Digital Strategies for Heritage (DISH) 2013
2 & 3 December 2013, De Doelen Rotterdam

Chefs' Table session

Table Number: 14
Table Session: 02
Table Host: Nick Poole
Title: Building bridges – experience of developing collaborations with the Creative Industries

Introduction

This session will look at some examples of successful (and not so successful!) experiences of developing collaborative programmes with partners in Creative Industries including gaming, design and broadcast. Are there common features to a successful partnership? What can you do to plan for success? What are the dangers to watch out for? Collections Trust CEO Nick Poole will draw on his own experience of building partnership programmes with organisations including Google, the BBC and game designers as well as inviting participants to share their own experiences.

Discussion

Nick Poole introducing what Creative Industry 'sub-sectors' are

Some observations from Collections Trust:

- Partnering with Creative Industries is like meeting your girlfriend's parents (wear a nice suit and don't forget who you are)

- everything depends on individuals & relationships

- differences in corportate culture matter more than differences in business models

- you may just be food - be comfortable with it!?

People around the table in this round are from:
City of Dordrecht
DEN
Independent museum professional
Flemish Ministery Heritage department
Delft University of Technology Faculty of Art
National Archives Poland
Netherlands Insitutute of Sound and Vision
Museum Amsterdam
Image Department of the Rijksmuseum
Creative Studio Rotterdam
Bitman
Daniel Pleijtinckx
ABC Media?

National Archives Sweden
Europeana
German Digital Library (Frankfurt)
2 more from creative industries

Sharing the experiences at the table
What worked, what didn't?

Benefits (for culture sector):

- Expertise

- fresh ideas and perspectives

- access to users and markets

- a broader audience - market share and reach

--> "a broader audience online or offline!?" - Both: "The Rijksmuseum experiences that people want to see the pictures (read: paintings) FOR REAL"

- online and offline reinforcing each other

- legitimacy (justification of ongoing public investment)

- reinforcing the value proposition

- Creative Industries are more about opening out

- more extensive use will increase perceived value

- platform for ideas you couldn't invest in yourself - shared investment means you can achieve more

- opening out brings new knowledge back into the collection

- creative re-use drives new product ideas & prioretisation of digitisation

- knowledge of audiences

Benefits (for Creative Industries):

- content (also metadata) asking for creative / innovative applications

- range and complexity of the content

- cultural content is part of the society (breadth & social capital)

- unique, cheap and complicated

- brand equity everybody wants to work with the big cultural institutions (but it also has disadvantages: everyone is watching so the institution will be more conservative)

- lots of new technology / technical challenges & R&D (e.g. search, indexing, big data analysis) - pportunities for innovation

- access to physical spaces and a more diverse audience

- working with trustworthy partners

- Brand equity = competitive advantage

Risks

- Conservatism

- people may use the material in unintended ways (undermining quality)

- "we lose control" - "we have lost control anway."

- partnering with creative agencies that are further along brings benefits, but may destabilise (too far, too fast)

- unsustainability (what if the Creative Industry partner pulls the plug?)

- ad-hoc develeopment

- vendor lock-in and the loss of ownership

- trust and collaboration, not lock-in

- IPR paralysis

- we can be competing with our partners (eg online content sharing with broadcasters)

- we need a unique role

How to get started

- mutual interest

- forced (due to reduced governmental funding; by ecnomic circumstances) --> *"that's like having children to fix the hole in the relationship..."*

- does the money come first or the partnership?

- do people create the partnerships because the money is there?

- what about end-users?

- not demand-led, but politically motivated

- can start with individuals meeting at conferences!

- (we're not there yet in terms fof corporate culture)

Requirements for success

- strict appointemtns, goals, limits, budgets (and stick to them)

- be open for inspiration (don't treat each other as competitors)

- Look to new ways of working / being open

- talk the same language - a common vocabulary and a mutual understanding