
June 2013

# Creativity, technology and management

Establishing best practices between cultural heritage institutions and the creative industries

Aubéry Escande, Hans de Haan and Louise Edwards

## Contents

# 1. Introduction

*Europeana Creative's* primary objective is to establish a vibrant community of practice and an infrastructure that demonstrates how Europeana can facilitate the re-use of cultural heritage content.

The impact will be to stimulate Europe's creative industries to innovate with Europeana's digital cultural content, and to strengthen the role of Europeana as a driver of digital innovation.

The purpose of our report is to identify the key characteristics of successful collaboration between cultural heritage institutions and the creative industries.

# 2. Understanding the issues

Our research has been designed to answer the following questions:

1. Definitions – how are creativity and the creative industries to be understood?
2. Structure of the creative sector
3. Knowledge and skills requirements
4. Values and impact – reconciling economic and cultural values

# 3. Method of approach

We opted for a mix of desk and field research, both qualitative and quantitative. Methods included both survey work and in-depth interviews.

*Desk research*

We have analysed some of the key literature in the field available in the English language and with a European perspective. The sources included academic texts, reports from think-tanks and political documents. Full references are listed in the appendices.

*Survey work*

We have conducted an online survey, framing the questions to identify factors that underpin successful collaboration between stakeholders in the creative economy. The questionnaire was sent to 50 network partners, circulated as broadly as possible via the channels of the *Europeana Creative* network, which is pan-European. We aimed to achieve a response rate of at least 25%.

The questionnaire is included in the appendices.

*In-depth interviews*

Key stakeholders have been identified and invited to take part in an in-depth interview. We deliberately targeted businesses <u>outside</u> the *Europeana Creative* network, to gain a broader perspective. The interviews were designed to explore issues raised in the questionnaire in more detail.

Considering the time constrains, we conducted desk research, interviews and survey work in parallel.

# 4. Our research results

## 4-1. Summarising our desk research

The desk research has underpinned the findings from the survey work.

### *4-1-1. Defining creativity*

The word *creative* has become ubiquitous. This has arguably reduced it to a stereotype that has become devalued (Bilton, 2007).

Creativity has been romanticised and given a kind of mystical quality; only a few geniuses like Mozart or Shakespeare are born to be *creative.* Yet all of us aspire to be *creative*.

In the twenty-first century economy, creativity demands more than coming up with bright ideas. It requires problem solving, the ability to think flexibly and to switch between different ways of thinking. Creativity is therefore found in groups working together in teams, networks and systems that bring together complementary competencies and personalities.

In short, creativity by itself is not enough; it must produce something useful or valuable. It requires effective management.

### *4-1-2. Defining the creative economy and the creative industries*

There is some confusion in defining such terms as *creative industries, creative economy*, *digital economy.* The following graph illustrates the relation between Creative Economy - where wealth creation is driven by ideas and innovation -, Creative Industries – in which ideas, innovation and intellectual property are at the centre of value creation - and the Creative Cultural Sector – where cultural expression and aesthetic value are the 'traded good'[1].

[1] Source: AuthentiCity: Creative Economies

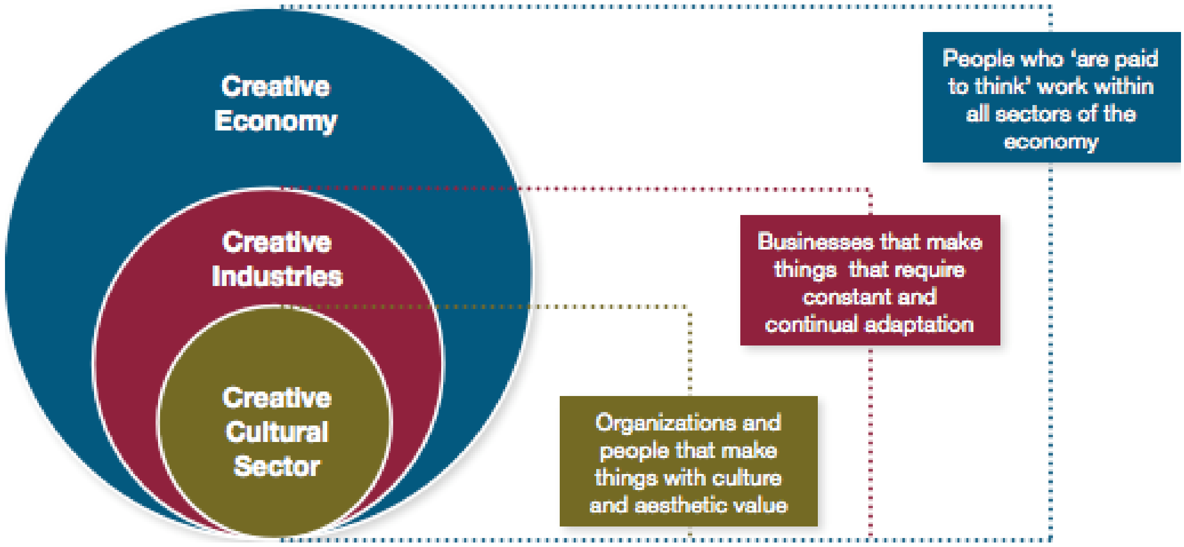



Image source: © 2013 AuthentiCity

*Creativity* and the *creative industries* are not new concepts. For a number of years, the creative industries have been seen as key to a new, post-industrial world, where creativity and innovation would contribute to economic prosperity. The value of the creative industries was based on intellectual property, leading to an increase in highly-skilled jobs and the generation of new ideas and knowledge.

In the UK, the concept of the creative industries and *Cool Britannia* began with the Labour government of Tony Blair in 1997. The term 'creative industries' was first taken up at a national level by the UK 's government. The concept was an attempt to change the terms of the debate about the value of arts and culture.  The adoption of the creative industries concept was very much associated with the election of the New Labour government in 1997 and the creation of the, then Department for Culture, Media and Sport (DCMS), now Department for Culture, Olympics, Media and Sport (DCOMS), which built upon the functions of the earlier Department of National Heritage. One of the new department's first acts was to set up the Creative Industries Task Force, which was responsible for the landmark Creative Industries Mapping Document in 1998 and a follow-up report in 2010[2].

