



europæana  
food and drink

**Grant Agreement 621023**

***Europeana Food and Drink***

**Creative and Cultural Partnerships  
Framework**



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## 1. Cultural and creative partnerships framework

It is possible to identify some common factors critical to successful partnership working in the field of digital cultural heritage, based on the experience of the Europeana Food and Drink consortium and the literature review.

This framework is set out in this section as part of a toolkit that also includes:

- An annotated guide to useful online resources to help develop and manage partnership working [see section 1.2 below].
- A selection of relevant partnerships for inspiration, drawn from EFD itself and from other initiatives suggested by the project partners.

### 1.1. Framework

Common to all partnerships are seven key elements that can be posed as the following questions:

1. Why? (Purpose/outcome)
2. Who? (Key players and their structure)
3. What? (Objectives/outputs)
4. When? (Timescale)
5. Where?
6. How? (Form of agreement and other arrangements)
7. Resource implications? (Funds, knowhow, working spaces, etc.)

The framework can be used to consider the effectiveness of a partnership, analyse problems and highlight the benefits for each partner.

#### 1.1.1. Why?

##### **Critical success factors**

- Clarity between partners about each other's aims for the partnership, and how these relate to each organisation's mission and vision. This will also help identify suitable partners.
- A focus on outcomes rather than outputs: 'what difference will it make?'
- A willingness to introduce new ways of doing things through the synergies of collaboration.

##### **Potential barriers**

- Creative and cultural sector partnerships cannot pursue purely commercial goals.
- Public and private sector partners often have contrasting missions and must negotiate complementary aims.
- The private sector can lack awareness of the scope, depth, richness and availability of digital cultural content.
- The public sector can lack vision about the commercial potential of the content.

##### **Resources and tools**

- *The partnering toolbox* [see section 1.3.1 below]
- Experiences and case studies [see section 1.4 below]

### 1.1.2. Who?

#### Critical success factors

- Evaluate the range of actors. These include many groups: government (central and local), government-funded agencies, voluntary sector bodies, communities, private actor. Each of these groups may contain a variety of types of actors and may cover many types of organisation.
- Meeting and exchange environments between private and public can improve effective partnerships.

#### Potential barriers

- Lack of communication between public and private in the sector.
- The perception of different purposes between public and private sector.

#### Resources and tools

- Experiences and case studies [see section 1.4 below]
- University of Kansas. Creating and Maintaining Partnerships [see section 1.3.5 below]
- Europeana Labs and physical Labs <http://labs.europeana.eu/>

### 1.1.3. What?

#### Critical success factors

- Each project will define what is suitable and what is required.
- Single project: product - for example, a collaboration between public/cultural heritage institutions (CHIs) and creative industries where the CHIs commission the development of new products and services to creative players; content - for example, a collaboration between CHIs and niche publishers, design agencies or food and drink retailers where the CHIs feed content to their own products, services or marketing campaigns. Service can be paid; theme - for example, a collaboration between CHIs and government bodies/municipalities, industry associations, and possibly food and drink commercial companies where all players work together to promote a specific theme (for instance, healthy lifestyle and diet).
- Series of programmes related to partnerships purposes, for example re-use of Europeana content

#### Potential barriers

- IPR issues for reuse and rights management.
- Content easy findability, clear rules for reuse, curation.
- The missing decades: the 20<sup>th</sup> century black hole. (Content that consist of work dating from the 20<sup>th</sup> century are not for free access).
- Lack of flexibility in the organisations behavior.

#### Resources and tools

- Experiences and case studies [see section 1.4 below]
- Europeana Space IPR Toolkit <http://www.europeana-space.eu/content-space/ipr-toolkit/>
- Europeana collections <http://www.europeana.eu/portal/>

#### 1.1.4. When?

##### **Critical success factors**

- In a general sense, partnership is a long term collaboration.
- The time dimension can be schematized in some stages of preparation, design, implementation. Each of these phases can involve an evaluation test on the viability and implementation of the partnership itself.

##### **Potential barriers**

- Not considering organizational changes during the partnership progress.
- Lack of ongoing evaluation.

##### **Resources and tools**

- Guide to online resources [see all in section 1.3 below]

#### 1.1.5. Where?

##### **Critical success factors**

- It depends on the different views of the purpose, operation and structures of the different actors who develop it. The partnership may have a local, national and/or international dimension. Moreover, it may cover a very specific field or more generally as a specific group of clients or customers within the cultural sector.
- In the context of the re-use of digital content multi-sides platforms are particularly important. They can be comparable to partnership experiences in the cultural sector (infrastructural management of museums, etc. by PPP in EU). In this sense, for example, a public content provider can be partner of a private company in the context of a multi-sides platform that offers services, products, downloadable packs of images of art, logos, food, clothes, Christmas, etc. for creative reuse.
- Environments in which cultural institutions and creative industries can share ideas and develop innovative process of co-working are particularly important as well to boost partnerships as well.

