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Study visit report

Study Visit
Wallonia, 01.-02.10.2015



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for Cities and Regions

TABLE OF CONTENTS

1. Executive Summary	3
2. Programme	4
3. Methodology and tools used.....	6
4. Key topics presented and learning points	8
5. Lessons learnt – to be filled in by participants.....	17
6. Conclusions.....	22
Annex 1: List of participants	23
Annex 2: Presentations	27

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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1. Executive Summary

Creative Wallonia represents an ambitious redevelopment programme adopted by a region (3.5 million inhabitants) putting creativity, CCIS at the heart of economic renewal. The policy programme is far reaching supporting:

- Creative management programme with high education institutions (notably ID Campus).
- Entrepreneurship (the accelerator Nest Up providing coaching)
- Make SMEs more innovative through dedicated financial and technical tools (Boost-up programme)
- Two living labs (on e-health and on gastronomy) and seven creative hubs across the region that are networked and which encourage cross- disciplinarily activities and experience sharing.

Creative Wallonia is the example of the development of a large scale creative ecosystem which takes into account the specificity of the region with a budget of 8 million Euros per year (15 million as from 2016). The programme was launched in 2011. It has already initiated more than 20 actions raising awareness on the potential of creativity and innovation in a region with a strong industrial heritage. The programme was awarded the label “European Creative District”. CW is part of the Region Smart Specialisation Strategy

The programme aims to associate citizens, students, enterprises, universities, research centers and the administration putting emphasis on a bottom up approach. Policy tools aims at triggering grass roots initiatives and supporting local talents.

The objective of the study visit was to present:

- The European Creative District initiative (in Bruxelles)
- The vision and programmes of the European Commission to support CCIs (DG Grow and DG EAC).
- The Creative Wallonia programme (with the Minister of Economy Jean-Claude Marcourt) in Liège.
- Financial tools and creative vouchers to encourage cross collaboration (ID Campus, Start, Agence du Numérique, Wallonie Design (Liège).
- The Living lab on Gastronomy (Smart Gastronomy Lab in Namur).
- Mons European Capital of Culture 2015 to illustrate the importance of cultural investment.
- The Mundaneum Museum (Mons).

The programme also presented innovative start-ups such as industrial designers (led by Wallonie Design), with “Do eat” a company based in Liège which developed eatable dishes to present snacks www.doeat.com or 3-D chocolate printing. It provided workshops on creative skills and team building to trigger innovation in the context of a top chef (Sang Hoon Degeimbre) restaurant (L’Air du Temps in Eghezée). Another workshop

Study visit in Wallonia - 01.10.2015 to 02.10.2015





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aimed at discussing problems and solutions in relation to 3 topics: Empowerment, CCI and SMEs and Creativity in Rural Areas.

Tools to inspire co-creation and participation included a game type Cluedo – to identify co-working opportunities between different skills. Teams were asked to select 10 cards aimed at identifying key competences for creativity and innovation with presentation of a research leading to a Dashboard summarizing key competences (led by ID Campus).

Number of interesting brochures describing various policy initiatives were distributed on – Access to finance, Collaborations, Coworking, Clustering, Support to Creative Industries (Conclusions des actions de Wallonie Design), From policy learning to policy learning by doing – a toolbox for EU regions (Creative Wallonia).

All publications will be made available on Creative Wallonia's website:
<http://www.awt.be/web/wor/index.aspx?page=wor,fr,wec,eve,007>

We will also relay the information on the online forum of the culture for cities and regions project:
<http://www.cultureforcitiesandregions.eu/>

2. Programme

Thursday, 01 October 2015 (Day 1)	
09.00-11.30	In Brussels (Le Soir offices) <i>Introduction session – Welcoming words by Didier Hamann (Director Le Soir)</i> <i>Presentation of the Wallonia European Creative District</i> <i>Presentation of participants from culture for cities and regions project</i> <i>Presentation of DG Grow (Deputy Director-General and DG EAC (Catherine Magnant, Deputy Head of Unit Culture policy and intercultural dialogue), moderated by Philippe Kern, KEA.</i>
12.45-13.30	In Liège (Design Station) <i>Presentation of Creative Wallonia and future of the programme by Jean-Claude Marcourt, Minister of Economy for the Walloon region.</i> <i>Lunch and visit of the "reciprocity" Design expo</i>
14.00-17.00	In Liège (ID Campus) <i>Two parallel workshops:</i> <i>1) Collaboration between creative industries and the broader economy (coworking spaces and creativity vouchers, by Lisa Lombardi, Walloon Agency for Digitisation and Cyrielle Doutrewe, Wallonie Design).</i> <i>2) Access to finance for the creative industries (by Antoinette Gaudin, St'Art Invest).</i>