13 service sectors were grouped together and classed as *creative*. They were defined as:

*"…those industries which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property"*[3].

These sectors were: advertising, architecture, art and antiques, computer games, crafts, design, designer fashion, film, music, performing arts, publishing, software, television and radio.

[2] Source: UK Department for Culture Media & Sport

[3] Source: Nesta – UK National Endowment for Science, Technology and the Arts.

The Creative Industries Mapping Document by the UK Department for Culture, Media, and Sport (DCMS has established itself as a template for subsequent national, regional, and city-level studies of the creative industries worldwide. The creative industries have been high on the agenda of policymakers as is evidenced by the EU Lisbon Strategy, which identifies creativity and innovation as a means to enhance competitiveness. The Lisbon Agenda[4] was constructed on the idea of promoting a knowledge economy, taking many ideas from the "creative economy".

The recent Nesta[5] report (Bakshi et al, 2013) points out that there is no generally accepted method by which to define terms and laments the lack of international efforts to produce comparable data on the creative industries.

The Nesta report characterises the *creative industries* as project-based, enjoying high levels of flexible collaboration, involving gatekeeper roles (such as publishers, galleries, agents etc) and having a tendency to geographical clustering.

*Creative occupations* involve problem solving, feature non-repetitive tasks and some form of complex interpretation.

By this definition, the report suggests that *creative people* may be employed in many different sectors, not just the recognised creative industries. They are therefore part of the broader creative economy. Interestingly, although the report moves away from an emphasis on intellectual property, it does suggest that the creative industries and creative economy involve:

"…*the use of creative talent for commercial purposes*"[6].

*4-1-3. Structure of the sector*

The sector is characterising by a very significant number of micro-enterprises and a few very large businesses, which often dominate the value chain.

The value chain involves not only the creation of products and services but their distribution via platforms and devices. Digital platforms are becoming the gatekeepers in controlling markets. Innovation is found not only in new products and services but also in online business models and platforms. Creative businesses rely on intangible assets, which make it more difficult to raise finance. Small firms typically lack the capacity to engage in research and development and often fail to invest in their employees. This situation is being addressed by the European Commission through Creative Europe, a support programme for Europe's cultural and creative sectors[7]. The sector is characterised not only by start-ups but increasingly features user-innovators, user content-generators and creative citizens. As the Nesta report notes, this creates a network effect; the more people join in, the more these networks become attractive to others. So, such networks may involve not only some of the world's foremost cultural institutions but very small collectives too.

---

[4] Source: European Commission green paper: **Unlocking the potential of cultural and creative industries**

[5] Nesta – UK National Endowment for Science, Technology and the Arts. - A think-tank based in the UK

[6] Source: Nesta - A Manifesto for the Creative Economy

[7] Source: Europeana Commission - Creative Europe: support programme for Europe's cultural and creative sectors from 2014

Innovation requires a system that combines ideas, investors and markets. Networks are the glue that binds such an innovation system together. We need to understand how the key components of a *creative innovation system* (Bakhshi et al) come together successfully. It involves education, skills training, research and development facilities and finance, as well as digital infrastructure and the right regulatory conditions.

### *4-1-4. Geographical location*

Creative innovation systems have a geographic dimension. Ideas move more quickly and easily when organisations are located close to one another. Creative professionals are attracted into such *hubs* or *clusters*. "*Clusters are geographic concentrations of interconnected companies, specialised suppliers, service providers, firms in related industries, and associated institutions (for example, universities, standard agencies, and trade associations) in particular fields that compete but also cooperate.*"[8]

There is also the opportunity for cultural institutions to bridge into the commercial creative economy.

In reality, the track record of such initiatives has been patchy. This is partly due to unrealistic expectations from policy makers; successful clusters need time to develop properly. It is often better to build on existing strengths and niches, rather than starting something from zero. Clusters need to establish a *creative innovation system* i.e. a strong base of skills, research and development, finance, collaboration and infrastructure. It is important to listen to local business to understand what works. It is better to invest in people and not just smart facilities. Universities have an important role to play in cluster development strategy as suppliers of skills, research, networking, support services, entrepreneurialism and facilities.

### *4-1-5. Skills requirements*

The creative economy is characterised by self-employment and micro-businesses for an educated class. A lot of the work is temporary project-based contracts, with little job security and poor career prospects.

Chris Bilton suggests that the main impact of the creative sector may lie in generating new ways of doing business. In other words, its significance may be in new systems, structures and methods of management, rather than a source of great wealth and profit.

The Nesta report proposes the three core skills for a thriving creative economy as creativity, ICT and management skills. Project management abilities are also essential, given the scale and complexity of creative projects.

---

[8] Michael E. Porter 2000: Location, Competition, and Economic Development: Local Clusters in a Global Economy. – Economic Development Quarterly 14, p. 16.

*4-1-6. Values and impact*

Public funding of the arts and culture is justified by its public benefits. Initiatives such as Europeana and the Digital Public Library of America provide non-commercial platforms for access to high-quality digital content for access and innovation.

It is important to note that in the UK, the cultural sector has tended to highlight the economic and social benefits of its outputs, such as employment opportunities, urban regeneration, tourism and quality of life. There have been a very large number of economic impact studies from the cultural sector, but with no consistent methodology and varying quality of execution. Policy makers and funders have increasingly not believed the results.

There is a lack of studies on cultural value and more effort is needed to understand the relationship between economic and cultural values.