##### **Potential barriers**

- Different national legal frameworks and rules.

##### **Resources and tools**

- Experiences and case studies [see section 1.4 below]
- Europeana Labs and physical Labs <http://labs.europeana.eu/>
- Europeana Strategy 2020 <http://strategy2020.europeana.eu/>

### 1.1.6. How?

#### Critical success factors

- Sharing responsibilities and risks. Determine the roles of the partners in the different stages of cooperation, mechanisms of implementation, division of responsibilities, coordination procedures, allocation of resources and their control. Before formalizing a partnership, it is important to consider which resources will be needed for the agreed project.
- The structure of the partnership may range from formal legally binding contracts to unenforceable public agreements or general agreements to cooperate.
- Partnerships agreements and Memorandum of Understanding usually are signed. They will define the parameters of the PPP relationship and limit the activities of all parties. Keeping things simple is often more effective than being over prescriptive.
- Single legally binding contract can be signed within a general agreement.
- A good contract will include a clearly defined method of dispute resolution.

#### Potential barriers

- Not evaluating potential risks from the beginning and during partnering process.
- Not creating trust and working relationship between partners from the beginning.

#### Resources and tools

- Partnership Agreements Templates and Examples [see section 1.3.7 below]
- How to prepare, procure and Deliver PPP Projects. The Epec PPP Guide [see section 1.3.6 below]

### 1.1.7. Resource implications?

This element refers to different types of resources through which the partnership is implemented: budget, people, equipment, skills, spaces, tools and everything that comes into play to improve the partnership project.

#### Critical success factors

- Consider at the same time and with the same attention financial and non-financial resources that each partner brings in the partnership and can share in the partnership progress. Funding, staff, materials, supplies, facilities, knowhow, equipment, rights, community support, skills and human resources in wider terms, services, space.
- A need for a partner might become an important resource to another.
- Attract resources from outside may be a first time partnership's aim.
- Consider public (direct and indirect) and private financing arrangements in local, national, international level. (subsidies, grants and awards, etc.)
- Look for new forms of financing and development.

#### Potential barriers

- Lack of all resources analytic identification and accountability.
- Difficulty in the classification of clear models of financing public/private partnership in this sector.
- Not combining revenue share financing with other financing forms.

#### Resources and tools

- UN-Business Partnerships: A Handbook [see 1.3.2 below]
- Europeana Creative Guides <http://pro.europeana.eu/europeana-creative/guides>

## 1.2. Creative and Cultural Partnerships Framework Factsheet

EFD created the following factsheet based on the above framework. This factsheet will be disseminated alongside the full framework and published on the project online channels and on Europeana Labs Network Website.

- <http://bit.ly/creativecultural> (short link)
- <http://foodanddrinkeurope.eu/get-involved/creative-cultural-partnerships-framework/> (full link)



Figure 12: Creative & Cultural Partnerships Framework Factsheet

## 1.3. Guide to online resources

### 1.3.1. The partnering toolbox

The first content we present is a guide to all stages of a partnership (from concept to final evaluation) published in 2011 by the International Business Leaders Forum - The Partnering Initiative, and written by Ros Tennyson.

Written for sustainable development initiatives, this text provides useful strategies for cross-sector collaboration. In particular, useful tools to plan, implement, monitoring and support partnerships.

#### Contents:

1. The partnering Challenge; the rationale for partnering; Obstacles to partnering; key partnering values; The leadership Challenge.

2. Building partnerships; Identifying partners; Assessing Risks and Rewards; Resource Mapping.
3. Partnership Agreements; Securing partner commitment; Interest-based negotiation; Governance and Accountability.
4. Managing the partnering process; partnering roles; Partners as leaders; Partnering skills; good partnering practice.
5. Delivering successful projects; Managing the transition; Keeping to the task; Reporting, reviewing and Revising.
6. Sustaining partnerships; Planning for the longer-term; Securing greater engagement; Building institutional capacity.
7. Successful partnering; defining success; Sharing good experiences; Collaboration in a competitive world.

### **Special content:**

The text includes some useful forms, questionnaires, templates and checklists:

- Partner Assessment Form
- Stakeholder Mapping
- Partnering Agreement (sample)
- Partnering Roles and Skills Questionnaire
- Guidelines for Partnering Conversations
- Partnership Review Template
- Case Study Template
- Communications Checklist

<http://thepartneringinitiative.org/publications/toolbook-series/the-partnering-toolbook/>

(Accessed March 2016). Available in English and in French

### **1.3.2. UN-Business Partnerships: A Handbook**

This Handbook was written for the United Nations to build partnerships with the private sector and was presented in 2013. The handbook provides an overview of the steps to take prior to engaging in partnerships, including: analyzing the partnership's unique building blocks; introducing six partnership models suitable for achieving partnership success; and providing additional tools and resources for further support. Besides serving as a tool for UN practitioners, the handbook can help corporate representatives better understand the goals and needs of their partners.

