INNOCULT

INNOCULT
PLATFORM AND COMMUNITY

LEARNING ROUTES TOWARDS A SUSTAINABLE VISION FOR INNOVATION IN CONTENT INDUSTRIES

Funded by the European Union

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ABOUT INNOCULT

European industries are globally challenged by the digital shift and pressured to define new strategies and business models. INNOCULT was a pilot initiative, designed to support cultural and creative industries, especially those operating in the content sector, to embrace innovation and take up new technologies to be able to sustain their position as creative pioneers in the digital era.

The main objectives of the project were:

- To introduce an innovative mindset and foster digital innovation in content industries
- To create an international community, bringing together, players and partners;
- To design, test and systematise a new scheme to support content industries in their approaches to business innovation;
- To seed and nurture a generative and self-standing blended space where users find inspiration, up-to-date information, tailored support and know-how.

Supported by the European Commission through the Directorate-General for Communications Networks, Content and Technology (DG CNECT)[1] , the project had a duration of 21 months (September 2020 to May 2022) and was implemented by Zaragoza City of Knowledge Foundation (FZC/Etopia Center of Art and Technology), MEET Digital Culture Center; and INOVA + - Innovation Services.

Together and throughout this period, partners worked collaboratively to create a supportive community composed of different actors of the ecosystem, where knowledge and experiences were shared, creativity and innovation incentivized, and cross-sectoral cooperation fostered.

To facilitate the exchanges and boost the collaboration between innovators and agents, INNOCULT developed a comprehensive blended residency programme for the development of disruptive projects and experimentations selected as a result of an open call and created a virtual platform that supplemented the opportunities offered by a set of top-level events and showcases promoted transversally during the project. 30 projects from four different countries were supported by the INNOCULT project and teams, with the assistance of experienced gurus, speakers, facilitators and mentors that inspired, guided and worked closely with the selected innovators and entrepreneurs to test and explore new and improved solutions in the fields of digital transformation, audience development and internationalization.

INNOCULT realized its proposed goals and, as a pilot initiative, contributed to fostering cross-national collaboration among players, encouraging them to adopt new approaches, services, products, and business models. Additionally, the project contributed to enriching exchanges of experiences and knowledge between these players guiding and leading them to embrace innovation and boost their growth and competitiveness.

1 Call for Proposals Platform(s) for Cultural Content Innovation CNECT /i3(2019)5043110

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About this booklet

This booklet offers an overview of the pilot initiative with the aim of providing useful information to organizations and individuals interested in joining the community, replicating specific components of the initiative, implementing similar or complementary projects, or/and knowing more about the INNOCULT experiences and lessons learnt.

The document is structured into three main sections:

01 INNOCULT Fundamentals: briefly presents the background of the project, contextualizing the needs of the ecosystem and the avenues for recovery and growth; provides a descriptive narrative of the INNOCULT journey; pinpoints stories and key takeaways using the perspectives of the main players involved;

02 Memorandum of Understanding: summarises the vision shared by the consortium and members of the INNOCULT community and offers a few reflections considered useful for further actions;

03 Quality Stamp: describes the guidelines to be used by candidates interested in being awarded the INNOCULT label, recognizing the relevance of the initiative applying.

This document was prepared in the framework of the INNOCULT project (Grant agreement no LC – 01558207) and corresponds to the deliverables: D3.2 – INNOCULT Manual for next INNOCULT operators, including guidelines on the Blended Residential Programme and Memorandum and D3.4 – INNOCULT Quality Stamp.

INNOCULT FUNDAMENTALS

Background

The Ecosystem

Cultural and creative sectors and industries (CCSI), also referred to as the cultural and creative industries ecosystem (CCIE), play a key role in elaborating a common heritage, common references and tomorrow's culture, which are essential to the continuous blossoming of European cultural diversity.
The cultural and linguistic diversity of Europe's CCSIs is mirrored in a vibrant and highly creative independent sector. CCSIs also have the ability to offer a sense of belonging to a community with shared values. Likewise, they serve as 'European-ness ambassadors,' presenting a vibrant image of Europe to the rest of the world. Furthermore, the ecosystem has a relevant economic weight in general, which in 2019 was assessed at 3.95 % of EU value added (EUR 477 billion), with 8.02 million people employed in the sector and 1.2 million firms, 99.9 % of which are small and medium enterprises (SMEs)[1].

CCSI represents all sectors whose activities are based on cultural values or artistic and other individual or collective creative expressions. The activities may include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. They will have the potential to generate innovation and jobs in particular from intellectual property. These sectors and industries include architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio, and visual arts[2].

Although constituting a very diverse group with different priorities and conditions, the CCIE faces structural issues and prospects recently exposed by the COVID-19 epidemic. These include, among other things, the digital transformation of design methods and uses; fierce competition from and integration of large global players; the need to consolidate schemes and diversify sources to finance the creation, production, and dissemination of works to ensure the long-term viability of business models; the need for insurance schemes tailored to the CCSI's specificities; and the need to keep up with rapidly changing audience demand and support innovation.

"Platform(s) for cultural content innovation"
Launched in July 2019 by the Directorate-General for Communications Networks, Content and Technology (DG CONNECT), the Pilot Project "platform(s) for cultural content innovation"[3] called organizations to test supporting schemes to encourage European content industries to foster and embrace innovation as well as adopt new technologies to maintain their position as creative forerunners in the digital era. The action was also aimed at motivating the key players of the ecosystem to experiment with new approaches and business models for content creation, delivery, and promotion taking advantage of digital technology and accounting for changing audience habits and behaviours. Support to third parties, organization of events and showcases and curation activities of a platform were among the eligible activities.processes and discovering new ways to connect directly with audiences.

2 COM(2021) 350 final
3 COM(2018) 366 final
4 https://digital-strategy.ec.europa.eu/en/funding/pilot-project-platforms-cultural-content-innovation-call-proposals

The consortium, composed of Zaragoza City of Knowledge Foundation (FZC/Etopia Center of Art and Technology), MEET Digital Culture Center; and INOVA + - Innovation Services, joined forces to design and deliver the INNOCULT vision in response to this call, devised around three main topics: digital transformation, audience development, internationalization.

Digital Transformation

The topic of digital transformation was addressed mainly from the point of view of the immersive tools and approaches, focusing in particular on the AR, VR and hybrid forms of XR. INNOCULT explored the theme of the Metaverse as a set of opportunities for the creative and content industries to augment their productions and their services.

The pandemic and related lockdowns offered a space for reflection for the creative and cultural content industries to value digital as a tool to reach their audiences. The project wanted to start from this space to systematize the reflections in new formats which, while on the one hand building on the pandemic experience, on the other hand, wanted to go further in the research to understand how the new tools and languages of the digital could be integrated in a creative and visionary way. Not only for purely digital experiences but above all for increasingly phygital cultural experiences that are already conceived for a new type of fruition with a semantic fullness.

In this direction, one of the main digital culture interests within INNOCULT was the multidisciplinary exploration of immersive realities and related artistic languages and concepts, so to answer the question: how can we unleash the amazing potential of extended reality technologies for new types of immersive narratives that are collective and interactive? First, by trying to imagine devices and formats that could offer a collective experience, groups are likely to engage together in these new immersive and interactive experiences. Second, by making creative, technological teams and producers work hand in hand in new interactive narratives intertwining the different creative fields, including live performances and events.

These currents of thought and related artistic research/prototyping explored within the INNOCULT project had as main declinations AR and VR experiences and installations, used in physical and collective spaces, accessible to different audiences and contributing to a better understanding of the importance of having physical places that become, in an inclusive way, portals to experiences in the metaverse maintained as collectively and sociability communities.

Audience Engagement

The second theme of experimentation for innovation in the creative and cultural content industries concerned new forms of audience engagement, which consisted both in exploring the potential of digital media and in imagining new ways of reaching new audiences, in particular young people and people who usually stay outside the cultural circuits.

One of the main aspects of audience engagement revolved around the topic of the latest trends in disintermediation between the creative and cultural content industry and its current and potential audiences. By allowing the producer to generate direct sales, the digital shift seems to push us a step towards “disintermediation”. It offers content creators the opportunity to directly distribute their content on the market. However, while direct provision is beneficial for some, it may not be the ultimate solution for all, especially for smaller companies or companies without strong brand names, as increased marketing costs are likely to follow. On the other hand, the entry of IT players in the distribution of contents generates a move towards “re-intermediation”.

INNOCULT offered a sound basis for debating these topics, creating awareness of these processes and discovering new ways to connect directly with audiences.
The starting assumption was that producers, distributors, broadcasters, cinema, theatres and all types of cultural organizations need to innovate to attract new generations of audiences. The shortage of entrepreneurship and cross-cutting skills in the CCSI and especially in the media and content industries concerns both emerging sub-sectors as well as very mature ones that undergo a profound digital transformation. These skills are needed for innovation and are crucial in light of labour market changes that the sector is facing.