*"…Both clusters and creative cities frameworks have however been heavily criticised by researchers who have questioned the way they are defined, the assumptions that underpin them, how feasible it is to build them, and the benefits that they can actually generate…[9]"*

"…*the creative class model is a poor predictor of UK city performance. There is other, stronger evidence that diversity and creativity are linked to economic growth in cities*…"[10]

## 4-2. Survey results

*4-2-2. Response rates*

Online questionnaire and in-depth interviews were executed in parallel. We sent the questionnaire to 50 selected participants and aimed for a 25% response rate. Additionally, we targeted 12 in-depth interviews.

We have had a total of 18 surveys and interviews to analyse.

Although the response rate to the in-depth interviews was relatively low, the number of responses to the online questionnaire was satisfactory;
- 13 responses to the online questionnaire (response rate: 26%)
- 5 in-depth interviews conducted over a 3-week period, 4 over the telephone and one in-person (participation: 40%)

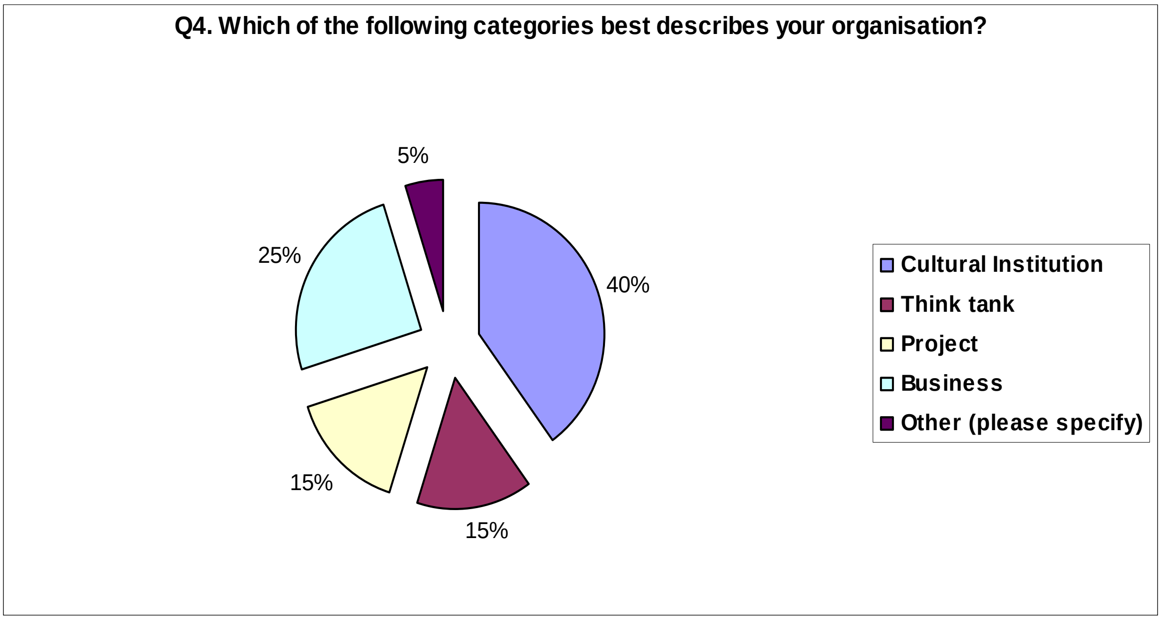
We attribute the above outcome to the short timeframe for participation, only 3 weeks. We also believe that the response rate to the online questionnaire could have been favourably improved if it had been conducted at a later stage of *Europeana Creative*: the survey was being undertaken very early in the project development, when relationships between the partners and an understanding of the goals of the project are still being formed.

[9] Source: Nesta – A Manifesto For The Creative Industries – April 11, 2013

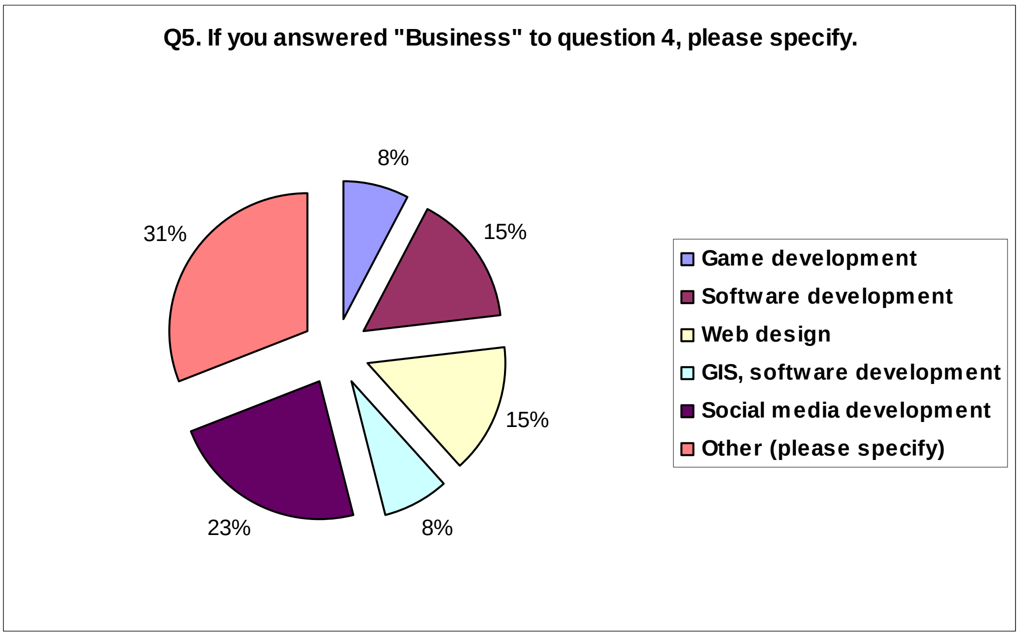
[10] Source: Centre for cities - Discussion paper no. 1: September 2005

It is impossible to use the results with any statistical certainty. Nonetheless, the main aim was to gain insight into the way businesses and cultural organisations cooperated and how they experience this cooperation. We consider that this was achieved.