### **Contents:**

1. Things to consider before creating a new partnership
  - Creating an enabling environment
  - Defining desired outcomes
2. Building the appropriate partnership
  - Building Block 1: Choose the partnership's composition
  - Building Block 2: Define the roles of each partner
  - Building Block 3: Draft a roadmap for the partnership
  - Building Block 4: Define the partnership's scope
  - Building Block 5: Design a governance structure for the partnership
  - Building Block 6: Decide how to finance the partnership
  - Building Block 7: Decide how to monitor and evaluate the partnership
3. Identifying established UN-business partnership models

- Partnership model 1: Global implementation partnerships
- Partnership model 2: Local implementation partnerships
- Partnership model 3: Corporate responsibility initiatives
- Partnership model 4: Advocacy campaigns
- Partnership model 5: Resource mobilization partnerships

**Special content:**

The text contains a rich bibliography box and online guides on the different steps described in the development of partnership.

[https://www.unglobalcompact.org/docs/issues\\_doc/un\\_business\\_partnerships/UNBusinessPartnershipHandbook.pdf](https://www.unglobalcompact.org/docs/issues_doc/un_business_partnerships/UNBusinessPartnershipHandbook.pdf) (accessed March 2016)

**1.3.3. WWF. The partnership toolbox**

Authors: Rod Sterne, Deborah Heaney and Bruce Britton. 2009

The tools from this tool box have been used extensively by WWF and its partners, and the results show that this approach shows impact through assisting the development of and maintenance of robust equitable organisational relationships.

**Contents:**

1. Questions to Consider When Setting Up Partnerships
2. Organisational Context Tool
3. Partnership Agreement Tool
4. Partnership Baseline Tool
5. Partnership Monitoring Tool
6. Characteristics of Partnership Tool
7. Relationships Typologies Tool
8. Appendix – Resources on Partnerships

**Special content:**

A useful outline of the topics to compose a partnership agreement (pp.13-15).

[http://assets.wwf.org.uk/downloads/wwf\\_partnershiptoolboxartweb.pdf?\\_ga=1.143363573.1561581859.1459503259](http://assets.wwf.org.uk/downloads/wwf_partnershiptoolboxartweb.pdf?_ga=1.143363573.1561581859.1459503259) (accessed March 2016)

**1.3.4. “Public-Private Partnership with Europeana”. Linked Heritage Learning object**

This learning object is from the project Linked Heritage - Coordination of standards and technologies for the enrichment of Europeana (2011-2013). The content is focused on partnerships involving the metadating and uploading of resources by content providers to Europeana.

**Contents:**

1. Europeana and the Europeana Network
2. Benefits and costs of contributing to Europeana
3. Legal context of contributing metadata
4. Technical support for commercial partners

## Special Content:

Useful technical and legal information about Europeana context.

<http://linkedheritage.cab.unipd.it/training/LO-06/en/01.html> (accessed March 2016)

### **1.3.5. University of Kansas. Creating and Maintaining Partnerships**

This toolkit provides guidance for creating a partnership among different organizations to address a common goal.

#### Contents:

1. Describe the multiple organizations that have come together in common purpose.
2. Assemble the coalition's (group's) membership
3. Outline your partnership's vision and mission
4. Re-examine the group's membership in light of your vision, mission, and objectives.
5. State the objectives or goals, needed resources and relationships to accomplish your objectives, and key agents of change in the partnership.
6. Describe potential barriers to your partnership's success and how you would overcome them.
7. Identify what financial resources will be needed to support the group's activities and infrastructure.
8. Describe how the coalition will function as an organization and how responsibilities will be shared among partner organizations.
9. Describe the structure the collaborative partnership will use to do its work
10. Describe how the group will maintain momentum and foster renewal.
11. If necessary, revisit your plan to identify and recruit new or additional members.
12. When maintaining the coalition at its current level is no longer appropriate or feasible, consider other alternatives.
13. Examples

#### Special content:

Each content provides a series of online available related resources in order to focus a unique topic.

<http://ctb.ku.edu/en/creating-and-maintaining-partnerships> (Accessed March 2016)

### **1.3.6. How to prepare, procure and Deliver PPP Projects. The Epec PPP Guide**

#### Contents:

1. Projects identification
2. Detailed preparation
3. Procurement
4. Project implementation

#### Special content:

A note on Legal Framework for PPPs in which you can find all information about EU and EU countries legal regulations about PPPs.

<http://www.eib.org/epec/g2g/annex/2-legal-frameworks/> (Accessed April 2016)

### 1.3.7. Partnership Agreements Templates and Examples

In this section, you can find some examples of Agreements in Cultural sector and some online resources concerning agreements templates.