The following assumption was that there is limited cooperation between researchers and between research and industry as well as insufficient coordination of research and development (R&D) efforts, sharing of methods, results, and best practices. For this reason, experts from academia were engaged to explore audience development strategies based on user experiences and journeys and assist in the reflection on how those strategies relate to innovative business models.

Internationalization / Funding opportunities

The third theme explored by INNOCULT was related to internationalization strategies tailored for creative and cultural content industries.
The main assumption was that with the digital shift the CCSI and the media and content industries face the competing activities of global network operators and IT companies in the new industrial ecosystem where they have lost much of their control over distribution and the final consumer. Indeed, EU media markets display some peculiarities which raise issues in the global competition.

In this context, it is vital to define new strategies and business models as well as explore the possibility of investing in collaborative schemes among European players to monetise consumption and enable content creation.
The project contributed to fostering the discussion around new business opportunities and potential risks related to the digital shift and helped to explore tools such as Balanced Scorecards and Blue Ocean strategies.
A specific focus was devoted to the opportunities offered by European Funds to create international networks, initiate international co-productions, and open new market opportunities in other countries. Participants were accompanied in the formulation of innovative project proposals on the European call for proposals dedicated to culture, Creative Europe Cooperation Projects.

The three topics addressed by INNOCULT were and remain relevant throughout the project's lifetime, showing a good alignment with the needs and priorities of the sectors and industries targeted by the initiative at the stage of the project design as well as the conclusion pilot action, as reflected in the most recent policy developments.

RECENT POLICY DEVELOPMENTS

Acknowledging the importance CCSIs have, especially considering the great spillover effects this ecosystem generates in terms of innovation across the economy and the promotion of European exports by enhancing the image of Europe across the world, the Commission adopted the **European Media in the Digital Decade: an action plan for recovery and transformation**[1], supporting recovery and enhancing the competitiveness of news media and audiovisual entertainment through 10 actions around three areas to help the media sector recover in particular by investing in content production and distribution to ensure diversity in the context of dominant global players; to support transformation through innovation harnessing data and exploiting the potential of the emerging AR/VR/XR market; to enable companies, for example by scouting media start-ups, and empower European citizens by increasing access to content and strengthening media literacy. Future measures could ensure inclusion and gender equality.

Moreover, the Council of the European Union recently invited the Member States to support the implementation of the **European Strategy for the Cultural and Creative Industries Ecosystem**[2], and the realization of the following priorities:

- Improving European CCIE enterprises' access to funding
- Spurring skills development and enhancement, education and training
- Maintaining and reaffirming European cultural wealth and diversity in the digital era
- Strengthening exports by CCIE enterprises
- Promoting responsible policies in CCIE enterprises

Sources: Communication 'Updating the 2020 New Industrial Strategy: Building a stronger Single Market for Europe's recovery'; Council Conclusions on building a European Strategy for the Cultural and Creative Industries Ecosystem (2022/C 160/06)

5 COM(2020) 784 final
6 https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52022XG0413(01)

INNOCULT JOURNEY

Call for Action/Change: Agents and Implementors

At the beginning of the project, partners mapped their national landscapes and identified key players and agents in Spain, Italy and Portugal, adding to their research a European layer that provided a good reference point to inform and engage relevant actors.

An open call was launched to select 30 projects to be supported by the INNOCULT team and pool of experts during the Blended Residency Program especially devised to address the three topics of the pilot action: Digital Transformation, Audience Development, Internationalization/Funding Opportunities.

The call was promoted on the project website (https://innocult.eu/), and social media channels (https://www.facebook.com/innocult.eu/; https://www.linkedin.com/company/innocult-eu), an e-newsletter and the websites and social media of the partner organizations. A video was created to supplement the instructions to apply, which included the analysis of the text of the call, development of the project idea and submission of the application by the given deadline.

Partners used the EUSurvey, the official online survey management system created by the European Commission.
Applicants were asked to present their project ideas and identify the topics covered by their proposals, clarifying the needs to be addressed and innovative elements, objectives and expected outcomes as well as the potential effects of the proposed activities. Furthermore, applicants were encouraged to present the teams to be involved in the implementation of the project.

This call allowed companies and entrepreneurs to apply for the INNOCULT Blended Residency Program and to have the opportunity to learn, test, and explore innovative languages, methodologies, and technologies while working on disruptive projects to transform their business models and adapt them to digitalization and other innovation impulses.

More than 50 applications were received, and a jury composed of experts from the partner organizations assessed them against the pre-defined award criteria: 1) relevance (alignment of the project idea with the aims of the call); project idea and team (overall idea and objectives, expected project outcomes, stage of development) and impact (expected social and economic impact, sustainability).

At the end of the evaluation process, 30 projects were selected for the INNOCULT Blended Residency Programme, a mix of residential activities, mentoring and online support from a transnational community of experts and innovators.
A pool of experts (INNOCULT Agents) was gathered to make sure all projects were allocated to a specialized team of mentors, consultants and innovators that could provide the best guidance and support for the development of the selected project and the achievement of the proposed goals.

#	Name	Projects in a nutshell
1	ENEUM (ESTO NO ES UN MUSEO)	Through podcasting, the project envisaged the creation of content mainly related to museums and exhibitions. It is considered a digital setting composed of several short and intense podcasts built around the same philosophy: audio format, appreciation for culture, and local dissemination.
2	GALERÍA VIRTUAL	Online gallery aiming to create events to promote and activate the local artistic ecosystem.
3	COOKIFY	A start-up based in Barcelona making content for brands related to food and gastronomy. They wanted to explore internationalisation to reach out to new clients on other EU countries.
4	WITHIN	DOOS Colectivo has been bringing dance to different contexts and people since 2013. In addition to the creations of the company Eva Guerrero, the collective proposes hybrid projects in which dance coexists with other languages and formats. WITHIN - The first Basque video dance for the metaverse - is a journey into the mind of someone who creates through movement; an immersive experience where is possible to choose the sequences to watch and experiment with a real environment in a virtual technology.
5	MADRIX	Madrix is a virtual cultural space conceived by the Association for Research, Design and Innovation (Spain). It promotes the participation and critical spirit of its diverse community through different formats and by creating multidisciplinary work groups. The leader of this initiative is David, the co-founder of CreaXR (a community of immersive realities creators) and the Macedonia design study (a diverse network of independent professionals who come together in a modular way to develop and promote projects that generate a positive impact on people).
6	RUTAS SONORAS	The project generates a network that connects and promotes the local musical culture through routes through the sound geographies of the city. These routes interweave and facilitate collaborations between music artists, thematic shops, restaurants and pubs with rhythm and streets with soundtracks, offering tours with complementary activities around music. The audience connects with a musical experience through the physical space and knows the city from the perspective of music.
7	GOZARTE	Specialised in Cultural tourism, the veteran company Walking tours, based in Zaragoza, applied to INNOCULT to explore the use of AR and VR to enhance their products, going to a business model with online touring.
8	AMPLITUNE	Extended reality platform that offers immersive music experiences through augmented reality and mixed reality. The team presented their roadmap to INNOCULT and their intention to establish their project, seeking technological advice.
9	LA CASA ILUSTRADA	The project revolves around the idea of a doll's house, a phygital toy for digital natives that unites the traditional doll's house with augmented reality to play and learn with the characters of the stories through augmented reality. It's a one-person project by designer and consultant Joyce Moraes but the house showcases the work of different artists and illustrators with the doll's house as a backdrop.