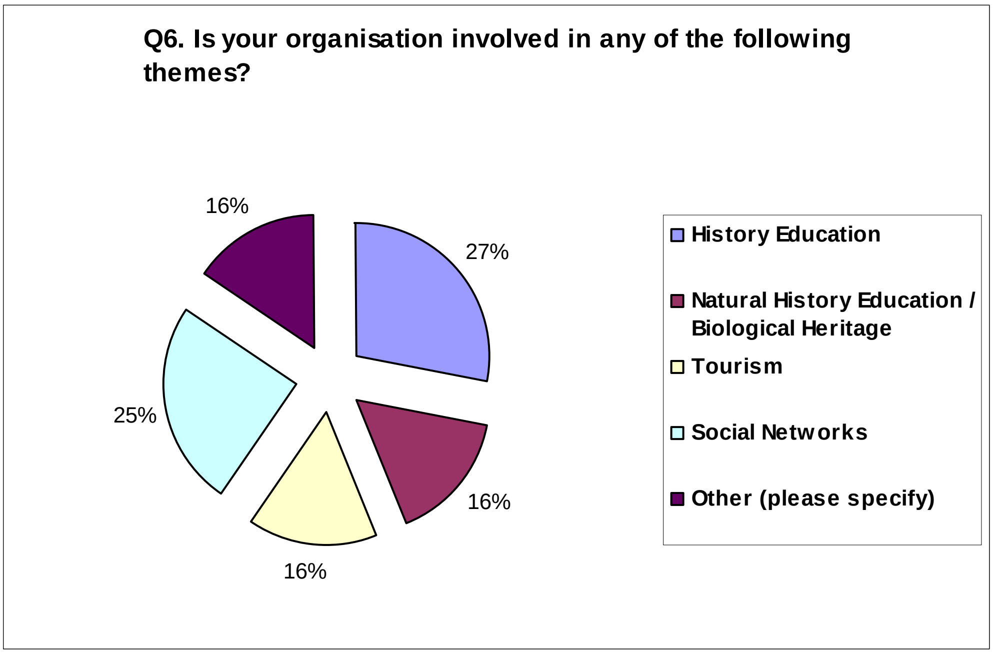
*4-2-3. Respondents*




Responses were received from all the main stakeholders, with 40% coming from cultural institutions.




Businesses enterprises were involved in a range of activities, as can be seen from the chart above. The activities registered in “Other” varied from “Consultancy, Concept and Product development” to “Research” and “Publishing”




Organisations had some involvement in all the themes being investigated by *Europeana Creative* – history education, natural history, tourism and social networks.

## 4-3. Key findings

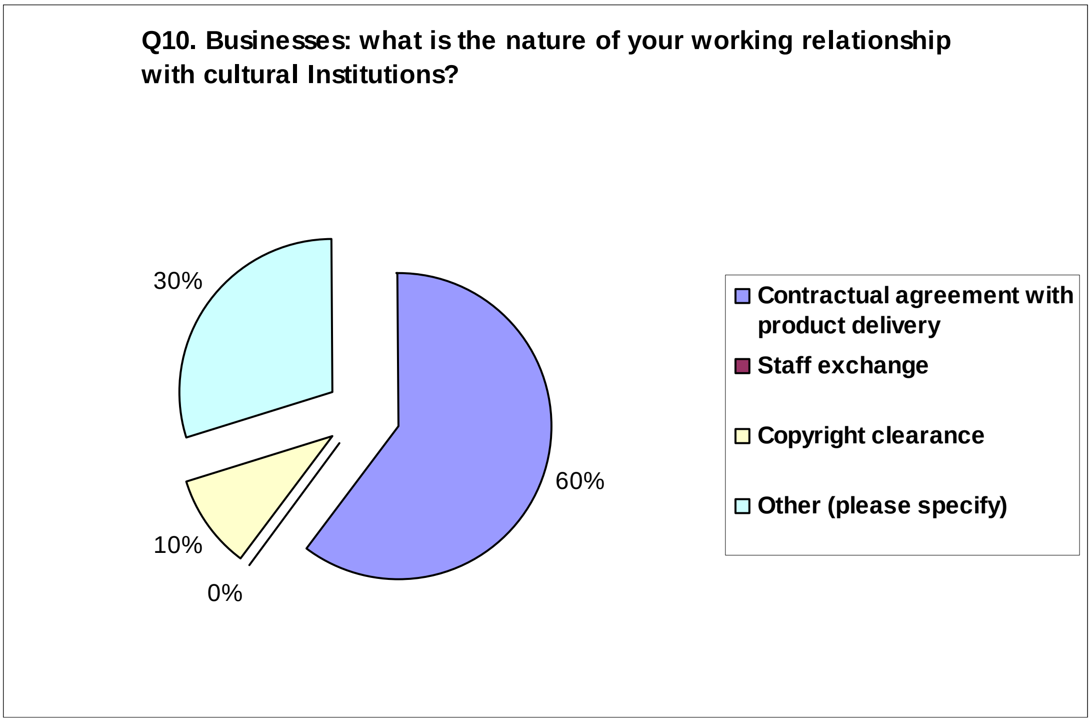
*4-3-1. Defining creativity*

Our survey shows that many stakeholders define creativity broadly and inclusively. Creativity is seen as vital and sectors such as architecture, engineering and media see themselves as *creative* or having an essential creative component.