Study visit in Wallonia - 01.10.2015 to 02.10.2015





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18.30-21.30	In Namur (L'air du temps restaurant) Creative skills and its applications in gastronomy: what makes a creative team? Moderated by Frédéric Ooms, Executive Director ID Campus and Dorothee Goffin, Head of Smart Gastronomy Lab.
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Friday, 02 October 2015 (Day 2)	
9.30-10.00	Presentation of Mons, European Capital of Culture 2015 By Joëlle Kapompole, Walloon Deputy.
10.00-12.00	<i>Appropriation Workshop, with 6 parallel groups working on 3 themes:</i> 1. Empowerment and creativity 2. Bringing creativity to rural areas 3. Clustering CCI and SMEs Presentation and discussion of the outcomes and results Moderated by Vincent Lepage – Public Service of Wallonia
12.00-12.30	<i>Conclusion Speech</i>

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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3. Methodology and tools used

Presentations

Several presentations were given to introduce the Wallonia European Creative District (WECD) and its main activities to promote creativity and innovation in the region. Another presentation was about Mons – the current capital of Culture of Europe.

Access to finance for the cultural and creative industries

On the topic of access to finance for CCI, a workshop was structured around short presentations of:

- St'art Invest activities as an investment fund for CCIs <http://www.start-invest.be/st-art?lang=en>
- Policy recommendations developed throughout the WECD project
- A white paper on valorisation of intangible assets for CCIs
- A training programme designed for investors and bankers to raise awareness and mutual understanding between financiers and creative entrepreneurs

For all topics, the presentation was done jointly by St'art (Antoinette Godin), together with a beneficiary/stakeholder involved in the action presented. Each topic was followed by a short Q&A session.

Tool to facilitate hybridisation: co-working spaces and creative vouchers

This workshop was structured in small groups of 4-5 persons who had to match different companies or jobs/freelancers (including creative jobs, but also 'normal' ones, i.e: a plumber, a dancer, an interior designer, a chocolate-maker, etc...) and imagine which kind of project they could develop together. Then the different groups had to imagine a potential business project on which they could cooperate. Participants were asked to guess whether such cooperation would best be initiated in a co-working space or through the use of creative vouchers.

Moderators would then give examples of real projects which happened thanks to the two policy tools. A feedback session was organised by tossing around a ball of wool between the participants (organised as a circle) who wanted to intervene, thus creating a web reflecting interactions across people. The game-based nature of this session facilitated exchanges and contributed to creating a fun and friendly atmosphere.

Live cooking presentation with attached small workgroup task

Within the Creative Wallonia programme two living labs took place (www.cetic.be/Living-Lab-2086). One was about "Food + science + art = co-creativity". To demonstrate the needed competences for creativity and innovation and its applications in gastronomy a cooking presentation took place. The participants were asked to watch the presentation of making a dish by a chef de cuisine (which also gave an inside story). Afterwards the participants split into smaller working groups. Each working groups had to select the 10 most important creative skills from a card desk (on each card a different skill was printed) necessary to be able to prepare such a dish. Afterwards a presentation was given which demonstrated a dashboard of competences for

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creativity and innovation (<http://www.awt.be/contenu/tel/wor/DGOE-13-12705-Brochure%20th%C3%A9matique%20Dcampus-250915-mg-web.pdf>).

Table workshop

To exchange on challenges and solutions related to creativity and innovation parallel table workshops took place, each on one of the three topics:

1. Empowerment and creativity
2. Bringing creativity to rural areas
3. Clustering CCI and SMEs

The participants could freely decide at which table to sit down and to work on the specific topic. In a first round the participants presented and discussed main challenges and problems related to the topic (key words were written down on flip chart paper). In a second round ideas and applied solutions to these problems and challenges were presented and discussed (key words were written down on flip chart paper). The main challenges and solutions were presented to all participants.

Excursions

Visit of the Mundaneum Museum.