10	FESTIVAL D'ENSAYO	D'Ensayo, Festival de Teatro y Ciencia is a festival for scientific projects that aim to talk about science through theatrical languages. They launch an open call for scientists to apply their pieces and have access to events, workshops, and a prize. The first edition was in 2022 and the initiative has already secured funding for the following (edition 2023).
11	PAV - PERFORMANCE ART VID	PAV's idea is to create a digital cultural community operating through a platform where users can enjoy videos on demand of performance art while supporting the artists directly. The idea derived from the team having ascertained that many artists are increasingly encountering difficulties to present and share their work in a sustainable medium.
12	OUT!	Out! is made of four episodes, four clips about 15 minutes long with at least one developed live through an audio/video one-to-one link with the viewer who can interfere and to have a dialogue with the leading actress thus becoming an active part of the experience. The performance is associated with a kit delivered to participants and composed of three objects connected with the tale, the link to a playlist on Spotify, and the ingredients for a cocktail that the actress and participants will share.
13	MACHINE/HUMAN: A MUTUAL INTERPRETATION	The project is a live performance as a mix of coding and dance. A computer code is interpreted by a machine to be rendered as music and interpreted back with dance and music from humans. The full show is a metaphor for nowadays's coexistence between mankind and machines.
14	ARE YOU THERE LUA?	The project is a playful, combinatory extended reality installation. It offers the users the unique experience of being, though separated by physical distance, simultaneously present and active in the same physical environment. The installation develops as a hybrid, interactive open narrative that explores unconventional communication strategies and brings down the walls of distance and isolation in this time of separation and crisis.
15	H.E.ARTS (HIGH EMOTIONAL ARTS)	The project intends to engage museum visitors with an organic digital strategy based on the idea that emotion is the most common and democratic instrument to approach and develop an interest in beauty and culture. The promoters designed a practice that integrates emotions, data visualization and VR to create a new way for visitors to visualize their experiences helping them to find a personal and strong link to artworks.
16	WANDERBOOKS	The project wants to offer a new cultural travel experience and make literature more tangible. Wanderbooks suggests inspiring novels that are set in specific European cities so that travellers can feel immersed in their next destination before departing. The promoters are building a database that matches novels with their geographical settings, by enhancing AI technologies and personal contributions from the users of the community.
17	LIVING LITTLE DOTS THEATRE	The promoters believe that improvisation can restore almost totally the "live" experience of theatres, for small groups of children or kids, from home or from the classroom, in constant interaction, immersed in a shared narrative context, guided by two actors, creating an extended virtual reality, a "mandala" show, original and unique.

18	EXPERIENCING AND ENJOYING FLORENTINE MUSEUMS	The project aims to enhance the opportunities given by technologies and virtuality by presenting the Florentine cultural heritage in a creative and innovative form. Talks, conferences, virtual labs, activities, and games are going to be addressed to the general public and schools, teenagers and old people, boosting up and improving their experiences and impact thanks to the possibilities offered by new media.
19	LA SCORPIOCCIOLA	The project aims to promote knowledge of cultural heritage by proposing an innovative model for edutainment through digital, recreational and educational areas spread throughout the territory. The experience is structured as a sort of “story hunting” told by fantastic characters that come to life thanks to Augmented Reality (AR) technologies. The character takes shape in real space to tell the art and/or the nature of the territory on the fil rouge of mathematics (geometries, golden section, fractals, etc.).
20	DEALITY - DATA WEBXR EXPERIENCES	DEALITY is a web platform where users can explore data experience: a new language that mixes storytelling, data visualization, sounds, animations and interactivity to drive comprehension of a complex system. Users will be immersed in a new 3d world where they will be encouraged to explore the contents, understand the information, or just feel the environment and live the experience.
21	180 DIGITAL HUB	OSTV is a media company specialised in content creation for all platforms. 180 DIGITAL HUB project aims to promote and distribute multimedia content produced during OSTV’s production activities and/or developed by partners external to the organization. The company’s goal is to transform the Hub into an international benchmark mediating the relationship between professional multimedia content producers and consumers.
22	DOUBLE_ARCH	Fundação Marques da Silva (FIMS) is a private institution, responsible, among other activities, for the conservation and study of the legacy of the architect José Marques da Silva. DOUBLE-ARCH envisaged the creation of a blueprint for the implementation of digital solutions to promote the foundation’s projects and improve its digital presence.
23	XPANSION	Plataforma do Pandemónio consists of an artistic creation collective that invests in the expansion of new artists and in a creative approach that privileges multidisciplinary. The network wants to increase its online presence, create a communication strategy, and content creation; and identify digital channels/forums taking into account the target audience
24	FOSTERING DIGITAL TIES	Theatro Circo is an online platform for the promotion and distribution of content produced during the activities of Teatro Circo de Braga. With the project FOSTERING DIGITAL TIES, the organization intended to expand the reach of artistic, cultural, and creative content, expanding its level of accessibility through digital.
25	LEADING DT ROADMAP	Leading works in partnership with clients organising events providing platforms for personal and professional development for those who participate, contributing to the sharing of knowledge and leveraging the sustainability and recognition of the entities that promote the events. The company was committed to the development of an action plan to create, and capture leads and increase engagement on social networks.

26	CLIVEON Culture Live Online	Brain Entertainment is an entertainment and communication company that also manages artists and influencers. The company believes in raising awareness for the consumption of online cultural paid content and wished to continue exploring the project of a streaming platform for broadcasting online shows and cultural content.
27	DCST	Filmes da Mente produces creative audio-visual content capable of providing emotional and engaging experiences. The goal of the company was to develop further a Cine-workshop film production technology event (DCST - Digital Cinematography Symposium + Training), conceived as a networking high-level gathering for creatives and technicians specialized in technologies and niche markets in cinema, video and photography, while also decentralizing by highlighting the importance of the city of Porto.
28	INBOUND MARKETING	FAHR is an internationally awarded creative and experimental studio, which focuses its work between Art and Architecture. The company goal was to develop a strategic content creation plan (inbound marketing) with main guidelines for capturing leads and increasing online presence.
29	MARLA MAGAZINE	INFO.NODES supports journalists and activists in doing their fundamental job: expose the truth and promote effective social changes. INFO.NODES also organises workshops and laboratories for local communities, journalists and activists. The project was dedicated to the MARLA MAGAZINE, a free and open society, where injustices and inequalities are opposed by an active and aware citizenship.
30	DIGITAL MARKETING	S.P.O.T is a creative production and management agency, working specifically in event, photo and film production with access to a wide scope of high-end suppliers, exclusive locations, unique local contacts and on the ground solutions. The project DIGITAL MARKETING was intended to create a strategic plan for digital marketing so they can boost S.P.O.T posts engagement and increase leads captivation.

Blended Residency Programme

A comprehensive programme was devised and delivered, offering an array of opportunities to learn, test, prototype, exchange, network, and collaborate. The programme was structured around four main components:

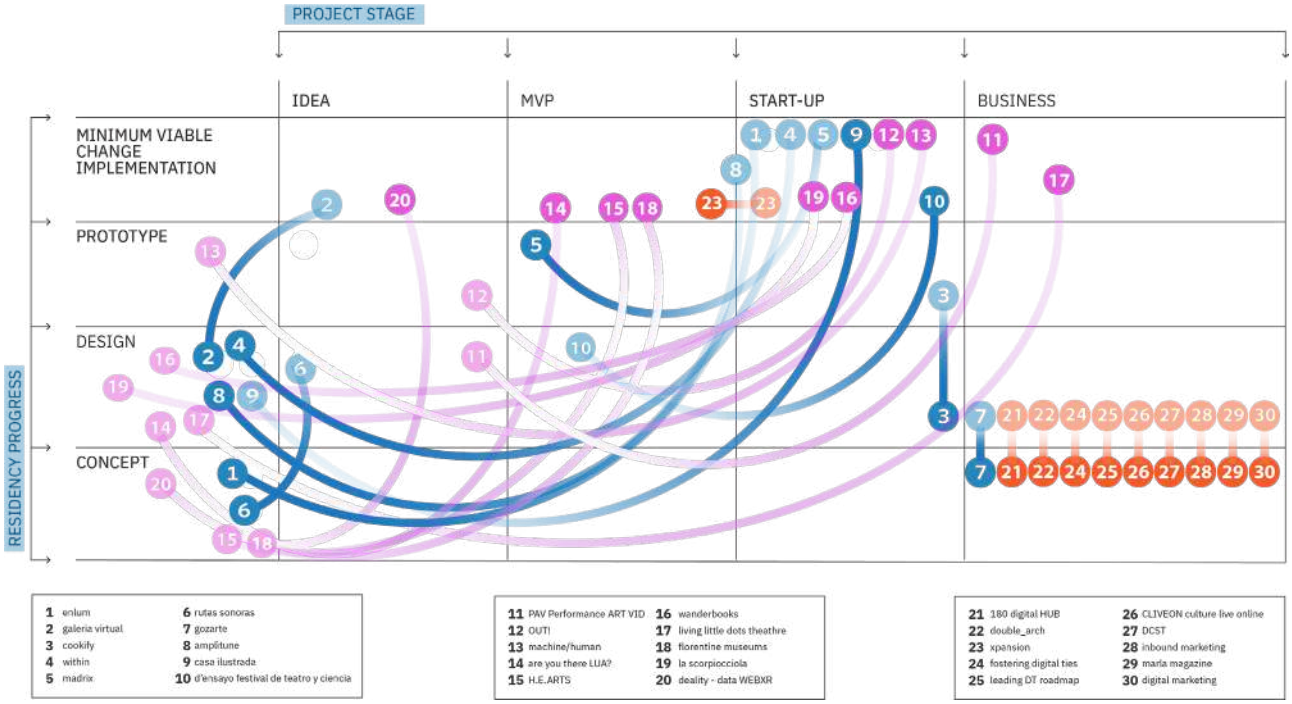
1. Tailored mentoring and additional support for the development of the project
2. Laboratories and workshops about the three key topics of the pilot action
3. International networking and showcasing events
4. Access the virtual platform and join the international INNOCULT ecosystem and community.