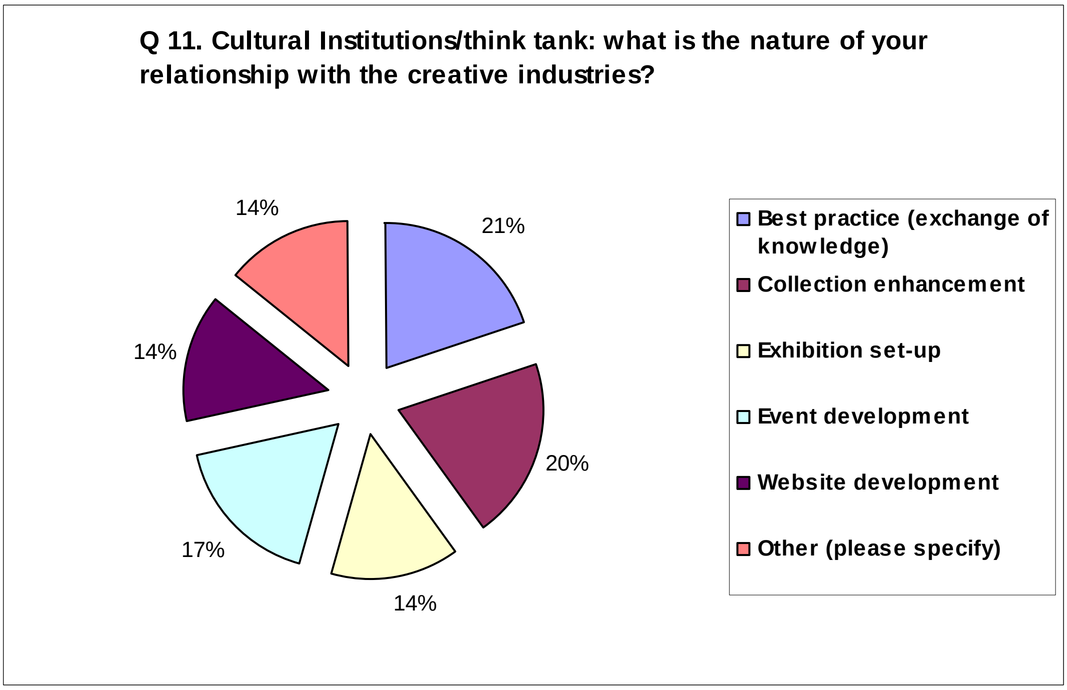
Some respondents only included *digital creatives* like web developers and web designers in their definition. In these cases, *creative* remains well within the confines of the digital sector but we should remember that all respondents were connected with either the digital cultural heritage or digital media sectors.

The wider definition of *creative* could be useful by opening up new, inter-disciplinary approaches to the use of cultural heritage.

*4-3-2. Defining the creative industries*




The large majority of businesses, 60%, had some sort of contractual agreement with cultural institutions for the delivery of a product of service. “Other” mainly covers “publishing”, which can also be categorised as “contractual agreement”.



The motivations for cultural institutions to engage with the creative industries are many and varied. They include exchange of knowledge and best practice, enhancement and showcasing of collections, staging exhibitions and events, as well as website development.

Some public sector respondents consider themselves part of the creative industries, even if they are usually playing the role of content providers. Several of the interviewees stated that the creative industries are not just about the digital but also the physical world.

Such attitudes facilitate cooperation and offer the possibility of redefining boundaries between the public and private sectors.

*4-3-3 Business models: achieving a 'win-win' for cultural institutions and business enterprises*

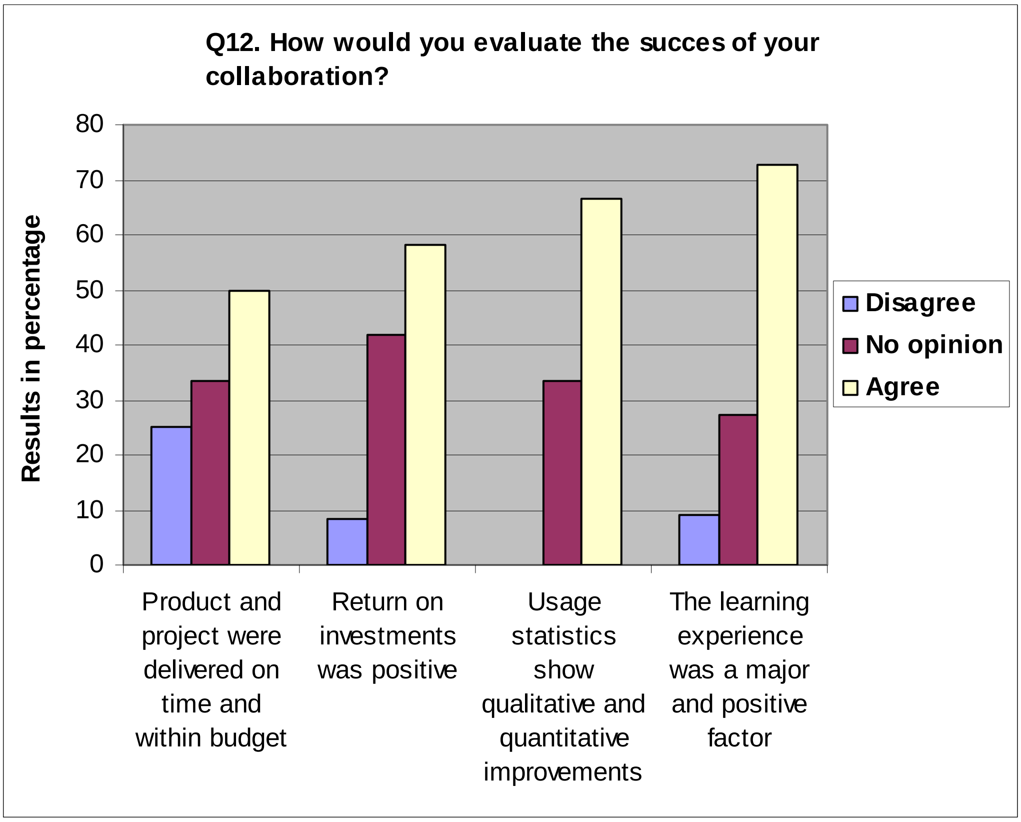
One of the roles of cultural institutions is providing digital content on a website and ensuring a quality user experience. However, cultural institutions are also cooperating with the private sector in the production and dissemination of digital works. The business enterprise takes on the marketing and selling, the cultural institution leads on curation and essential back office work, such as rights clearance. Both organisations are playing to their strengths and both profit from the cooperation. There are interesting use cases where an existing service has been expanded or enhanced as the result of such a partnership; this may involve brand licensing mechanisms or right clearance mechanisms. However, it means involving the business side early in the planning stages and having an open mind towards what the business is proposing in terms of the end product or service. It also implies that cultural institutions are not solely regarded as content providers; their involvement is not limited to administrative support for content exploitation.

