

WANT TO DIVE DEEPER INTO THE PROGRAMME AND THE PROJECTS?

ABOUT INNOVATIONLABS

The Innovationlabs programme gives an impulse to new resilience in the cultural and creative sector. Creative Industries Fund NL and CLICK NL 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. 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 Dutch Design Week 2024, we present and celebrate the selected projects from the second edition of Innovationlabs.

THE RESEARCH COMPONENT

A team of lecturers follow the activities within Innovationlabs and actively contribute to knowledge sharing, both between the Innovationlabs projects themselves and between these projects and the cultural and creative sector.

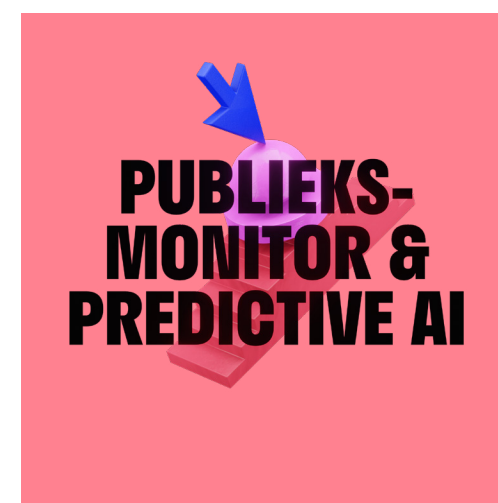
KNOWLEDGE & COMMUNITY PROGRAMME

In addition to financial support, the Innovationlabs programme also offers 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.

THE PROJECTS



FIERA DEL SUONO
Fiera del Suono explores the museum-setting and autonomous possibilities of augmented audio to increase public reach and enrich the experience of museum visitors.



PUBLIEKS-MONITOR & PREDICTIVE AI
Using predictive AI techniques, this initiative aims to develop a tool for makers, programmers and marketers to make considered choices in programming and marketing.



ROTTERDAM WRITERS' ROOMS
Rotterdam Writers' Rooms is an incubator programme for writers with a strong drive to tell stories that are often underrepresented in films and series.



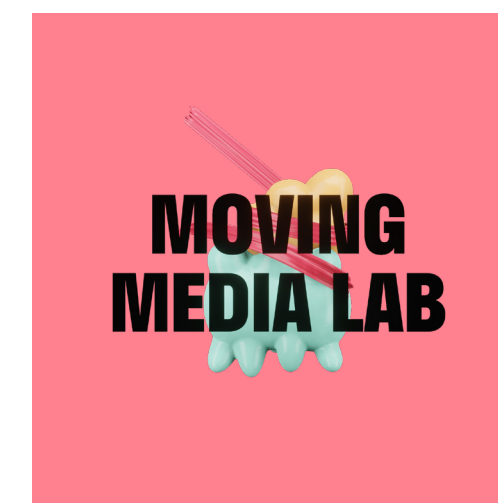
MIXED REALITY FOR CULTURE
Mixed Reality for Culture investigates how the events industry can appeal to a new, digitally oriented audience with mixed-reality techniques and gamification.



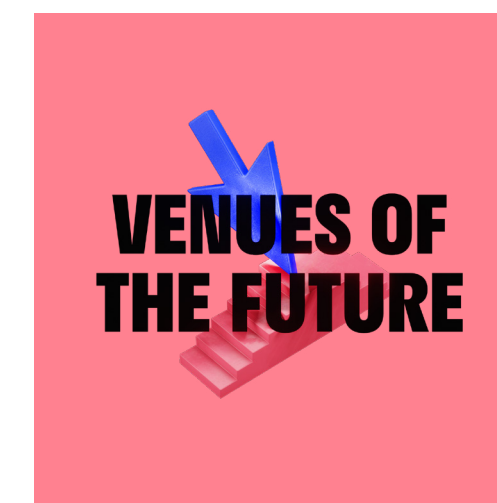
ARCHIVING THE PRESENT
Archiving the Present works with archives of cultural institutions to promote data and digital literacy for the new archivists and data specialists in the cultural sector.



COLLABORATIONS FOR FUTURE
In Collaborations for Future, designers and climate scientists collaborate in an incubator programme to explore new ways of working together in times of climate change.



MOVING MEDIA LAB
Moving Media Lab is a trajectory for creatives within the arts, design and science, who have an interest in the relationship between new technologies, movement and the body.



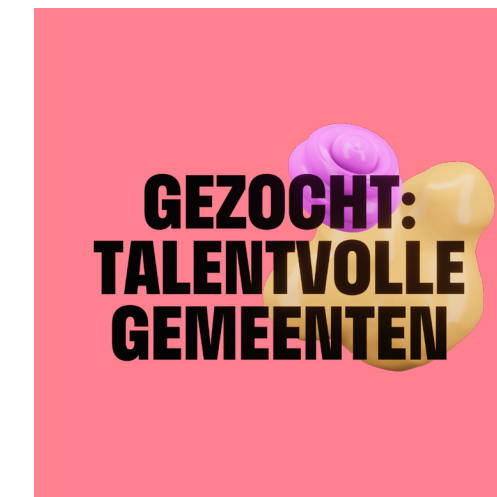
VENUES OF THE FUTURE
Venues of the Future explores the virtual future of the performing arts with an eye for online and hybrid forms of audience interaction.