Tailored mentoring

A pool composed of 15 INNOCULT Agents was gathered to support the selected projects. At least 10 hours of mentoring were offered by the mentors for each project and throughout the process, entrepreneurs, innovators and companies were able to explore, fine-tune and evolve their original ideas.

Projects started on different stages and evolved in various directions along the Residency Programme, including the mentoring activities but also other supporting components offered by the INNOCULT pilot initiative. This progress is illustrated in the following image.

Projects were incentivised to prototype their solutions, depending of their stage on the program some of them could use a prototype fund to help with this and better test their idea with a functioning prototype.



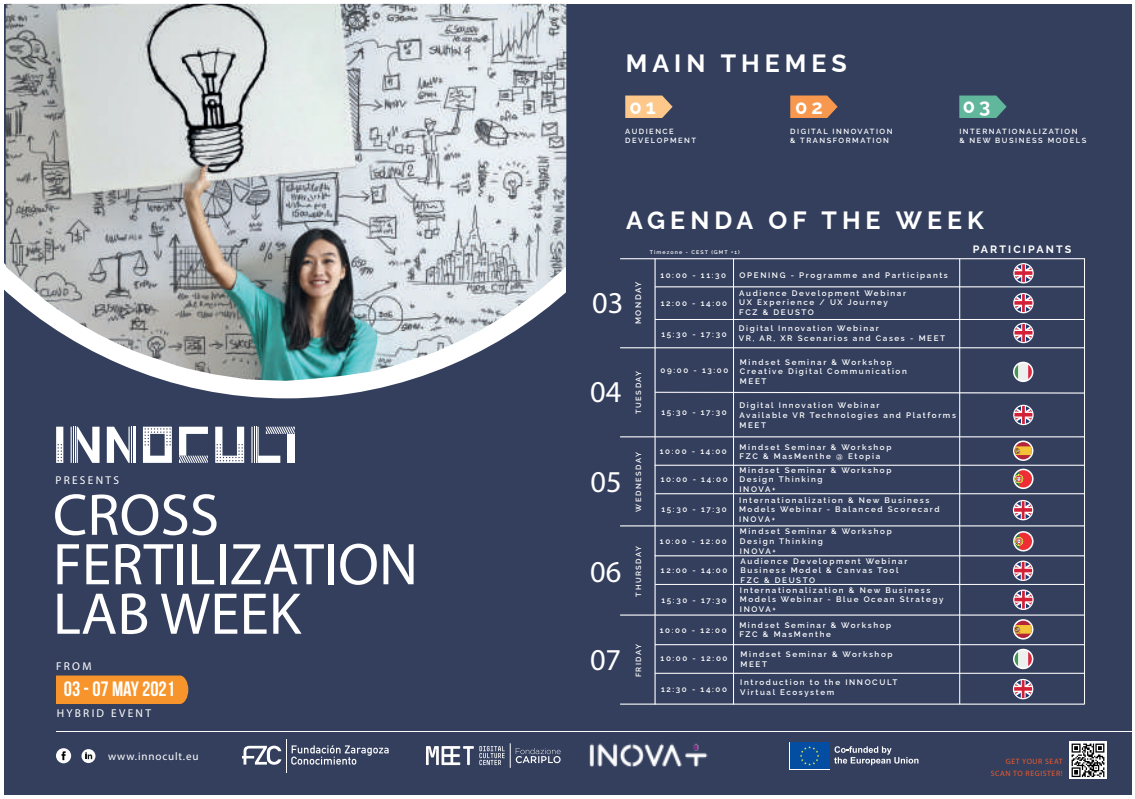
Laboratories and workshops on Digital Transformation, Audience Development, and Internationalization/ Funding Opportunities

Two main events were organized to offer participants from INNOCULT and other interested parties' access to keynote speeches, workshops and hands-on activities, immersive experiences and networking opportunities.

The first event of the INNOCULT project, **CROSS-FERTILIZATION IGNITING WEEK**, was promoted from the 3rd to the 7th of May 2021. This was a week full of webinars and workshops dedicated to both the three main topics of the pilot project and soft skills, supporting the creation of the INNOCULT mindset and community, instrumental to delivering on the objective of acting as a catalyser of creativity and an accelerator of innovation for the CCSI and content industries, instilling an innovative mind-set among the users. During the event, training sessions dedicated to enhancing soft skills were organized, including case studies and exercises on interpersonal and communication skills, problem-solving, time/resources management, creative/design thinking, etc.

Thanks to these soft skills sessions, participants felt more confident about their projects and open to collaboration. As such, these initial sessions have fostered a culture that encourages "idea sharing" and the international environment has been very helpful to creating a culture of openness and cooperation.

The event, open to the public, included as well high-level webinars on three topics. Digital Transformation was focused on VR, AR, XR Scenarios and Cases and on available VR Technologies and Platforms; Audience Development was dedicated to exploring UX Experience and UX Journey; and Internationalization addressed the Balanced Scorecard and Blue Ocean strategies and methodologies.



The second event of the project, **COMMUNITY BUILDING, STRATEGIC THINKING, AND SUSTAINABILITY CYCLE**, was promoted from the 12th to the 14th of July 2021. This event consisted in 3 days full of interesting webinars and workshops aimed to boosting knowledge on EU funding programs and Grants, knowing more on how to build strong partnerships, and get tips for administrative tasks and budget drafting to build a proposal.

The first day was dedicated to EU Funding: Programmes and Grants: This session was designed to present EU priorities and Funding Opportunities (programmes and grants), giving special attention to Creative Europe (CREA) calls. Participants also learnt how to navigate the Funding & Tenders Portal, followed by a workshop.

The second day was specialized in building strong and sustainable partnerships: This session focused on how to select organizations with shared interests, vision, goals, and objectives to build a strong consortium, followed by a workshop.
The third day was about tips for administrative aspects and budget drafting: In this session, participants learnt some Administrative and Budget tips when writing a proposal, followed by a workshop. Participants had the opportunity to put into practise the content that was shared in the previous sessions of this day.

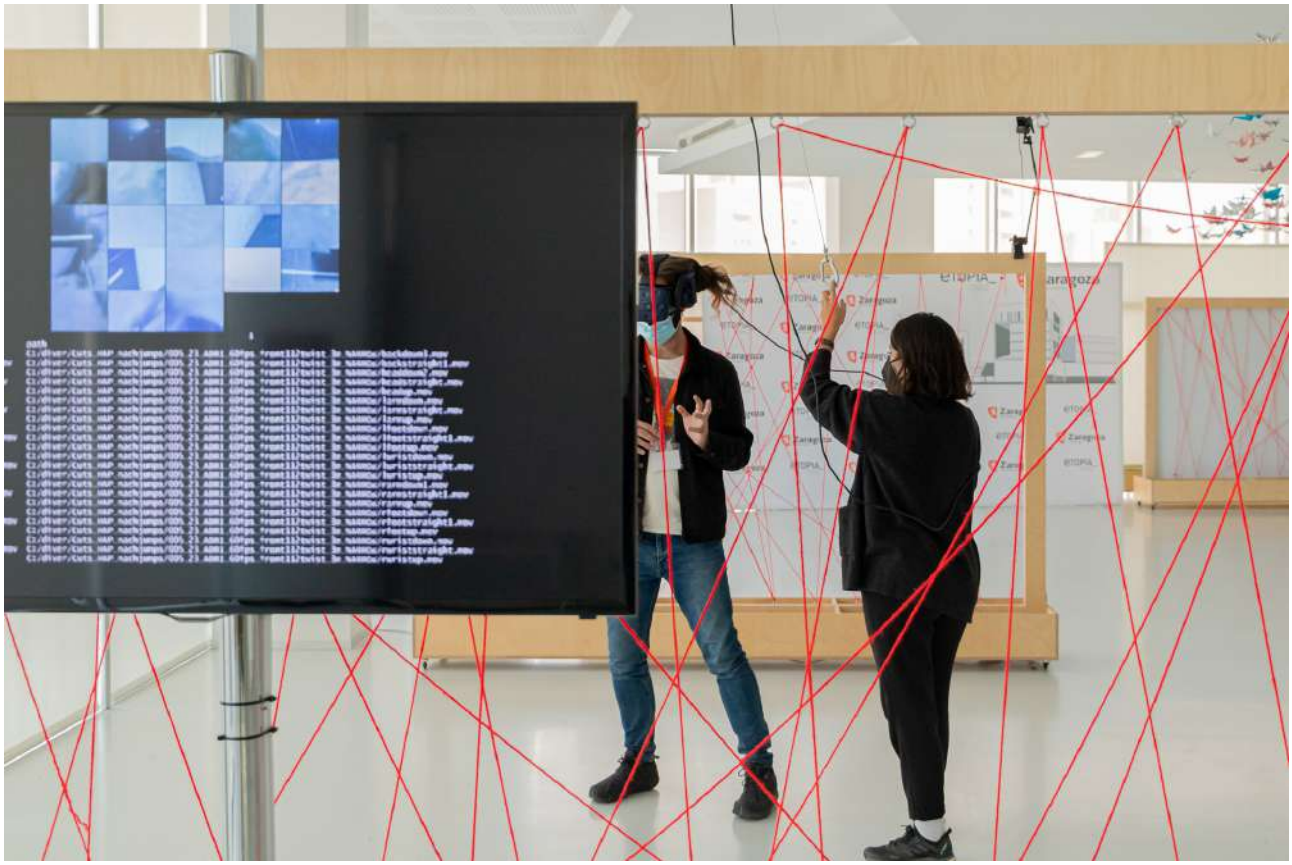
The fourth and last day was dedicated to drafting a proposal: This session focused on the exercise of writing a proposal using all knowledge, advice, and tips shared during the past sessions of this event, followed naturally by a workshop.