Public organisations are seeking a more flexible relationship with businesses and easier ways of sharing returns. However the sector is often constrained by regulations.

*4-3-4. Branding as an asset*

Brand licensing is one new business model that cultural organisations are experimenting with. The cultural institution develops a status brand, with high-quality products and services. Brand licensing is already practised by some of the larger heritage institutions and it can be an important feature of their marketing strategy. Businesses love to be associated with these institutions, both parties derive benefit and the result is the development of new digital products.   Branding is not only for large international institutions; it can be on a regional or even local level for smaller institutions

*4-3-5. Understanding successful collaboration*

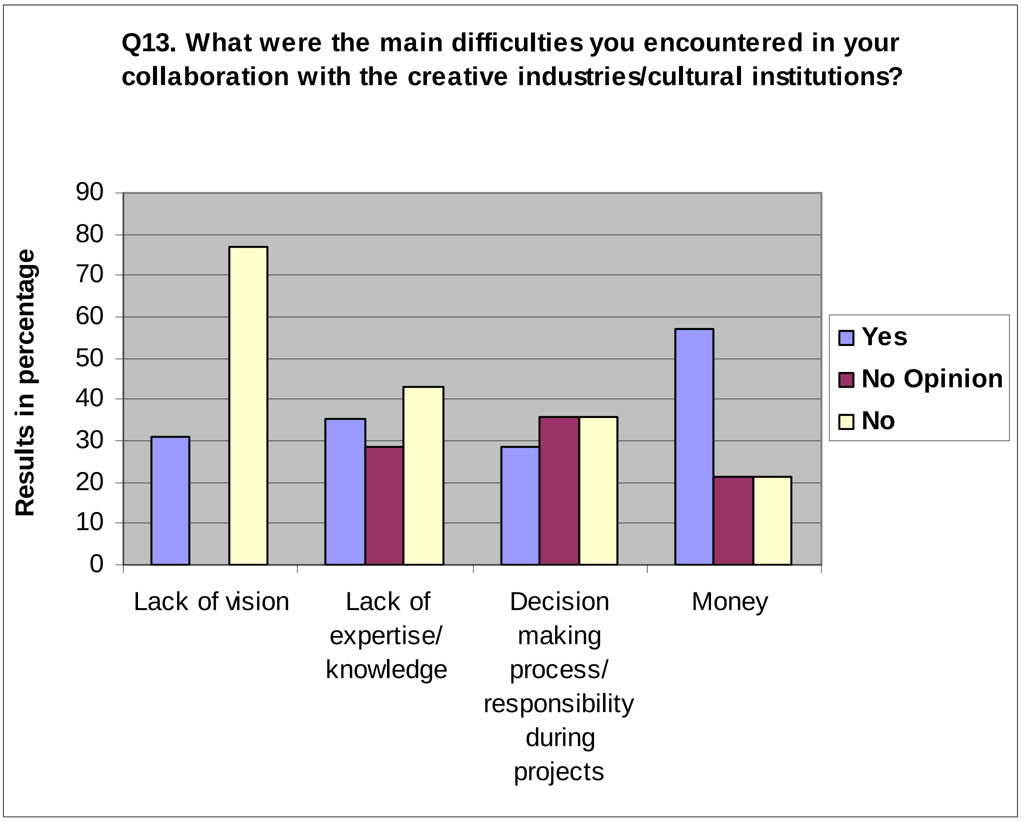



Most respondents in the survey view their collaboration as positive. This indicates a reasonably good level of cooperation between cultural heritage institutions and businesses. It certainly contradicts the common view that businesses and public sector organisations have difficulties in cooperating effectively. Institutions with significant digital experience are likely to make good partners, as their level of knowledge and experience equals that of the business enterprise.

One very interesting insight is the high level of positive responses, both from businesses and cultural institutions, on the learning experience. This indicates a high level of collaboration and mutual respect.

Most of the institutions commissioning work from businesses enterprises were positive on the return on investment. The benefits included better websites and easier access to content.

*4-3-6. Understanding the main obstacles to collaboration*




The main criticism centred on financial problems i.e. insufficient funds to get the work done. Several responses also specifically focused on the poor quality of project management in the public sector.

However, on the whole, the responses were favourable to both public and private partners.  Lack of vision was generally not seen as a problem. A moderate number of respondents pinpointed low levels of expertise and/or knowledge. Bureaucratic hurdles were flagged up by several respondents, who were wary of excessive bureaucracy and complex procedures.

This points to a difference in dynamics between the public and private sector and should be addressed from the start of the project. Back-office processes for opening up digitised material should be streamlined and made more efficient.

Not all products are initiated by heritage institutions themselves. Businesses often create new applications that include cultural material. This could be facilitated by opening up data and making it easier for enterprises to use content.

The heritage sector contracts with business enterprises for the creation of specific applications and websites. Thousands of applications, games and other products are floating around without anybody knowing about them. The heritage sector does not really share best practices and the sector tends to be fragmented on a national and certainly on an international level. This is implies poor awareness and lack of recognition. Building platforms, nationally and at European level, by means of prestigious competitions and awards can create the incentive for both cultural institutions and enterprises to showcase the best digital products they can make. All involved, enterprises and heritage organisation alike, could profit from this.

