from the audience. How can the digital domain be a meaningful stage for audience interaction and engagement? Central to this project is the granting of agency to the audience: the audience gains control, a sense of influence or even experiences ownership.

## 3

### INNOVATION AIMED AT LARGER (SOCIETAL) GOALS

The third level of innovations in the relationship between maker/work and audience goes beyond the artistic work and the audience experience itself. At this level, the maker(s) and the audience jointly contribute to larger societal goals. This is not just about the intrinsic, artistic value of the art form but about the potential for performances and artistic works to achieve other goals, such as awareness, action, change and transformation.

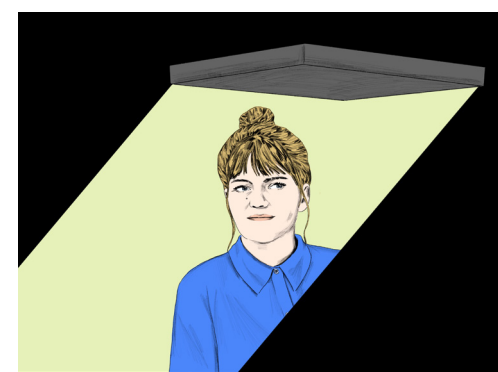


Image: Jip van den Toorn

### NIET VOOR DE BÜHNE

The Niet voor de bühne project centres on a triangle formed by three audience groups: individuals, industry and politics. According to the initiators, these parties represent important players in society. As such, they starred as protagonists in the successful production De Zaak Shell. With this new project, the makers want to entice this triangle to take joint climate action.



Image: Jasper Mol

### LIVEMUZIEK & WELZIJN

Livemuziek & Welzijn investigates scientifically whether and how live music affects our social, mental and physical well-being. The project was initiated by the Rotterdam Philharmonic Orchestra, Muziek als Medicijn (Erasmus Medical Center), and the Erasmus School of History, Culture and Communication. Potential areas to utilise the research outcomes include the music industry, healthcare and education.

## CONCLUSION

In terms of knowing, understanding, engaging and integrating audiences, the innovation potential in the cultural and creative sector extends far beyond common terms such as audience development and audience-oriented approach. While several projects demonstrate the value of innovations in audience data and reach, various others emphatically demonstrate numerous ways in which attempts are being made to see audiences as crucial players in the artistic process or how the artistic process is being used to achieve larger societal goals. The ongoing process of audience-making or publicing as a verb is invaluable in the creative process, now and in the future.

## CREDITS

### Programme Lead:

The Creative Industries Fund NL & CLICKNL

### Exhibition Concept & Design:

Fillip Studios

### Visual Identity:

studio de Ronners

## RESEARCHERS

Daniëlle Arets (Fontys University of Applied Sciences), Martijn Mulder (Rotterdam University of Applied Sciences)

The Innovationlabs programme is a joint project of the six national culture funds and CLICKNL, and provides funding for experimentation and innovation through projects that contribute to the sustainable recovery of the sector. The project is implemented by The Creative Industries Fund NL and CLICKNL on behalf of the Ministry of Education, Culture and Science.