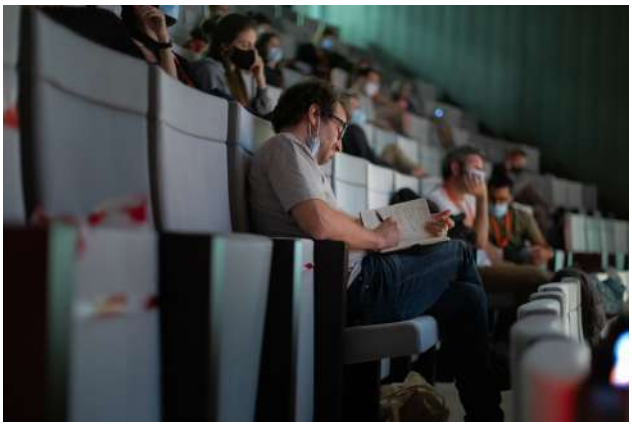
International networking and showcasing events

The **INNOCULT RESIDENCY WEEK** (5th-7th October 2021) was a physical event that lasted three days, hosted by FZC/ETOPIA. It started with a welcoming session, after which the participants were divided into small groups and encouraged to agree on a sentence or keyword to describe their expectations, also visually. Following this, participants were requested to stop and think about the past being reminded about the importance of the beginning of their history and then share it with the group using a timeline. With the power of a coffee break, participants ended up the morning with a hands-on game to learn from each other, share experiences, and build together solutions to real problems. Participants entered a physical open space to express and discuss some topics of their interest, namely community building, partnerships, and co-creation, making a profit in their projects/businesses, and dominance of platforms/power of social media.

The second day of the INNOCULT International Residency Week started early in the morning, when birds, chorales, and drums were heard, but none of these sounds was real. It is possible to reproduce these sounds in a totally credible way using the latest algorithms and artificial intelligence. After computational melodies, the INNOCULT International Residency group immersed in the design world. Through an introduction to Interface Design and the origins of UX Experience. Marie Claude Poulin choreographer and academic at the University of arts in Viena and member of the pioneering company kondition pluriel gave a fantastic keynote. She provided a rare insight into someone with an innovative mindset who has been radically experimenting with technology in the arts for more than 20 years. In the afternoon, the group discovered how to create a podcast about their projects, explore their communication challenges, and learn how to best engage with audiences by sharing experiences.

On the last day of the INNOCULT International Residency Week, participants learned some tips on how to place their audience in the heart of their project. Macarena Cuenca and Jaime Cuenca- University of Deusto – hosted a practical session to help participants with their prototyping, talking from an audience development perspective while stressing the need to have the user at the core of the process. The Innocult group dedicated their attention to audience development. They were invited to share their good and bad ideas for the other projects, stepping out of the box and exploring other perspectives. With the user's map and with problem identification, this practical session helped the participants to focus on the implementation of the minimum viable change and received unanimous compliments form participants.





From the 8th to the 10th of April 2022, at the MEET Digital Culture Center in Milan, took place the **INNOCULT FEST – XR EXPERIENCES AND DIGITAL INSIGHTS**. This was the final event to close the INNOCULT project offering many and diverse activities, including digital installations, performances, project presentations, galleries, virtual reality experiences and even an immersive room. This was an event where participants discussed how the creative sectors might own digital innovation and presented their ideas and projects developed in the framework of the INNOCULT initiative.

INNOCULT

Innocult Fest
XR experiences and digital insights

8—10 APRIL 2022

L.MEET
viale Vittorio Veneto 2, Milan

An international review across installations, performances and projects that explore how content industries can nurture and embrace digital innovation. The Fest is the last step of the European project Innocult co-funded by the European Commission.

Innocult Fest is organized by MEET in cooperation with ETOPIA Zaragoza, INOVA+ Porto and a network of content industries and creative players that present their approaches and ideas to new trajectories for the audience engagement.

FRIDAY 8th

6.00-8.00pm
Gallery 1-2-3
XR INSTALLATIONS
Casa Ilustrada by Joy Moraes - **Esto No Es Un Museo** by Ana Gracia Carmona, Pablo Lafarga Ostáriz - **I and Thou** by Martin Romeo **Scorpiocciola** by Opup - **Within** by Jemima Cano, Iker Pomposo

6.00-8.00pm
Immersive Room
DIGITAL ART EXPERIENCES
Amor and Psyche (In Times of Plagues) by VestAndPage
Presented by Performance Art Vid

6.30-7.00pm
MyMEET Lounge
LECTURE
Digital innovations meet cultural institutions by Julie Walsh

7.00-8.00pm
MyMEET Lounge
COCKTAIL

8.00-9.00pm
Immersive Room
LIVE PERFORMANCE
1 9 Monologue by VestAndPage
Presented by Performance Art Vid

SATURDAY 9th

11.00am-1.00pm
3.00pm-7.00pm
Gallery 1-2-3
XR INSTALLATIONS
Casa Ilustrada by Joy Moraes - **Esto No Es Un Museo** by Ana Gracia Carmona, Pablo Lafarga Ostáriz - **I and Thou** by Martin Romeo **Scorpiocciola** by Opup - **Within** by Jemima Cano, Iker Pomposo

11.00am-1.00pm
3.00pm-7.00pm
Immersive Room
VR EXPERIENCE (ART, ARCHITECTURE, CINEMA)
Osaka 70 by T.E.A.M.
Still Life by Chiara Passa
Dream Builders - The Cenotaph of Newton by Arnaud Desjardins

11.00am-12.00pm
MyMEET Lounge
CHILDREN'S LAB
Littledot Lab by Luigi Maniglia

3.00-7.00pm
MyMEET Lounge
VR EXPERIENCE
Performing into the Metaverse by Wondar Studios

3.30-6.30pm
Living Staircase
PITCH SESSION
Amplitune by David Mingorance, Lorena González - **BRAIN Entertainment** by Miguel Bello - **D'Ensayo Festival** by Sara Muttoni, Carmen Serrano - **FAHR** by Filipa Reis - **Filmes da Mente** by Victor Santos - **FIMS-Fundação Instituto Arquitecto José Marques da Silva** by Luis Urbano - **Hearts** by Felice Vino - **Hidden Lines** by Thomas Lubbers - **Leading** by João Vasconcelos, Carin Isacson - **Madrix/ Macedonia** by Daniel Llamas **Maria** by Davide Del Monte - **Muse** by Valentina Zucchi - **OSTV-Canal 180** by João Vasconcelos - **Piatafoma Pandemónio** by Marta Moreira - **SPOT** (Sociedade Portuense, Outras Tendências) by Joana Lima - **Theatro Circo** by Joana Miranda **Virtual Gallery** by Raquel Póvar

6.30-7.30pm
Immersive Room
LIVE PERFORMANCE
Out+Experience by Crexida

8.00-9.00pm
MyMEET Lounge
COCKTAIL

9.00-10.00pm
Theater
LIVE PERFORMANCE
Human / Machine - A Mutual Interpretation
by Esplorazioni Contemporanee

SUNDAY 10th

11.00am-1.00pm
Gallery 1-2-3
XR INSTALLATIONS
Casa Ilustrada by Joy Moraes - **Esto No Es Un Museo** by Ana Gracia Carmona, Pablo Lafarga Ostáriz - **I and Thou** by Martin Romeo **Scorpiocciola** by Opup - **Within** by Jemima Cano, Iker Pomposo

11.00am-12.00pm
MyMEET Lounge
CHILDREN'S LAB
Littledot Lab by Luigi Maniglia

11.00am-1.00pm
Immersive Room
VR EXPERIENCE (ART, CINEMA)
Still Life by Chiara Passa
Dream Builders - The Cenotaph of Newton by Arnaud Desjardins

Virtual Ecosystem Platform

The entire project is based on the idea that cross-sector cultural collaborations are key to aligning services among cultural institutions, local governments, businesses, other community-based organisations, and philanthropies to improve the cultural ecosystem.