**Template of conditions for agreement to participate in Europeana**

[http://pro.europeana.eu/files/Europeana\\_Professional/Projects/Project\\_list/EuropeanaLocal/Deliverables/D5.4%20Template%20of%20Conditions%20for%20agreement%20to%20participate%20in%20Europeana.pdf](http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/EuropeanaLocal/Deliverables/D5.4%20Template%20of%20Conditions%20for%20agreement%20to%20participate%20in%20Europeana.pdf) (Accessed, April 2016)

**Europeana Data Exchange Agreement**

<http://pro.europeana.eu/page/the-data-exchange-agreement>

**Partnership Agreement Example – ICOM**

(UK Committee of the International Council of Museums)

<http://uk.icom.museum/resources/guidance-articles/partnership-agreement-example/> (Accessed, April 2016)

**Word Document Templates for Partnership Agreements**

<http://worddox.org/partnership-agreement/> (Accessed April 2016)

**Territorial Cooperation projects 2007-2013: Partnership Agreement Template INTERACT**

<http://samplecontractsdocs.blogspot.it/2015/09/exemples-samples-partnership-agreement.html> (Accessed April 2016)

**Navigating the New World of Partnership: A Guide**

<https://business.un.org/en/documents/258> (Accessed April 2016)

### 1.4. Experiences and case studies

The following examples and case studies were provided by the EFD partners from their own direct experiences or as positive examples, external to EFD, which provide insight in partnerships.

#### 1.4.1. Europeana Food and Drink eCookbook development

Title/name	Europeana Food and Drink eCookbook development
Geography, timescale	European, 1 year
Partners details	Vilnius University Faculty of Communication (Public/culture), Austrian National Library (public/culture); “Crooked nose and coffee stories” (Coffee manufacture/private); food bloggers (private)
Partnership aim	To develop an eCookbook
What was it that each of the partners were able to bring on the table?	Vilnius University: Expertise; Austrian National Library: Content; “Crooked nose and coffee stories”: Content
What are the outputs and outcomes	Published eCookbook, developed methodology for publishing, book presentation and community engagement event
What are the benefits (including ancillary or indirect)	Visibility, networking development, knowledge development, reputation development, longer term partnership
What have been the main challenges encountered	Time limitations to achieve the output

during the partnership's lifetime?	
What are the strengths of the partnership?	Sharing responsibilities, communication between partners, mutual added value, visibility

### 1.4.2. App Camp 2014

Title/name	App Camp 2014 <a href="http://event.appcamp.lt">http://event.appcamp.lt</a>
Geography, timescale	National, 1 year
Partners details	Vilnius University Faculty of Communication (culture sector), Moletai Regional museum (culture sector), State cultural foundation of Lithuania, App Camp (private); SnakyBox Ltd (creative industry)
Description of the partnership	Cooperation between developers and cultural heritage specialists to create new products (mobile applications) for digital heritage reuse
Partnership aim	To develop mobile application for communication of cultural heritage in museum
What are the outputs and outcomes	Mobile app for Moletai regional Museum "Ezeru zvejyba" (available at Google Play) – this application was a winner of App Camp 2014
What are the benefits (including ancillary or indirect)	Consolidation of intellectual and financial resources
What are the strengths of the partnership?	Good example of making heritage interesting and useful to general public. Good example of innovative technology use in communication of cultural heritage
What have been the main challenges encountered during the partnership's lifetime?	Difficulty of fund raising for full development of app camp winner prototype

### 1.4.3. Dr. Oetker Exhibition. Traditions across the centuries

Title/name	Dr. Oetker Exhibition. Traditions across the centuries. The past and present of the Dr. Oetker Company.
Geography, timescale	European, 3 month
Partners details	MKVM - Hungarian Museum of Trade and Tourism (cultural sector); Dr. Oetker Company (private food sector company); SOS Orphanages
Partnership aim	exhibition, free lessons in the museum for children from SOS orphanages, family day for visitors
What was it that each of the partners were able to bring on the table?	MKVM: Content; Dr. Oetker Company: content; SOS Orphanages: fundings
What are the outputs and outcomes	<ul style="list-style-type: none"> <li>- Exhibition on history of Dr. Oetker Company (materials of MKVM and the company as well)</li> <li>- events: family day: baking with Oetker products, charity pastry fair for SOS Orphanages (Dr. Oetker Company supports them regularly)</li> <li>- free museum visits and lessons for children from SOS Orphanages</li> </ul>

What are the benefits (including ancillary or indirect)	Networking development, Knowledge development, Reputation development; Subsidies, Profits, Entrance fee, Working spaces
What have been the main challenges encountered during the partnership's lifetime?	Profits, Visibility, Innovative funding model, Innovative Business model
What are the strengths of the partnership?	Agreement/contract clarity, Sharing responsibilities, Sharing risks, Communication between partners, Additional services and goods