NIET VOOR DE BÜHNE
Niet voor de bühne examines artistic expression in the 21st century. What is the role of artists in fundamental crises such as climate disruption?



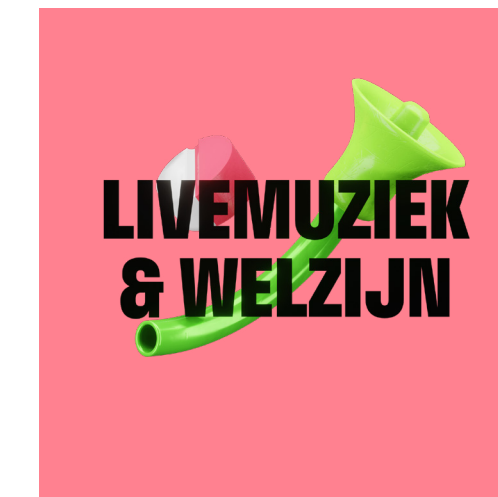
GROEN & INCLUSIEF VOORWAARTS
The initiators of Groen & inclusief voorwaarts utilise festivals as test cases to try out innovations in sustainability and inclusion and engage a wide audience.



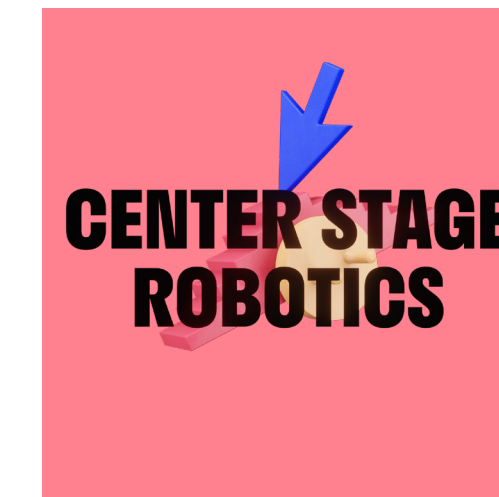
GEZOCHT: TALENTVOLLE GEMEENTEN
The Gezocht: talentvolle gemeenten project partners aim to increase the level of support at municipalities for working together with creative and cultural makers on current issues.



MAAS LAB
By establishing a collaboration between people and the River Maas, the initiators of Maas Lab are exploring new strategies for communicating, organising and co-creating.



LIVEMUZIEK & WELZIJN
In this project, musicians, medics and sociologists explore how live music affects our hearts, heads and relationships, and which new applications this can generate.



CENTER STAGE ROBOTICS
Center Stage Robotics explores the theatrical and performative potential of industrial robots. The ultimate goal is to create a new playing field for robotics on the stage.



HOUSE OF LEGACIES
House of Legacies is working on an inclusive theatre archive where past and present performing arts are included and accessed on equal terms through an online portal.



THE LINEN PROJECT
The Linen Project explores how the linen supply chain can serve as a model for a new economic system where social and environmental values are central, instead of financial growth.



OPEN CULTURE TECH
Open Culture Tech researches and develops an immersive toolkit that gives musicians in the Netherlands low-threshold access to affordable AR- AI- and avatar applications.

INNOVATIONLABS #2 PRESENTS: THE GROWING ARCHIVE



10. ACTIVATING AUDIENCE ENGAGEMENT



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.

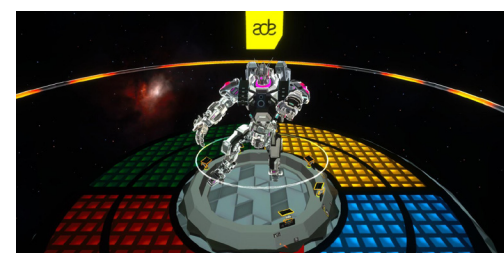


Image: Mixed Reality For Culture

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.

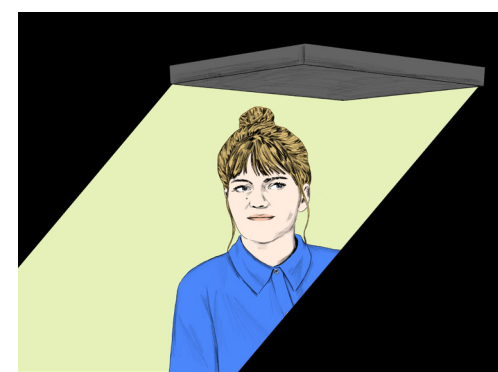


Image: Jip van den Toorn

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

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Visual Identity:

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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.