INNOCULT community was invited and encouraged to join the virtual ecosystem platform (https://innocult.moonshot.ceo/login), a public space, a place-based initiative also referred to as "collective impact" or "a space to build new initiatives, where participants could connect, have access to B2B matchmaking opportunities and resources, satellite events, different discussion fora, etc. The platform – using communication technologies based on AI (natural language processing) to foster the building of an innovative ecosystem with different types of actors and agents – was presented in the CROSS-FERTILIZATION IGNITING WEEK (organized between the 3rd to the 7th of May 2021).
To have access to this virtual ecosystem, participants completed their registration and created their profile, being redirected to the home page that grants access to different environments, features, and functionalities. By registering participants become part of the INNOCULT online platform, a community of talented artsy people who want to evolve their ideas to the next step, meaning they can only benefit from the breeding and fertile ground of an online platform that concentrates in one place, dozens of people with similar personalities, interests, and experiences.
The platform's main menu has four categories: community, connect, challenges and discovery.

The **community menu** includes a wall for publications which is also the landing page where everyone in the community can post news, links to calls or pictures. This feature works like any social media wall with a news feed, and it is open to anyone in the community. There is also a direct chat allowing participants to talk directly to each other on a one-to-one basis with a private conversation. This is open to anyone in the ecosystem. There is also a calendar for events, where we can add important dates for the project and the community. The follow-up rooms allow participants to have group conversations privately, and it works by invitation. Anyone can set a troop and invite members of the ecosystem to join that specific room to work on a proposal or discuss a matter privately. This feature can also be used for mentorship or discussions. Finally, the public channels are organised by themes and open to anyone in the community. The INNOCULT Clinic was created to foster discussions revolving around the three topics of the project (Digital Transformation, Audience Development, and Internalization/Funding Opportunities). Access to high-level satellite events was promoted, including the session Meet the Media Guru Henry Jenkins (organized on 25th November 2021), dedicated to discussing "What the Creative Industries Should Know about Fandom, Transmedia Entertainment, and the Civic Imagination?"

In the **connect section** participants could find all the different types of actors participating in the ecosystem and all the information about their projects and profiles. Clusters, Companies, Experts, Hubs, Mentors, NGO, Investor (Organisation), Investor (Person), Public, Entities, R&D Groups, Start-ups, Talents, and Universities. Interactions between participants were fostered in the platform by group dynamics, supplementing the networking activities promoted at the project events.

Competitive challenges, affecting the core business, are kept in a confidential environment, the platform provides the possibility to handle challenges in the ecosystem privately or publish them in a public mode. A challenge was launched to participants to improve the business model of the hypothetical company TO INFINITY AND BEYOND, taking into consideration the three main thematic areas of the INNOCULT pilot initiative. Participants were invited to use the Business Model Canvas and add new elements to generate the improvements and gains to the value proposition of the invited company.

Finally, **discovery is an Artificial Intelligence** engine to detect Innovation trends and disruptive technologies for modelling the industries of the future. Developers have created a tailored taxonomy for the cultural industries specially conceived for the Innocult Ecosystem. Participants will benefit from all these connections with the discovery of new projects developed by startups, Companies, and Innovators anywhere in the world.

Activities running on the platform were summarised and shared with participants through a weekly digest email, keeping everyone informed and updated on the opportunities offered by the INNOCULT project.

Stories

Projects

1. RUTAS SONORAS
2. COOKIFY
3. WANDERBOOKS
4. 180 DIGIT AL HUB
5. DOUBLE_ ARCH

1 Open call / Applications

2 Mentorin g

Projects

1. GOZARTE
2. OUT!
3. DCST
4. DIGIT AL MARKETING

Projects

1. VIR TUAL GALE RY
2. MADRIX
3. H.E. ARTS (HIGH EMOTIONAL AR TS)
4. CLIVEON CULTURE LIVE ONLINE

3 Cross-fertilizatio n Igniting W eek

4 Community Buildin g, Strategi c Thinking and Sustainable cycl e

Projects

1. FES TIVAL D'ENSAYO
2. L A SCORPIO CCIOLA
3. PAV
4. LEADING DT ROADMAP

Projects

1. AMPLITUNE
2. EXPERIENCING & ENJOYING FLORENTINE MUSEUMS
3. INBOUND MARKETING

5 International Residenc y

6 Showcasing and Closing event

Projects

1. CASA I LUSTRADA
2. ARE Y OU THERE LUA?
3. XPANSION

7 Virtual Ecosystem Platmfor m

Projects

1. WITHI N
2. LIT TLE LIVING DOT THE ATRE
3. MAR LA

1 Open Call / Applications

1. **RUTAS SONORAS** sought to connect the past and present of the history of music in the city of Zaragoza, while recovering and generating spaces for live music. ELVIRA LÓPEZ VALLÉS was interested in upskilling and increasing knowledge as well as sharing experiences with other project promoters and applied to the INNOCULT open call with this project focused on audience development and digital transformation.
2. **COOKIFY** Culinary Center is a media content organization dedicated to the production of quality online content for food brands, household equipment and restaurants. RICARD RAVENTÓS has found a niche being the only production company specialized in video recipes and gastronomic content in the region, offering high-quality content at a competitive price. His main interest was in exploring internationalization strategies and opportunities.
3. THOMAS LUBBERS, OTIS VAN DER MEY and GIANMARCO LUGGERI, established in the Netherlands apply to the open call with the project **WANDER BOOKS**, which wanted to offer a new cultural travel experience and make literature more tangible, by suggesting inspiring novels set in specific European cities, so that travellers can feel immersed in their next destination before departing. The team was dedicated to building a database, matching novels with geographical settings, by enhancing AI technologies and personal contributions from the users of the community.
4. 180 DIGITAL HUB was devised to scale up the international presence of the **OSTV media platform**, exploring new technologies applied to curation and the editorial ecosystem. JOÃO VASCONCELOS wished to foster new partnerships and saw in the open call an opportunity to achieve this goal.
5. FIMS ambitions were linked to the development of a strategic roadmap for the implementation of digital solutions to promote the Foundation's projects, including scanning/digital archive of files, virtualization solutions, in-person exhibitions using technological solutions and a peer-to-peer platform. LUÍS URBANO applied to INNOCULT with the project **DOUBLE_ARCH**.

2 Mentoring

1. TOURS CULTURALES (GOZARTE) mission was to bring heritage closer to citizens, value it and spread it through a technological experience that allows enjoyment and access to interesting content. The value proposition of the project is the content but the promoter, **GOZARTE**, is aware of the need for a technology partner that helps improve the video guides with the addition of augmented reality. The mentoring activities were key to this goal.
2. ASSOCIAZIONE CULTURALE CREXIDA developed the project **OUT FILM EXPERIENCE** which consisted of short films using theatrical, experimental, and sensorial elements to involve the audience. ANGELICA ZANARDI motivations to participate in INNOCULT were linked to the capacity-building and networking opportunities offered in supplement to mentoring support.
3. **FILMESDAMENTE** plans included the production of cine "workshops" – a Film Production Technology Event to promote networking between both creatives and technicians specialized in technologies and niche markets in cinema, video, and photography. The mentoring hours were dedicated to preparing, with the support of experts in digital transformation, the roadmap and programme of the event, and exploring supporting technologies for the operationalization.
4. SPOT's project, **CHEFS AROUND/THE DAY AFTER TOMORROW** was focused on gathering experts in places with cultural values to debate challenging topics during a meal prepared by known chefs. JOANA LIMA was looking for support to develop the business in the areas of digital transformation and audience development. INNOCULT's mentoring supported the creation of a digital marketing action plan for B2B and C2C and guidelines for effective use of platforms to manage social media.

3 Cross-fertilization Igniting Week

1. **VIRTUAL GALLERY**, a project developed by RAQUEL PÓVAR, was dedicated to creating a community of artists who communicate with each other and reach more people with a common platform and a set of events that will help to democratize collecting and in a certain way define a new value chain in the sector (circulation and commercialization of art) by working as an observatory for emerging talents. The project was focused on digital transformation and audience engagement topics.
2. **MADRIX** was a project designed by ASSOCIACION AIDI and proposes a virtual universe of interconnected spaces with the aim of hosting a fully original program of cultural activities (exhibitions, concerts, training...). The immersive nature of these experiences helps foster the audiences' interaction among them and among the exhibited works, thus generating a model which involves (new) audiences in (new) artistic and cultural production in an innovative, participative, accessible, and sustainable way. the project team was interested in having specialized support and guidance to finetune the business model.
3. **HIGH EMOTIONAL ARTS** was aimed at transforming the audiences' emotional experience into an immersive work of art. The project intended to engage museum visitors with an organic digital strategy, based on a practice that integrates emotions, data visualization and VR to create a new way for visitors to find a personal and strong link to artworks. FELICE VINO was looking for new experiences and networking collaborations and prepared an engaging promotional video to share the project vision and roadmap with fellow projects in the first event.
4. MIGUEL BELO, from Brain Entertainment, applied to INNOCULT with the project **CLIVEON CULTURE LIVE ONLINE**. The promoters were committed to continuing to explore a streaming platform for broadcasting online shows and cultural content and were interested in increasing their knowledge in the field of audience development and digital transformation. The team actively participate in the project event and won the Kahoot competitions promoted at the end of the sessions.