#### 1.4.4. Digital Museum

Title/name	Digital Museum
Geography, timescale	National, 1 year
Partners details	University of Applied Arts (Public/culture), Different Hungarian Museums (culture sector/public); University of Technology and Economics (public/culture sector); Tech Lab (creative industry/private)
Partnership aim	Creating different technical tools, softwares and applications for different exhibitions in museums.
What is the situation/need that led to the development of the partnership?	Digital Museum is the name of course on the University of Applied Arts and University of Technology and Economics. Teachers of this course work for the Tech Lab Company.
Description of the partnership	In the framework of the course, students cooperate with different museums and create digital tools, applications for exhibitions. If the museums assume the plans created by students for them, they can realise it through TechLab Co.
What are the outputs and outcomes	Applications and digital tools for exhibitions
What are the benefits (including ancillary or indirect)	For Museums: useable technical tools in the exhibitions. Financial advantage: Realization of plans and ideas of students is much more cheaper than employing a designer. For students: practice, success in case of admitted and realised plans. A big chance to create something "real" during the student years. For Tech Lab: profits
What are the strengths of the partnership?	Communications between students and curators: they come to the museum many times to know the exhibitions. Engagement: all three partners are deeply engaged in the project because of its outcomes.

#### 1.4.5. Rijksstudio at Etsy

Title/name	<a href="https://www.rijksmuseum.nl/en/rijksstudio/131860--etsy/creations">https://www.rijksmuseum.nl/en/rijksstudio/131860--etsy/creations</a>
Geography, timescale	European, long term
Partners details	Rijksmuseum (culture sector), Etsy (online sale company, commercial partner)
Partnership aim	Rijksstudio partnered with Etsy to showcase the creative possibilities with cultural content.

What is the situation/need that led to the development of the partnership?	The Rijksmuseum's Rijsstudio is a website containing more than 260,000 high-resolution images from its collections. All the images can be downloaded free of charge for personal, creative use. Etsy is an online popular marketplace for handmade and vintage products.
Description of the partnership	Riisstudio has joined forces with Etsy, the popular marketplace for handmade and vintage products. They organised a contest for best design using an image from their collection. Now, Rijsstudio showcases the datasets and creations at the Etsy portal. The partnership goes also beyond that: Rijsstudio and Etsy are keen to see their readers succeed in starting up their own Etsy shop. Etsy offers to the designers and craft makers interested in using the Rijsstudio images for their products the possibility of adding the first twenty products to their shop for free and some one-time free personal advice on how to run the online business.
What are the outputs and outcomes	Design creations using the high-resolution images from Rijksmuseum. The Etsy sellers are now able to use the Rijsstudio image bank to create and sell their products. A number of Etsy sellers have already embraced Rijsstudio and made a range of quality products inspired by the rich Rijksmuseum collection. Norwegian Wood created a Rijsstudio lingerie set and silk kimono, Puuranders came up with unique designs for its photographic flowers and leaves, LAPHILIE designed a series of hand-painted plates, Oelwein created fine art prints and Tovicorrie made a leather clutch bag.
What are the strengths of the partnership?	This is a successful partnership because showcases great examples of re-use of cultural content and also promotes the commercial potential/impact of cultural heritage re-use. <ul style="list-style-type: none"> <li>• involving an international known social platform</li> <li>• vision: the cultural institution believes in the importance of freeing its content and saw business opportunities beyond the simple image selling activity.</li> </ul>

**1.4.6. PPP between ICCU the OPAC of the Italian National Library Service (SBN) and online book sellers**

Title/name	PPP between ICCU the OPAC of the Italian National Library Service (SBN) and online book sellers
Geography, timescale	Italian (potentially worldwide: part of the SBN users come from outside Italy and the online book sellers involved in the partnership can ship the books all over the world). Long term.
Partners details	ICCU (culture sector, public body). Amazon, IBS, AbeBooks (online book sellers, private companies)
Partnership aims	<ul style="list-style-type: none"> <li>- Offering the SBN users a further service</li> <li>- Generating revenues for the SBN</li> <li>- Increasing the use of the SBN</li> <li>- Increasing the customers of the commercial partners</li> </ul>

What is the situation/need that led to the development of the partnership?	OPAC SBN is the online catalogue of the National Library Service ( <a href="http://www.sbn.it/">http://www.sbn.it/</a> ). It gathers 5,884 Italian libraries distributed in 97 local poles that share the cataloguing infrastructure. Now OPAC SBN gives access to over 15M bibliographic news that are progressively being linked to the existing digital resources (currently 690,000 links). OPAC SBN manages millions of researches per year. Amazon, IBS, and AbeBooks are among the world most renown booksellers. Thanks to this PPP the users can decide whether to borrow or to buy (or even both) the books they are interested in.
Description of the partnership	ICCU made an agreement with 3 major online book sellers (Amazon, IBS, AbeBooks) to link their online catalogue to the records of the OPAC of the National Library Service (SBN).
What are the outputs and outcomes	When the SBN user lands on these online selling platforms and buys books, ICCU earns the 6-10% upon the total of the purchase.
What are the strengths of the partnership?	All partners have their advantages (win-win approach): <ul style="list-style-type: none"> <li>• ICCU offered a better service to the users and gained substantial revenues</li> <li>• The book sellers widened their customers</li> </ul> The PPP can be applied to other contexts, to digital libraries and even be extended to other booksellers.