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4. Key topics presented and learning points

Policy makers have a role to play in supporting the development of a creative ecosystem, and in particular:

1. Important to deliver policy tools encouraging creativity and cross collaborations

- Devoted spaces (Hubs, co-working spaces)
- Learning creative skills (research, training, workshops,)
- Support co-creation (Living labs, clustering, incubators; co-working space, methodologies)
- Support development of methodologies to innovate (Research, evaluate)
- Financial tools to support business (tax breaks, creative vouchers, matchmaking with financiers, public investment vehicle)
- Support businesses through coaching , clustering and networking
- Promote internationalisation

2. Policy making should be inspired by experimentation and experiences in other territories

3. Evaluation of policy is important (notably through international peer to peer activities but also by setting up dashboard with relevant indicators)

4. Policy should stimulate a bottom-up approach. It is about empowering people.

5. Policy making should be inclusive and involve various stakeholders and skills. Public private partnership should be encouraged.

6. Creative spillovers can take place provided mediation is organized between different industry sectors and creative skills are trusted in business management.

7. User groups and citizens should be associated in co-creation processes.

8. Awareness-raising is essential to question status quo, highlight innovative projects, empower people and contribute to mind shifts.

9. Policy monitoring is imperative through the development of indicators that enables evaluating impact of projects and review policy making.

10. Make the most of EU experiences through networking and practice exchanges for instance by joining international networks or develop EU funded projects.

11. People are key – as much as political support at the highest level.

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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12. Important to associate economic, cultural and international department of the administration to trigger synergies and cross collaboration.

Zoom on: Competences for creativity and innovation and its applications in gastronomy

Based on the living lab “Food + science + art = co-creativity” of Creative Wallonia (www.cetic.be/Living-Lab-2086) it was worked out which competences for creativity and innovation are needed, which competences individuals require that allow them to act in a creative and innovative way. The results are prepared in a dashboard which lists the skills needed to work in a collective / cooperative way to come up with innovation.

To come up with innovation in a collective process, a team of individuals is to be assembled which should cover several main skills. As result the perfect team

1. knows itself and its own intrinsic motivations;
2. masters different expertise and develops in conjunction new knowledge;
3. possesses a creative mind-set;
4. moves towards collective intelligence;
5. masters creative processes, methods and techniques;
6. masters different tools in communication, business, project management and ICT.

These 6 “dimensions” are specified through individual skills in the dashboard of competences needed for creativity and innovation, which allow for identifying which skills are existing in a team and which should be added to have the best prerequisites to come up with innovation.

Further information is available at: <http://www.awt.be/contenu/tel/wor/DGOE-13-12705-Brochure%20th%C3%A9matique%20Dcampus-250915-mg-web.pdf>

Study visit in Wallonia - 01.10.2015 to 02.10.2015





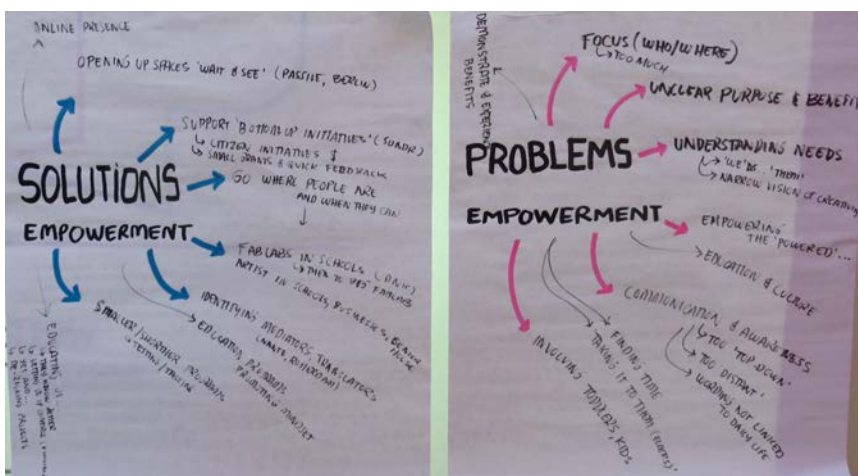
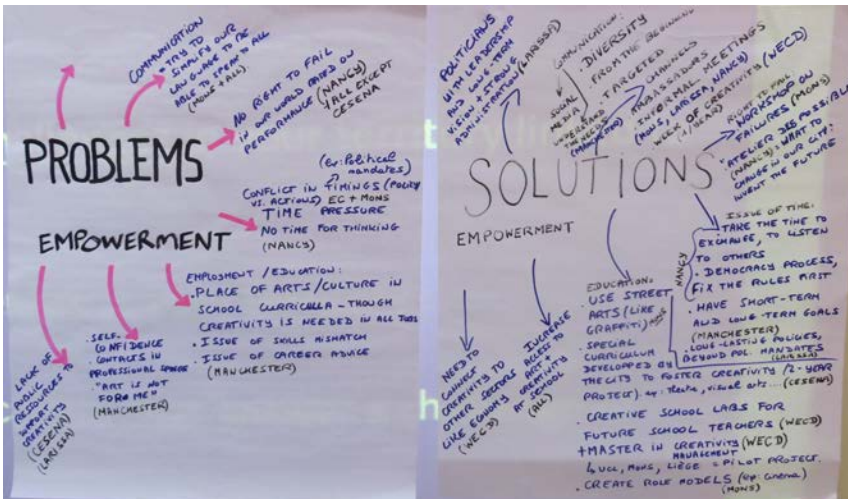
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Following hints and tips which have been developed during the **table workshop** about