4 Community Building, Strategic Thinking and Sustainable cycle

1. **FESTIVAL D'ENSAYO** was designed by ASOCIACIÓN PARA LA DIVULGACIÓN DE LA CIENCIA as a performing arts festival in which, through the different disciplines, the audience's relationship with science is facilitated. Performing arts are used to highlight the biography of scientists and relevant scientists; links between performing arts and science are promoted in a conceptual way (e.g., a play following a scientific method); and important scientific moments set the time and place. The project team (SARA MUTTONI and CARMEN SERRANO) was interested in developing the initiative and enhancing their knowledge of possible funding opportunities.
2. **LA SCORPIOCCIOLA** aimed to promote knowledge of cultural heritage innovative edutainment digital model, offering an experience structured as a sort of "story hunting" told by fantastic characters that come to life thanks to Augmented Reality (AR) technologies. The OPUP CREATIVE STUDIO team's interests included learning and searching for new opportunities for funding. This event was perfectly matching their interests in exploring different European programmes and the process of preparing and submitting applications.
3. **PERFORMANCE ART VID**, promoted by PAV Non-profit Cultural Association. The promoter's idea was to create a digital cultural community operating through a platform where users could enjoy videos on demand of performance art while supporting the artists directly. The team, led by GABRIEL LYONS, attended the closing conference and enriched the showcase with the "1 9 Monologue" performance and the "Amor and Psyche" immersive room.
4. **LEADING** was looking for a digital communication transformation and HELENA GRIJÓ revealed a special interest in sharing experiences with other promoters and getting support from the digital mentors to develop the LEADING DT ROADMAP project. This second event offered good opportunities to network and learn more about how to build and sustain partnerships.

5 International Residency

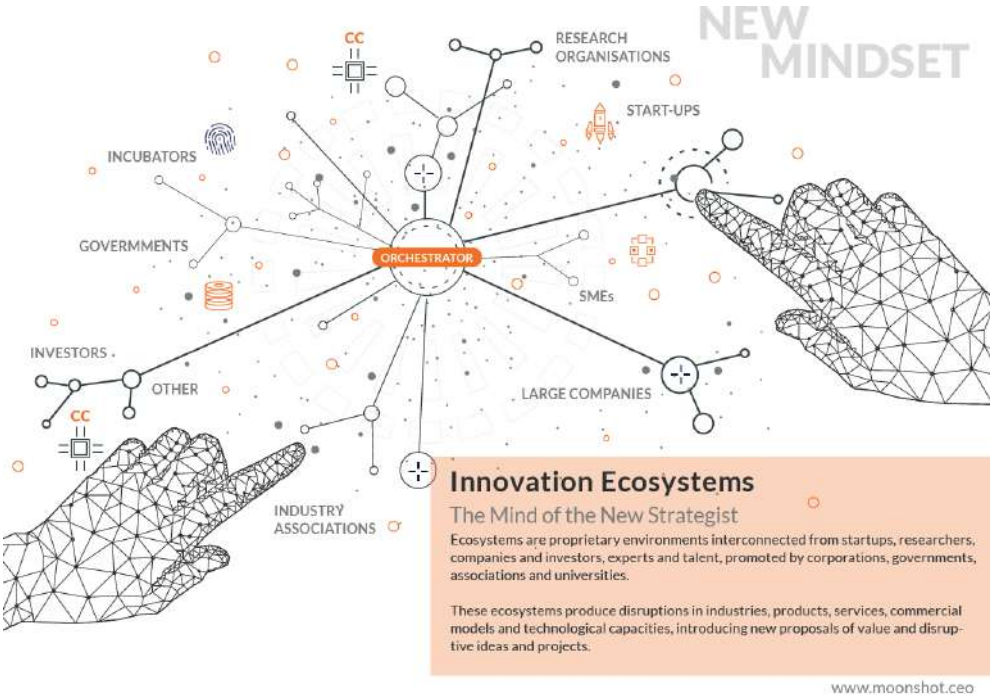
1. DAVID MINGORANCE was looking for support for developing the **AMPLITUNE** project and was interested in the capacity-building and networking components of the INNOCULT Blended Residency. The project was focused on offering a new way of experiencing music through expansive reality, creating immersive experiences that allow the user to be closer to the artist's arenas. The residency program helped the project to advance their idea and modify their prototype to get it ready for an investment round.
2. The project **EXPERIENCING & ENJOYING FLORENTINE MUSEUMS**, promoted by Associazione MUS.E aims to present the local cultural heritage in a creative and innovative form, building a strong relationship with current visitors but also attracting and engaging new audiences that exploit the potential of new media and digital settings. VALENTINA ZUCCHI and the team planned a comprehensive mix of activities addressing various targets.
3. FARH's project was dedicated to developing a strategic content plan (**INBOUND MARKETING**) including main guidelines for capturing leads and increasing online presence. FILIPA REIS joined her fellow promoters in the international Residency in Zaragoza and participated in the proposed activities for networking and community building, keynote speeches and workshops.

6 Showcasing and Closing event

1. **CASA ILUSTRADA** had an XR installation at the showcasing in Milan. The project was built around the idea of a doll's house: a phygital toy for digital natives that unites the traditional doll's house with augmented reality to play and learn with the characters of the stories through augmented reality. The promoter, JOYCE MORAES, worked in two different areas during the INNOCULT Residency: digital transformation for technical exploration and prototyping with the support of an AR expert an and business model expert. She also used Etopia's fabrication lab to build the physical object and experiment with materials and shapes for the house.
2. The project **ARE YOU THERE LUA?** is an installation that develops as a hybrid, interactive open narrative exploring unconventional communication strategies and bringing down the walls of distance and isolation in this time of separation and crisis. MARTIN ROMEO, the project promoter attended the final showcase with the installation "I AND THOU".
3. **A PLATAFORMA DO PANDEMÓNIO** attended the event and like many other projects supported by INNOCULT had the chance of presenting the idea developed during a pitch session briefly explaining how the initiative helped them to define the goals for their digital marketing strategy, elaborate on their market segmentation and content strategy and define the actions to capturing leads and Increasing engagement from social media, using effectively different digital channels and monitoring the implementation of the activities.

7 Virtual Ecosystem Platform

1. 1. JEMIMA CANO and IKER POMPOSO participated in INNOCULT with the **WITHIN** project, an immersive dance video project that consisted of recording a dance video with a 360º camera using different interaction options through the different sensors. The idea was that the audience feels the movement of the dancers, even that he feels that they touch him. The sensors would be on a piece of clothing (wearable). Both participants actively participated fully in the project activities, including the events and the various fora available in the INNOCULT-MOONSHOT.
2. **LITTLE LIVING DOT THEATRE** was a project aiming at providing an immersive experience, based on the interaction between the actors and the audience and between the audience and their environment. The virtual reality of the event is extended using the Snap Camera software, which allows the actor to appear in video instantly turning into a varied series of characters, reacting to the collective creative flow. LUIGI MANIGLIA exploited the opportunities created by INNOCULT and not only developed the idea but actively exchanged experiences with the fellows-promoters, using the virtual ecosystem to connect with other projects.
3. Similarly, DAVIDE DEL MONTE saw and harness the potential of the INNOCULT virtual platform to inform the community on the progress of the project **MARLA**, the magazine from INFO.NODES collects news in the fields of transparency, mass surveillance, and social and climate justice and wishes to support social change, providing know-how and means for a structured collaboration between journalists, activists, technologists, and artists.



SPOTLIGHT:

ESTO NO ES UN MUSEO consisted of talking about the existing culture in the region of Aragon using podcasts as a cultural communication media tool. The project addressed mainly the topic of audience development. ANA GRACIA and PABLO LAFARGA were interested in the mentoring activities and the opportunities for networking and collaborations.

THEATRO CIRCO DIGITAL HUB, a project led by JOANA MIRANDA, was aimed at expanding the reach of artistic, cultural and creative content produced in the ecosystem of the municipal company Teatro Circo de Braga, through the use of inclusive and interactive tools that help to increase accessibility.