### 1.4.7. Heritage Cake

Title/name	Heritage Cake (Week of Taste <a href="http://www.weekvandesmaak.be">www.weekvandesmaak.be</a> )
Geography, timescale	Regional (Flanders), 2 weeks
Partners details	CAG (non profit/culture sector); VLAM (non profit - Flemish Agricultural Marketing Board); Bakers (private sector)
Partnership aim	Selling "heritage cake" during Week of Taste (Nov 2015)
What was it that each of the partners were able to bring on the table?	CAG: Content, VLAM: funding; Bakers: expertise
What are the outputs and outcomes	During Week of Taste bakers could sell heritage cakes, based on old recipes CAG provided. They could sell the cakes in a cake box that was especially designed for the occasion. Printing costs were paid by VLAM. All bakers were really enthusiastic about the action and they indicated to have sold more cakes than normal. VLAM is thinking about repeating the action.
What are the benefits (including ancillary or indirect)	Profits, visibility, networking development, knowledge development, reputation development
What have been the main challenges encountered during the partnership's lifetime?	Creating event visibility: depended mainly on the efforts of the local bakers. Some of them really did a great job (even shared movies on FB).
What are the strengths of the partnership?	Communication between partners, mutual added value, additional services and goods

**1.4.8. Europeana Fashion**

Title/name	Europeana Fashion <a href="http://www.europeanafashion.eu/portal/home.html">http://www.europeanafashion.eu/portal/home.html</a>
Geography, timescale	European, long term
Partners details	Europeana Fashion Association (culture sector), Solidop (creative industry)
Partnership aim	To keep alive and enrich the Europeana Fashion portal, through which more than 700.000 fashion objects can be accessed, shared and promoted on-line, and that brings together more than 30 public and private archives and museums, coming from 13 European countries, in order to collect and give public access to high quality digital fashion content, ranging from historical dresses to accessories, catwalk photographs, drawings, sketches, videos, and fashion catalogues.
Description of the partnership	The Europeana Fashion International Association is a non-profit organisation established in order to bring together and engage fashion institutions (both GLAMs - Galleries, Libraries, Archives and Museums- and creative industries) in the valorisation and exploitation of fashion heritage online.
What are the outputs and outcomes	The development of the Europeana Fashion portal promoting the content in an appealing way. The Europeana Fashion International Association aims to act as a point of reference for fashion institutions in Europe and worldwide, attracting museums, private archives and also academic institutions (like fashion schools and academies, fashion studies departments, etc.) in order to aggregate and make accessible a growing amount of fashion content, and give the possibility to all its members to curate and promote this content on-line, using the well-established Europeana Fashion social media channels (like the Europeana Fashion Tumblr, Pinterest or Instagram) and the Europeana Fashion portal.
What are the benefits (including ancillary or indirect)	Knowledge development, networking development, profits
What are the strengths of the partnership?	Contract clarity
What have been the main challenges encountered during the partnership's lifetime?	Sharing risks and responsibility

**1.4.9. eMapps.com**

Title/name	eMapps com
Geography, timescale	European
Partners details	The Manchester Metropolitan University (culture sector), Cross Czech a.s. (private partner), Ciberespacio La Coruña (creative industry, ICIMSS (creative industry)
Description of the partnership	The project is innovative and much enjoyed by children.

Partnership aim	Reflection over the key aspects of the curriculum in a more creative and challenging environment. Children could learn more about their peers in other countries. e.g. through twinning arrangements, capitalising on the growing experience of young people in creating social networks by using mobile technologies and their existing enjoyment of games.
What was it that each of the partners were able to bring on the table?	The Manchester Metropolitan University (culture sector) - ICT-based learning outcomes and the sharing of e-Learning content through repositories; Cross Czech a.s. (private partner) - coordination of the project; Ciberespacio La Coruña (creative industry) - technical expertise; ICIMSS (creative industry) - participation with schools, preparation of pilot implementation
What are the outputs and outcomes	Learning outcomes supported by games can be broadly divided into three types: 1) learning as a result of tasks stimulated by the content of the games, 2) knowledge developed through interacting with the content of the game, 3) skills acquired as a result of playing the game. Effective project outcome in each country and in developing the linkage between schools and other organisations in the learning community such as libraries and museums.
What are the benefits (including ancillary or indirect)	Reputation development, profits
What are the strengths of the partnership?	Innovative approach to education, financing stream, committed partners, efficient management.
What have been the main challenges encountered during the partnership's lifetime?	Difficulty for the sustainability due to lack of interest from public bodies.