1. Empowerment and creativity
2. Bringing creativity to rural areas
3. Clustering CCI and SMEs

1. Hints for participation and empowerment

- Be clear about the goal of participation and empowerment and about the target groups
- Find out about the needs of target groups
- Develop and implement target group specific engagement activities and online as offline places to engage
- Make sure that participation and empowerment gives a clear benefit to target groups
- Do not use technical communications, use every day life language
- Take your time
- Start with engagement and creativity in early education



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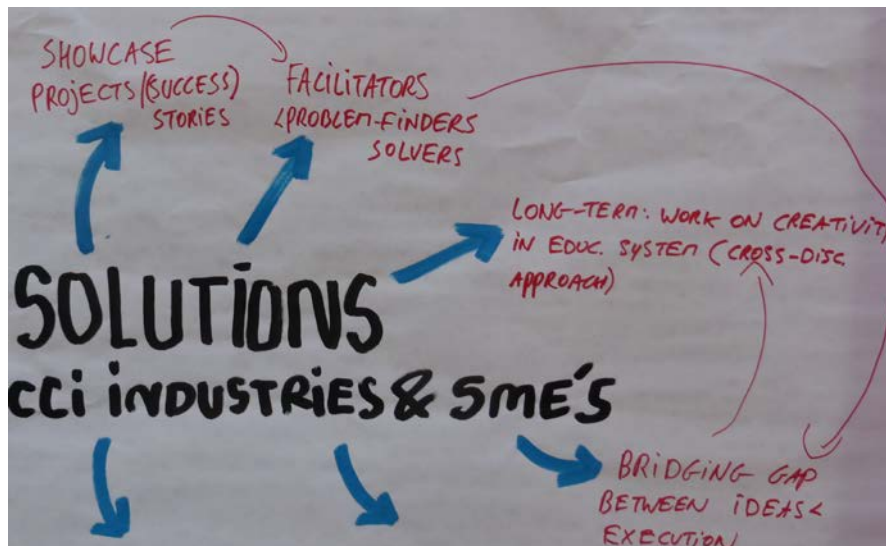
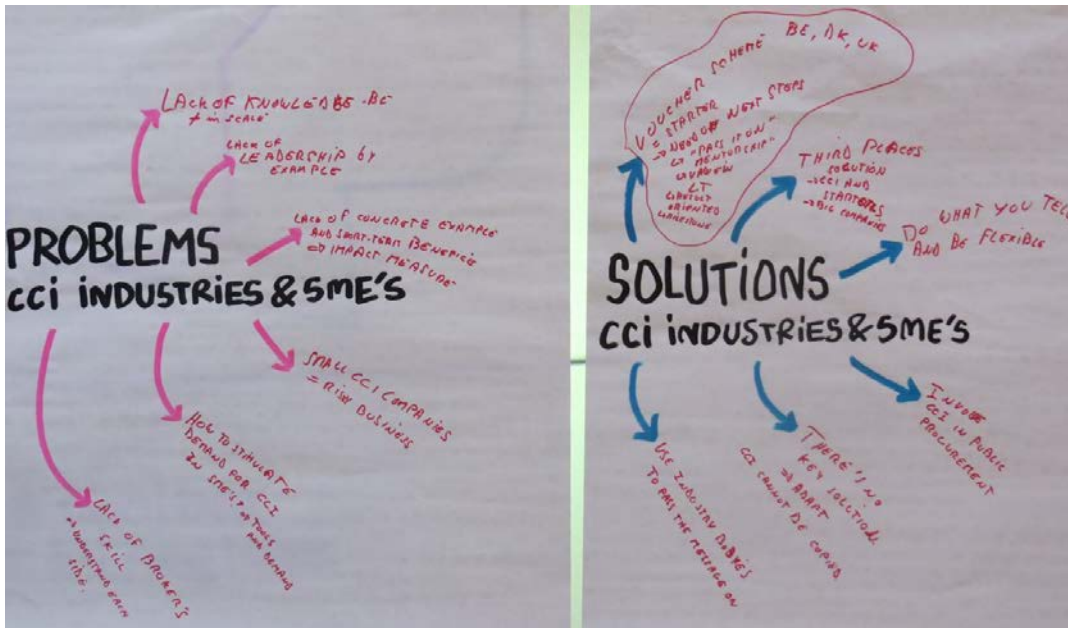