Most digital work takes place in projects. There is an overall feeling that project management should improve and that it would be very worthwhile to be more consistent in the start-up phase of projects. Knowing exactly what has to be done, creating focus and trying not to deviate from the goals of the project are vital. All stakeholders stressed the fact that good project management should be a key ingredient of businesses as well. As one of the in-depth interviewees said:

*“Get a shared understanding of the project and its scope.”*

As stated already, the biggest problem mentioned was one of finance. Straying from the original brief incurs extra costs and wastes time.

There should be evaluation and assessment during the life of the project. If there is major change, such as a technological shift, then the partnership should act quickly, take the cost and redevelop. The introduction of agile management may be a good way to reduce these risks.

Neither the survey nor the interviews showed significant concern about legal rights. Most businesses left the question of clearing rights to the heritage organisation. Some respondents have systematically clarified the rights on all their content and now know the rights status of each of their objects. Such an inventory means that an institution knows exactly which of these objects belong to the public domain and which do not. The public domain objects are available to use and re-use, opening up the collection to all and creating new and innovative usage.

## 5. Conclusions

The desk research, survey and the in-depth interviews have shown a number of correlations around the importance of understanding creativity, sound management and good business acumen both in the heritage sector and the creative industries.

The field research has flagged up a number of points:

- There already exists a productive relationship between the cultural heritage sector and the creative industries, at least in pockets and through contractual arrangements. They know how to cooperate and more importantly, they know what to expect from one another. This augurs well for the success of the *Europeana Creative* pilots. Cultural institutions need to know exactly what they want from their partnership with a business enterprise, otherwise the project can stray off course and expectations on either side are not met
- The best results come when businesses and heritage institutions cooperate from the very start and both take responsibility for the success of the project
- However, cultural institutions should let businesses explore collections at an early stage and allow them the space to invent new services. Let businesses use their creativity to support discovery services and new products.

- Project management is considered a weak spot. This should be taken seriously and the introduction of agile management introduced where possible. This applies to both businesses and cultural institution
- Businesses seem to have problems with project costs in relation to the actual work being done. It is vital to get a shared understanding of the cost structure and make sure it is documented. Alternatively, businesses and cultural heritage institution may want to explore innovative funding models together and exit the “contractual” frame.
- Rights issues have to be solved by the heritage institutions in the first place. This usually will cost time and money, but it opens up the collection for enterprise. This should be considered as a prerequisite.

Cultural institutions need to improve at digital innovation. This requires new funding opportunities, improved networks of support and learning, a strong culture of research and experimentation in business models and fresh approaches to production and creativity. Businesses on the other hand should seek for entrepreneurial models that allow exploratory solutions beyond the established contractual agreements. Long term relationship with cultural institutions is likely to foster better understanding of tailored and innovative services.

*Europeana Creative* must rise to the challenge.

# APPENDICES

## References


Bakhshi, Hasan, Hargreaves, Ian and Mateos-Garcia. *A manifesto for the creative economy*. London: Nesta, 2013

Bilton, Chris. *Management and creativity: from creative industries to creative management*. Oxford, Blackwell, 2007

Creative Futures Symposium, Kings College London, 26th October 2011

European Commission. *Horizon 2020: the framework programme for research and innovation*. COM(2011) 808 final, Brussells, 30t November 2011. Communication from the Commission to the European Parliament, The Council, The European Economic and Social Committee and the Committee for the Regions

European Commission. *Promoting cultural and creative sectors for growth and jobs in the EU*. COM (2012) 537 final Brussels 26th September 2012

European Commission *The European agenda for culture: progress towards shared goals. Accompnaying document to the Commission report on the implementation of the European agenda for culture*. SEC 2010 904, Brussels, 19th July 2010

European Commission. *Unlocking the potential of cultural and creative industries.* Green paper. Brussels, COM 2010 183

Hesmondhalgh, David. *The cultural industries*. 2nd edition. London: Sage, 2007

Kind, Sonja and Meier zu Kocker, Gerd. *Developing successful creative and cultural clusters: measuring their outcomes and impacts with new framework tools.* Berlin: Senate Department for Economic, Technology and Research, October 2012

Utrecht School of the Arts. *The entrepreneurial dimension of the cultural and creative industries*. Utrecht: Hogeschool vor de Kunsten Utrecht, 2010

## Questionnaire

Europeana is a European funded initiative. It provides free access to the trusted sources of more than 2200 cultural institutions across Europe. One of our projects, entitled Europeana Creative, is looking at the relationship between cultural institutions and creative industries in Europe. Europeana Creative will support and promote the re-use of cultural resources available via Europeana.

In order to evaluate the existing relationship between cultural institutions and the creative industries, we kindly invite you to complete our online survey. This shouldn't take you more than 15 to 20 minutes.

You have been identified either as an expert in the cultural heritage sector or as a key player in cultural product development. In order to gain a better understanding of existing initiatives and generate clear recommendations to Europeana Creative, we invite you to share your expertise through the below survey.

Please complete the online survey by April 26, 2013.

We thank you very much for your kind participation. We will share the our findings through a public report that we will circulate in May 2013.

**1. Organisation name**

**2. Organisation URL**

**3. Survey participant**

Name

Surname

Email address

**4. Which of the following categories best describes your organisation?**

☐ Cultural Institution

☐ Think Tank

☐ Project

☐ Business

Other (please specify)

**5. If you answered "Business" to question 4, please specify**

☐ Game development

☐ Software development

☐ Web design

☐ Geographic Information Systems (GIS) software development

☐ Social media development

Other (please specify)

**6. Is your organisation involved in any of the following themes?**

☐ History Education

☐ Natural History Education / Biological Heritage

☐ Tourism

☐ Social Networks

Other (please specify)

**7.** **The Creative Industries refer to a range of economic activities involving the generation or exploitation of knowledge. What role does your organisation hold in the Creative Industries?** **Can you give YOUR definition of the Creative Industries?**

**8. What is the kind of outcome/product your organisation is aiming for?**

**9. Can you briefly describe your use case/business case?**

**10. Businesses: what is your working relationship with cultural Institutions?**

☐ Contractual agreement with product delivery

☐ Staff exchange

☐ Copyright clearance

Other (please specify)