#### 1.4.10. Charrington Collection

Title/name	Charrington Collection <a href="http://heritage-assets.co.uk/(S(xcuz3jcg2crynefjczqtadcr))/HeritageAssets/Gallery/View/9rzx5arsdc">http://heritage-assets.co.uk/(S(xcuz3jcg2crynefjczqtadcr))/HeritageAssets/Gallery/View/9rzx5arsdc</a>
Geography, timescale	National, 3 years
Partners details	Shift (nonprofit-creative sector); National Brewery Heritage Trust (Charity- culture sector); Heritage Assets (private- creative industry)
Description of the partnership	Shift has partnered with the National Brewery Heritage Trust (a brewery archive) and Heritage Assets (a photo scanning agency) to scan the Charrington collection and to use it as a pilot project to see how it can be commercialised.
Partnership aim	To digitise and commercialise the Charrington collection.
What was it that each of the partners were able to bring on the table?	Shift: content and expertise; National Brewery Heritage Trust: content; Heritage Assets: Expertise
What are the outputs and outcomes	Digitised Charrington collection on Hystorypin.org Heritage Assets as licenses for commercial exploitation Charrington collection

	Book using Charrington collection Pub events with locals and landlords
What are the benefits (including ancillary or indirect)	Profits, license fee, visibility, networking development, knowledge development, reputation development, long term partnership, expertise
What are the strengths of the partnership?	Mutual added value, visibility
What have been the main challenges encountered during the partnership's lifetime?	Difficulty in communication between partners, lack of agreement clarity

#### 1.4.11. Factoria Cultural

Title/name	Factoria Cultural <a href="http://factoriaculturalmadrid.es/">http://factoriaculturalmadrid.es/</a> +34 636 546 850 - info@factoriaculturalmadrid.es
Geography, timescale	National, long term
Partners details	Madrid City Council, Ministry of Education, Culture and Sport, Banco Santander, Adecco Foundation San Miguel Foundation
Description of the partnership	Factoria Cultural (Creative Industries Incubator) is a space for creation and development of business initiatives in various fields of the arts, communication and new technologies, all included between cultural and creative industries. Cultural Factory also directed to entities and non-profit associations that develop their activity in this sector. This nursery was created in Madrid to promote and realize innovative and sustainable projects in an pleasant, human, open, dynamic and user-oriented environment.
Partnership aim	Factoria Cultural aims to create an ecosystem that facilitates the entrepreneur resident access to resources, services and training required to develop any idea or project under ideal conditions.
What are the outputs and outcomes	79 restoration of monuments The exhibition "Temps de Romanic" with itinerances in 6 cities Video mapping of restoration painting of Sant Climent de Taüll Web Open Romanesque Educative programme
What are the benefits (including ancillary or indirect)	Visibility, Knowledge development, Reputation development; Tax incentives
What are the strengths of the partnership?	Mutual added value, Visibility
What have been the main challenges encountered during the partnership's lifetime?	Long-term funding. Innovative business models face an uncertain demand.

#### 1.4.12. Educational Resource Development - Lesson Plans

Title/name	Educational Resource Development - Lesson Plans - <a href="http://foodanddrinkeurope.eu/applications/elearning-resources/lesson-plans/">http://foodanddrinkeurope.eu/applications/elearning-resources/lesson-plans/</a>
Geography, timescale	European, long term
Partners details	LGMA - Local Government Management Agency (Ireland) (State Agency); Local museums/open farms (culture sector)
Partnership aim	supporting primary school teachers in lessons relating to the curriculum on the topic of food and drink
What was it that each of the partners were able to bring on the table?	LGMA: Expertise; Local museums/open farms: Content
Description of the partnership	The relevant organisations were identified and appropriate contact people approached directly. Information on the purpose of the project, expectations for a partnership and an outline of its practical value to users was agreed. Once a single contact person was established, LGMA liaised with this person on actions relating to the project.
What are the outputs and outcomes	educational activities for school class visits to local museums and open farms
What are the benefits (including ancillary or indirect)	Working spaces, Sharing responsibilities, Mutual added value, Visibility, Additional services and goods
What are the strengths of the partnership?	Communication between partners
What have been the main challenges encountered during the partnership's lifetime?	Following the initial development of content and actions undertaken, it has been difficult to maintain ongoing communication with the partners to get regular feedback on continued engagement with their users.