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Hints for clustering CCI and SMEs based on the problems and solutions

- Find out about success stories and showcase them
- Facilitate the clustering
- Have creativity in the education curriculum



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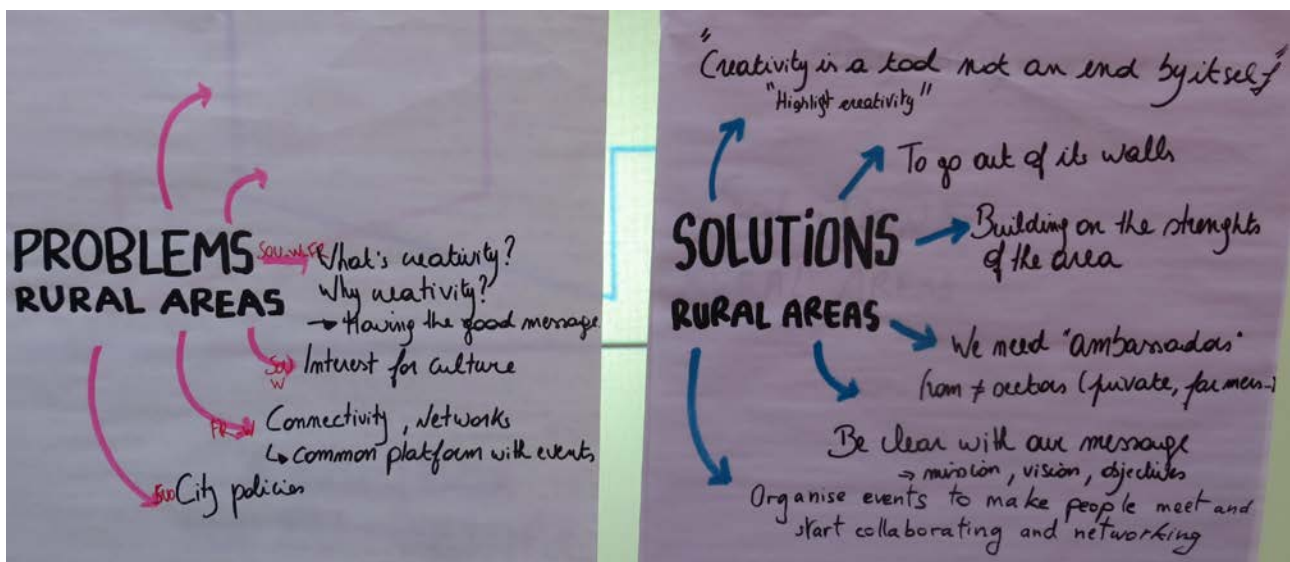


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Hints for bringing creativity to rural areas

- Connect the rural strengths and opportunities with creativity
- Make clear that creativity is a tool and not an objective
- Have well-know and excepted ambassador which bring the issue of creativity forward in the area
- Provide the offline and online communication and meeting space to get people start collaborating