**11. Cultural institutions/think-tank: what is your relationship to the creative industries?**

☐ Best practice (exchange of knowledge)

☐ Collection enhancement

☐ Exhibition set-up

☐ Event development

☐ Website development

Other (please specify)

**12. How would you evaluate the success of your collaboration?**

| | Disagree | No Opinion | Agree |
|---|---|---|---|

| | Disagree | No Opinion | Agree |
|---|---|---|---|
| Product and project were delivered on time and within budget | | | |
| Return on investment was positive | | | |
| Usage statistics show qualitative and quantitative improvements | | | |
| The learning experience was a major and positive factor | | | |
| Other (please specify) | | | |

**13. What were the main difficulties you encountered in your collaboration with the creative Industries/cultural institutions?**

| | Yes | No Opinion | No |
|---|---|---|---|
| Lack of vision | | | |
| Lack of expertise/knowledge | | | |
| Decision-making process/responsibility during projects | | | |
| Money | | | |
| Other (please specify) | | | |

**14. This survey evaluates successful collaborations between cultural heritage institutions, creative industries and other organisations. Are there areas we have not covered in this survey that you would like to bring to our attention?**

## Use cases

Desk-research, online questionnaires and interviews helped us identify a number of successful initiatives illustrating the collaboration of the heritage sector with the creative industries. These collaborations are varied and do not necessarily mirror the contractual arrangements recorded in our survey and in-depth interviews.

Note that the below table provides a selection of initiatives and is not exhaustive.

| ***Themes*** | ***Cultural institutions*** | ***Think Tank / Projects*** | ***Creative industries*** |
|---|---|---|---|
| ***History Education*** | British Library & the Creative Industries<br><br>BBC and Manchester University BBC North is a project that will create a new centre of excellence outside London for production, technology development, training and digital media<br><br>Educational programme of King's College dedicated to the Creative Industries<br><br>EYE Film Institute & the Scene machine - Interactive installation that presents the public with an accessible way into the film collection of the EYE Film Institute Netherlands | Creative Exchange - Creative Exchange brings together creative sector businesses and connects them with digital designers, major corporations and leading researchers in the Arts and Humanities.<br><br>Urban Creative Poles promotes the valorisation of creativity to advance innovation-oriented development to spur clusters of creative industries | Muse App collect cut-outs from Great Works of Art and present them in five classical painterly taxonomies; Sceneries, People, Animals, Objects and Skies. |
| ***Natural History Education*** | Uni de Pontoise ENSEA / Le Louvre 3D architecture software development that enables artwork handling | 7 billion others project. 6,000 interviews were filmed in 84 countries and features everything that unites, links and differentiates human beings across the globe. The project is captured through thousands of hours of interviews. | |
| ***Tourism*** | Kultur Archiv –1000 stories of Denmark - Danish Agency for Culture's website about Danish cultural heritage | Cultural Cities Research Network engages in online discussion, debate and knowledge exchange. The network is open to all researchers interested in the cultural value of cultural titles, including culture-led regeneration and the cultural development of cities<br><br>Creative.nrw fosters creative companies and | OneDotZero - Strategic understanding, production skills and creative outlook to help create cultural activities for brands |

| | | | |
|---|---|---|---|
| | | entrepreneurs in Germany´s biggest state, North Rhine-Westphalia (NRW)<br><br>Arts Holland provides a guide through the beautiful Dutch cultural landscape through cultural places and events. | |
| ***Social Networks*** | National Library of France and its social network programme | MainRaum offers optimal working conditions for young companies and entrepreneurs in the creative sector.<br><br>Wiki loves monuments International photo contest for monuments organised by Wikimedia **/** Wiki loves art Photography contest conducted in collaboration with partner museums and cultural institutions, where participants compete to take photographs aimed at best illustrating Wikipedia articles | Ubisoft **-** Gaming industry - Ubisoft generates immersive and engaging creative worlds and opportunities for learning and self-discovery<br><br>Flickr Commons project shows hidden treasures in the world's public photography archives, and demonstrates how public input and knowledge can help make collections even richer<br><br>Vistory app uses a smart phone's geo-location technology and generates Historical films in context |
| ***Design*** | Victoria & Albert Museum & the Creative Industries<br><br>Rijksmuseum Rijks-studio & Fablab manipulation based on blueprints derived from images held at the Rijksmuseum's art collection | DutchDFA The Dutch Design Fashion Architecture programme aims to strengthen the international position of the Dutch creative industry sector | SalterBaxter is a design agency focusing on digital innovations, websites, multi-channel platforms and applications and social media channels that engage audiences and provide effective, interactive and enriching experiences<br><br>HowToGrow aims a supporting the growth of creative companies across Europe. Services and tools give the opportunity to expand networks and access knowledge and financial resources.<br><br>Makerbot and the Met provides discovering visual and technical solutions in works ranging from ancient times to the present day. Artist might attend a program, sketch from objects, or create their own copies of original paintings. |

OneDotZero is an interesting example. It is a cross-media production company specialising in new forms of moving image and an international network of events. Its activities link artists and content development, publishing projects, education, production, creative direction, and related consultancy services.

Since its development in 1997 OneDotZero has collated and commissioned over 300 hours of original programming for its annual digital creativity festival.

In 2009, Onedotzero and the V&A museum jointly curated an exhibition entitled *Decode* - Digital Design Sensations showcasing the latest developments in digital and interactive design.

OneDotZero's flagship event is the annual festival onedotzero_adventures in motion. Championing innovation in moving image and interactive arts, the festival premieres in London before touring globally. Over the past 16 years the festival has reached over 150 cities building relationships with creators and audiences worldwide.

OneDotZero use case is notable as it mixes digital and physical spaces, connects artists and cultural heritage institutions, and has showed that these initiatives are economically sustainable.