### 1.4.13. EFD Contest Platform

Title/name	EFD Contest Platform Design, Executing and Maintenance ( <a href="https://contest.upeurope.com/en">https://contest.upeurope.com/en</a> )
Geography, timescale	National/International, 2 years
Partners details	UP, Creative Industry, Italy and EFD WP4 (Open Lab Cultura), Rome
Partnership aim	Developing a Contest platform for EFD Challenges/Increasing Challenge Communication.
What was it that each of the partners were able to bring on the table?	WP4: Platform Contents, Challenge Guidelines and Evaluation Frame; UP: Platform Design and Management.
Description of the partnership	Agreement

What are the outputs and outcomes	Creation of a Europeana Food and Drink Contest Platform; Refinements of challenge competition and communication system; Expanding communication campaign; Testing Challenge steps; Improvement of User Generated Contents.
What are the benefits (including ancillary or indirect)	Creating an Open Lab collaborative environment; designing a challenge infrastructure from a contest to crowdfunding; possibility to use UP crowdfunding platform for launching Open Lab 'Cultura' projects; longer term partnership.
What have been the main challenges encountered during the partnership's lifetime?	Testing the platform; sharing responsibilities and controlling management steps.
What are the strengths of the partnership?	Technologic problem-solving for content reuse; increasing EFD Challenge communication; visibility; Mutual added value; expanding collaboration.

#### 1.4.14. Designing and communicating EFD 2nd Challenge

Title/name	Designing and communicating EFD 2nd Challenge; Organising the Final Event in Milan Expo 2015; Improving national and international Communication. ( <a href="http://www.slowfood.com/">http://www.slowfood.com/</a> )
Geography, timescale	National/International, 1 year (for the EFD Project).
Partners details	EFD WP4 (Open Lab Cultura), Rome and Slow Food International, Non-profit Food and Drink sustainability organization, Bra, Italy
Partnership aim	Designing a EFD challenge about sustainable food production, innovative product storytelling (content reuse); Expo Milan 2015 as a Europeana and Slow Food stage; EFD Final Event organization by Expo.
What was it that each of the partners were able to bring on the table?	WP4: Challenge organization; Challenge contest platform (UP); Award sponsoring Slow Food: International Slow Food network exploitable for Challenge communication; Challenge general aims; Availability of Slow Food's stand at Expo Milan 2015 for Challenge Final Event; Participation in Jury Board; Panel and Final Event Management.
Description of the partnership	Agreement (long term)
What are the outputs and outcomes	Experiencing new audio-video forms of food storytelling; enhancing local and sustainable products and territories stories; Final Event at Expo Milan2015; Panel about content reuse; Incubation for the best video reusing Europeana contents.
What are the benefits (including ancillary or indirect)	EFD Reputation development; building a food and drink video-makers network; boosting respect for soil and natural environment; longer term partnership.
What are the strengths of the partnership?	Visibility for Food and Drink Project; supporting young Video-makers; spreading new feeding style through innovative video-storytelling's strategies.
What have been the main challenges encountered during the partnership's lifetime?	Internal communication, Sharing responsibilities.

#### 1.4.15. Designing and executing a regional technologic hub supporting Cultural Heritage

Title/name	Designing and executing a regional technologic hub supporting Cultural Heritage: infrastructure development, master courses and Life Long Education focused on technologies applied to Creative and Cultural Heritage; innovative research devoted to Digital heritage; networking with Creative Industry; GLAMs, FabLabs, EU-Bics.
Geography, timescale	Regional (Region Latium); permanent (from April 2016).
Partners details	Region Latium with Open Lab 'Cultura' – Digilab Uniroma 1, and Uniroma 2, Uniroma 3, University of Viterbo, University of Cassino, CNR (National Research Center); CNA (Small and medium sized industries network).
Partnership aim	Providing region Latium with a coordinated and organized infrastructure networking all University Labs and Fab Labs for improving research and apps production for Cultural Heritage. Connection to CI Industry (CNA) involved in partnership for increasing research and products.
What was it that each of the partners were able to bring on the table?	Open Lab 'Cultura' connected to other University Labs, CNR Labs, regional Fab Labs and EU-Bics Labs are designing projects together aimed at providing small-sized Creative and Cultural Industries with Research and Development plans and activities.
Description of the partnership	Agreement (Long term partnership)
What are the outputs and outcomes	Experiencing a more efficient cooperation patterns with all regional players involved in the research and creative production on Cultural Heritage, creating coordinated services, new education skills and competences, and a close collaboration with Creative Industry by structured networks.
What are the benefits (including ancillary or indirect)	High national reputation; creating new technologic professions and services for Digital Heritage; increasing labour market; public investments connected to private ones.
What are the strengths of the partnership?	Visibility for Open Lab 'Cultura'; supporting young start-ups and spin offs; improvement of research and technology in the frame of Cultural Heritage; added valued from the network.
What have been the main challenges encountered during the partnership's lifetime?	Internal communication, sharing responsibilities, sharing risks.

## 2. Conclusion

The Europeana Food and Drink project hopes that this Framework will raise awareness among the creative industries and cultural heritage sector of the potential benefits of working together, and will provide guidance and methodologies to help build new partnerships.