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12



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Initiatives presented

Title	Living Labs and Creative Industries
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>To facilitate the transition from the “old” to the creative economy in Wallonia two Living Labs as pilot projects were initiated organised by the Centre of Excellence in information and Communications Technology (CETIC): the Wallonia e-health Living Lab in the area of e-health and the Smart Gastronomy Lab in the area of food.</p> <p>The Living Lab is a creative support tool for innovative activities that puts the user at the heart of the co-creation concept to design and develop products and/or innovative services in order to better meet society’s needs and expectations. It brings together the creators of innovative concepts and leading-edge technology, enterprises from various sectors and users (consumers) under the co-ordination of facilitators with diverse backgrounds. The enterprises have the opportunity to integrate the shared technology and can also use their own solutions, be they technological or otherwise, creatively in order to test users’ reactions to new products and services (the ‘try it, fix it’ principle).</p> <p>The creative industries (and creative skills) took an important role in the co-creation during the Living Labs. They acted as a kind of broker for connecting and informing all the players in the chain. The living labs (and also creative hubs, another initiative launched by Creative Wallonia) establish the missing link between the creative industries and other enterprises, between the creative industries and individuals. And upstream from the projects they organise the necessary contexts for such encounters and popularise information about these industries’ strengths and possibilities, thereby helping to spawn new ideas.</p>
Results	<p>Through the two Living Lab pilot projects, expertise in open innovative technologies and co-creation methodologies was enhanced. CETIC will ensure the knowledge transfer towards local businesses for integration of co-creative concepts and technological innovations into their process.</p>

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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Title	St'Art Invest: an investment fund for cultural and creative industries: http://www.start-invest.be/st-art?lang=en
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>St'art investment fund is a unique financial instrument in Brussels and Wallonia and is the product of the joint efforts of the Wallonia Region and Wallonia-Brussels Federation to support the development of the creative economy. Today, the capacity of the fund is 17 millions EUR and the shareholders are the Wallonia Region, the Wallonia-Brussels Federation and the Regional Investment Company of the Brussels Region (Finance Brussels, SRIB).</p> <p>St'art is aimed at small and medium companies, including non-for-profit organisations. The fund provides financing in the form of loans and investments.</p>
Results	<p>Currently, the fund has 22 companies in its portfolio across all sectors of cultural and creative industries.</p> <p>On average, the St'art investment has a strong leverage effects (2.05€ additional euros leveraged per € invested by St'art).</p> <p>As part of the WECD, the fund developed a training course for financiers and bankers to raise awareness on the economic impact of CCIs. Policy recommendations were developed at local, national and EU level to stimulate access to finance for CCIs.</p>
Lessons learnt & Key success factors	<ul style="list-style-type: none"> - Training on investment in CCIs: challenge to attract the financial milieu and need to devote time and resources for a fruitful dialogue - On policy recommendations: actions should be taken at a number of levels for more efficiency (but difficulties on fiscal incentives and State aid issues: low margin of manoeuvre).

Title	Co-working spaces and Innovation Vouchers to stimulate creative
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	spillovers
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>During the WECD, two main policy tools were implemented to stimulate hybridization and creative spillovers:</p> <p>1) Eight co-working spaces have been set up across Wallonia under Creative Wallonia (in Charleroi, La Louvière, Liège, Louvain-La-Neuve, Mons, Namur, Seraing, and Tournai). In Wallonia, half of the co-workers are active in the CCIs field. Coworking spaces offer specific business-boosting activities for their tenants, but also act as a natural enabler of interactions between companies and facilitate the development of cooperation and business ideas/projects.</p> <p>2) A creative voucher scheme has been tested. It sought to incentivise cooperation between ‘traditional’ and creative companies by providing a €6000 financial support to develop a project between the two businesses, covering up to 80% of the project expenses. Matchmaking was facilitated by showcasing the online portfolio of creative entrepreneurs on www.industriescreatives.be</p>
<p>Results</p>	<ul style="list-style-type: none"> - The 8 co-working spaces host more than 100 companies and freelancers. - Strong dynamics created – friendly environments, “can-do” attitude, strong networking and motivational impacts of co-working spaces (survey results at http://www.cowallonia.be/bilan-estival-2015/) - 10 projects supported through the creative voucher scheme - Benchmarking study on creative vouchers in Europe by HEC Consulting group
<p>Lessons learnt & Key success factors</p>	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - For vouchers: it worked well but the selection criteria can be reassessed on the basis of this first experience (to be more selective). - Co –working should not be too strict on the type of

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companies they host to facilitate hybridisation (sometimes unexpected mixes can work well).