ESPLORAZIONI CONTEMPORANEE presented the **HUMAN/MACHINE MUTUAL INTERPRETATION** live performance at the closing event with three main phases (human to machine, human to human and machine to human). The project included an innovative performance in which both electronic and acoustic are created in real-time for the audience while a dance crew interacted with the whole audio framework with contemporary dance real-time created choreography.

The three teams and projects participated in all the events, joined the INNOCUTL virtual platform, took full advantage of the mentoring activities to progress in their project ideas and were transversally interested in the topics of the project.

INNOCULT purpose is built on a community connected by a shared vision striving for supporting Cultural and creative sectors and industries (CCSI) and especially content industries to nurture and embrace innovation.

VISION: The INNOCULT COMMUNITY will create the foundations for collaborative links and cooperation practices among the various actors of the ecosystem, offering relevant contexts, tools and opportunities to seed, nurture and grow innovation both at intra- and extra-muros, within and between the community members and beyond connecting the dots and fostering experimentation and progress leading to sustainable actions for under the twin digital and green transition, internalization and audience development. These foundations, leveraged by an international and diverse community gathered and glued on the one hand by a pioneering supporting scheme and a blended residency programme, and on the other hand, by a generative and self-standing blended space, offered substantial information, know-how and support and allow business ideas to flourish and robustify. The COMMUNITY will continue to expand by preserving and strengthening the relationships between members, inspiring the ecosystem with their examples of success and offering an onboarding platform and programme that accelerates changes and transforms new content projects into a valuable long-term industry.

INNOCULT journey was intense, interactive and successful! As described in the previous chapter, the main steps of this adventure included the following:

1. ***Open Call/Applications:*** 30 project ideas were supported covering the three topics addressed by the proposed innovative scheme and very diverse project ideas
2. ***Mentoring:*** tailored guidance provided by experts allowed projects to evolve and incorporate innovative features into the business models
3. ***Cross-fertilization Igniting Week:*** a full week of high-level webinars and workshops contributed to sharing knowledge and embarking on hands-on activities to increase specific skills and mindsets
4. ***Community Building, Strategic Thinking, and Sustainability cycle:*** dedicated sessions encouraged promoters to explore funding opportunities and partnerships, offering a good basis for further collaborative work
5. ***International Residency:*** face-to-face exchanges supplemented a broad programme with different activities offered to participants travelling from different countries to join the event
6. ***Showcasing and Closing Event (INNOCULT FEST – XR Experiences and Digital Insights):*** provided a fantastic opportunity to present through digital installations, performances, pitches, galleries, virtual reality experiences and immersive rooms
7. ***Virtual Ecosystem Platform (INNOCULT Moonshot):*** an open space to foster and build initiatives where participants can connect, and access B2B matchmaking opportunities, resources, satellite events, different discussion fora, etc. that will help them to connect and innovate.

Along this journey, the consortium and the COMMUNITY were challenged continuously by the COVID-19 pandemic and related restrictions and therefore needed to creatively adjust the path and opportunities offered by the project. The adventure was longer than initially expected and suffered unexpected interruptions and replannings. Nevertheless, all the steps of the journey were completed and changes were addressed with optimism supplemented by some additional elements and features that added value to the full scheme and allowed tailoring better the opportunities offered to the diverse COMMUNITY and project promoters. It took longer, but it was better. The extended timing allowed projects to grow with their mentors, and the support was more pertinent.

The consortium concludes this journey by acknowledging that INNOCULT was just the start. Interactions with and between project promoters continue and plans for exploiting the project, specific components, particular key takeaways and the added value of the COMMUNITY and platform are being studied. Actions were already implemented to make sure that methodologies, tools, processes, interactions and learnings are further explored in future initiatives by the partners of the project and all the interested members of the COMMUNITY. This includes developing and submitting proposals to the Creative Media Programme and other sources of funding.

Reflections

“Tailor-made one-to-one” versus “one size fits all” approaches

A differentiating feature of INNOCULT was the participation of projects that were at different stages of maturation/evolution, a feature that enriched the COMMUNITY but introduced additional challenges to the mentoring component of the scheme. A wide poll of experts was therefore key to properly addressing the various needs of the projects and helping them evolve regardless of their initial status. Moreover, embedding the mentoring activities on a flexible timetable complemented by several other activities and events (built on a common framework for all) was considered important, allowing projects and promoters to have their specific curves of learning and progress. In a future programme would be good to devise different opportunities that allow different actors with projects at diverse stages to connect even further and explore their similarities and complementarities as well as various possible avenues for mutually beneficial collaborations.

Cost-efficiency: would it be possible to achieve the same results with fewer resources?

From a strictly financial point of view, experimentation is always inefficient. Piloting requires additional resources for the design and roll-out. Pilot initiatives are commonly small and hence, the costs per beneficiary are likely to be higher in comparison to the large-scale established interventions. Lastly, some pilots inevitably fail and do not produce the expected results. These aspects should be considered when analysing the cost-efficiency of INNOCULT and the supported projects.

Developing a comprehensive program tailored to the needs of each project individually and all projects together influences both the final cost and the human effort, which are greater than would be if “one size fits all” approaches” were adopted. INNOCULT was a very interesting experience that helped to understand how important the support provided was for the participants and the COMMUNITY. After studying and being immersed in the cultural entrepreneurship ecosystem it is clear to the consortium that carrying out specific programs to accelerate ideas in CCSI is fundamental and recommendable, as there is a lack of cultural entrepreneurship and innovation programs.

On the importance of soft skills...

Soft skills are personal attributes that can affect relationships, communication, and interaction with others, which are crucial for business success and effective leadership in the high-tech world and digital transformation in which we live. None of the new technology and innovation can be applied without proper training in soft skills, it is a path towards self-discovery, empowerment, and reinvention, enabling participants to become leaders of the future.

During our program, we have provided different workshops focused on improving soft skills and fostering innovation according to the needs of the participants. It is our belief that future programmes can benefit if they include opportunities to learn and improve these skills.

INNOCULT QUALITY STAMP

Projects interested in applying to be awarded the INNOCULT Quality Stamp – a label that recognizes that the initiative awarded gathers relevant elements to be considered an example of innovation in the field of CCSI and particularly in content industries – can use as reference the guidelines below provided. The INNOCULT Quality Stamp consists of a visual label connected to the brand of the INNOCULT project and a disclaimer.

"The INNOCULT consortium acknowledges the innovative nature and features of this project/ initiative/ action."

To use the stamp and disclaimer, the interested project promoter needs to submit a request to the consortium, sending an email to INNOCULT: innocult@innocult.eu
The email should be supplemented by a description of the project (maximum of two pages of a text document). This description should be sufficiently detailed to show how the promoter and the project are:

- Creative pioneers considering the twin digital and green transition
- Entrepreneurs or organizations from the CCSI and particularly in content industries
- Using or planning to use innovative languages and/or cutting-edge technologies
- Using or planning to use innovative methodologies
- Undertaking disruptive steps at regional/national/European levels and for the sector or subsector they are part of
- Addressing and contributing to the realization of European and international priorities and goals

Additionally, depending on the focus of the project, further details can be provided to demonstrate that the promoter and the project are:

- Using or planning to use new digital technologies to enhance new ways of sharing cultural understanding
- Recontextualizing culture in new settings
- Active listening to audiences needs and motivations
- Using or planning to use cultural marketing
- Participating/planning to participate in European and international networks and partnerships

Furthermore and finally, interested candidates should complete and send the following self-assessment tool:

Indicator	Sentences	Completely disagree	Disagree	Neither agree nor disagree	Agree	Completely agree
Concept	My project is interesting and relevant	☐	☐	☐	☐	☐
Quality	My project is built on a clear and feasible work plan that will help the realization of the objectives	☐	☐	☐	☐	☐
Innovation	My project includes innovative features and is thought-provoking	☐	☐	☐	☐	☐
Enthusiasm	Me and my team (if applicable) are committed to the project and its objectives	☐	☐	☐	☐	☐
Resources	I have estimated and allocated the resources needed for a successful implementation	☐	☐	☐	☐	☐
Expected impact	The results, effects and impacts produced by my project are expected to be relevant at the regional/ national/ European level	☐	☐	☐	☐	☐
Best practice	My project can be considered and good practice and inspire other projects	☐	☐	☐	☐	☐

The scale is converted into grades, where 5 corresponds to completely agree and 0 to completely disagree.
To be considered eligible, applicants need to score at least 15 points.
Requests will be analysed by an expert group composed of at least three representatives from the consortium, FZC/ETOPIA, MEET and INOVA+.
Applicants will be notified of the results of the assessment in all cases.

Projects awarded can be featured on the INNOCULT website (https://innocult.eu/) and receive a recommendation letter signed by the three partner organizations.

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PLATFORM AND COMMUNITY

LEARNING ROUTES

TOWARDS A SUSTAINABLE

VISION FOR INNOVATION

IN CONTENT INDUSTRIES

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