Key success factors:

- Some “laissez-faire” in co-working: people not willing to contribute to the dynamic will not stay long. The right mind-set grows naturally.
- A strong territorial web of the coworking spaces (less than 15 minutes away from workers’ home on average)
- Strong dynamics of mutual assistance between co-workers.
- On vouchers: strong focus on showing the added economic value of creativity, so the projects retained matched this approach.

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16



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5. Lessons learnt - to be filled in by participants

Visiting Cities\Regions

	Lessons learnt in Wallonia	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
Friuli Venezia Giulia	<ul style="list-style-type: none"> - In my Region there are a lot of creative industries but a good strategy is necessary to recognise them and support them. - It's very important to promote collaborative partnerships between creativity and cultural industries. - A perfect team needs different tools and skills. - Some problems we face in Italy are common problems in EU countries (difficulties in collaboration between institutions, between enterprises, between cultural entities); 	<ul style="list-style-type: none"> - Work towards a cultural incubator and a creativity district in my Region. - I will be inspired by the suggestions given by Wallonia Region and the other participants on how to finance CCIs, on how to improve the collaboration between artists and enterprises, and on how to support cultural and creative start-ups.
Lapua	<ul style="list-style-type: none"> - Companies were strongly involved in the programme. Also small companies have taken part in this programme and have found large companies to co-operate. - Creative Wallonia had many really creatively made brochures, it's important to make a good effect. - Every business can benefit from creativity, but for some of them it's better to talk about innovations than creativity. I was amazed to notice how the whole area of Wallonia has benefitted from Creative Wallonia. - Business and entrepreneurs should 	<ul style="list-style-type: none"> - These things come with time. We have a small-scale project where we are trying to help businesses to grow with creativity. It was important to notice that it can be done but also to understand that it takes time. - Also little ideas like how to run a workshop has already been tested here in Lapua. Very pleased to find out that we learnt every day ways of communication and also bigger ideas that we still need to breed and define. - We have to work and create new ideas together. We have to involve different companies in our projects.

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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	<p>stop being jealous of their own ideas. You gain much more if you work together. Someone needs to take the lead and directed the businesses on the right track. EU projects are a brilliant way to work towards collaboration but results cannot be expected straight away.</p> <ul style="list-style-type: none"> - European cities need to learn from each other rather than reinvent the wheel over and over again. Europe is full of actions funded by EU money, cities also have similar needs with each other. We should work together. 	
Larissa	<ul style="list-style-type: none"> - The vision of Local Authorities as regards to CCI is the most important fact - Creativity can play a major role in Regions' and Cities' development - Strategic Plans must include the most of local stakeholders possible. Successful projects should be based in both "Bottom – Up" and "Top - Down" approach. - Collaboration between creative enterprises in local and regional level should be a priority - Cities should put Culture and Creativity in the "driver's seat" as a factor of prosperity and economic development 	<ul style="list-style-type: none"> - We will definitely use the lessons learned in order to address our main challenge which is the bid for the European Capital of Culture in 2021. Experiences shared and good practices presented are a valuable and important input to our forthcoming Cultural Strategic Planning in our city. - Experiences shared and good practices presented are a valuable and important input to our forthcoming Cultural Strategic Planning in our city.
Limousin	<ul style="list-style-type: none"> - The regional authority should organise and coordinate the whole ecosystem of the territory (i.e. the different stakeholders existing and having activities in the region) to encourage the development of creative and innovative projects; in particular by creating networking opportunities and 	<ul style="list-style-type: none"> - I will transmit the idea, within the regional administration, of thinking globally, having a more integrated approach, and not focusing too much on our field of work. - I will also propose the idea of looking for more information about what other European territories

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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	<p>(infra)structures between the stakeholders across the different fields</p> <ul style="list-style-type: none"> - I learned that it is better to have a broader definition (scope) of creative economy and cultural and creative industries in order to be more inclusive, and at the same time better explain (find the right way) to convince the traditional industries, SMEs that they can be creative - I realised that our Region should communicate more about the structures, projects and players in advance in Limousin through different ways (notably a common identity, "brand", logo, like "WECD") to reach the stakeholders potentially interested in these creative/ innovative initiatives. - We notice that problems are often similar between the participants (European cities or regions) and we have the same questions. - The need for a local authority to structure and manage this ecosystem to increase and bring to the foreground innovative projects. - To have a more all-encompassing definition of the creative economy 	<p>(regional/local level) are doing, which programs, policy instruments, stakeholders and projects they put in place in the areas which are our regional priorities, to be inspired by these possibilities and see what we could do on our territory (through a benchmarking work for instance).</p> <ul style="list-style-type: none"> - We are going to pursue the strategies that we put in place about the regional creative economy. Moreover, think about a method for to structure and execute (to manage) our cultural and creative territorial ecosystem and so to increase our attractiveness and find tools and method, which encourage emerging to projects / the new projects. The creative economy answers a complex ecosystem which has to include the economic world, the innovation, the creativity and sometimes the culture with art professions and know-how.
Manchester	<ul style="list-style-type: none"> - It was helpful to see how the Creative Wallonia programme broke down into its different elements. We have a tendency to be too fragmented in our partnerships and initiatives in Manchester. The programme demonstrated how with an overarching brand, reporting, programmes and holistic approach; you can deliver an ambitious programme which imbeds partnerships, regional collaboration and provides a richer offer to SMEs. 	<ul style="list-style-type: none"> - Brief colleagues and elected members on our findings from the study visit - Recommend a new cross partnership forum to explore closer joint working in the city - Initiate discussions with EU funding leads in our region to find out how we can influence programme design enabling space for CCI initiatives in the future - Include food innovation in our thinking (not normally considered

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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	<ul style="list-style-type: none"> - To be confident about the local authority's leadership role. - To consider approached for cross sector fertilisation – SME's to SMEs and wider taking advantage of our city's strengths. 	<p>with CCIs). We've discovered we have a University Research department so we plan to investigate some partnership opportunities.</p>
Nancy	<ul style="list-style-type: none"> - The first lesson is the balance achieved between different cities or associated territories. Participants come from universes broadly comparable. - The second lesson is to consider that we have, across European territories, the same questions: the digital changes underway, new initiatives that take on the role of public policies in a context of social disparities and crises, the transformation of economic models... - The third lesson is that you need to know that real projects are . As such, actual meetings between participants are essential to advance the idea of exchange of experience 	<ul style="list-style-type: none"> - Initially, we will communicate to all participants on the experience that we are conducting. This experience called the "urban reactor" is intended to generate, throughout our territory, thinking about the new urban and human uses of digital, technological and cultural changes we are experiencing. - We will then ask those who can let us know what experiences they lead in these areas to identify convergent points, shareable initiatives and possible developments.
Copenhagen	<ul style="list-style-type: none"> - I gained a lot of knowledge that are useful in my work in Copenhagen both on creative clusters and projects and regarding regional development. It is important to think of the ecosystems across cities and within regions – and between cities and regions. The trip also gave insight in other ways of working with creative industries that we can be inspired of in new solutions. Useful information is not only best practice to copy but also to show different solutions and strategies to inspire. - The way the Wallonia European Creative District framework works as a vehicle for implementing policy across the entire Wallonia region. It was interesting to see how strategy and 	<ul style="list-style-type: none"> - I'm already using the experiences in my daily work and discussions regarding strategic considerations in the city and the region, but it is too early to say how it can be used in concrete projects. The differences between cities and regions mean that we can inspire each other but not always copy the concrete solutions. - I will share the information from the study trip with my colleagues in the near future. I think it will improve my working but the learning will need to embed itself a little more before I know how

Study visit in Wallonia - 01.10.2015 to 02.10.2015





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	<p>implementation have been split to achieve the best results. I will need to study this further.</p> <ul style="list-style-type: none">- On more specific projects: the living labs as cross cluster incubators (science, CCI) for product development and innovation. Access to finance and how a tangible framework can be used to value intangibles for CCIs.	
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Comments from Wallonia

Wallonia was very pleased to welcome the Culture for Cities and Regions delegation. The delegates were interested by the thematic and eager to share their knowledge. We hope that they learned useful information and that the road trip will be a good inspiration for them. The stakeholders of Wallonia were able to exchange on many topics and to learn as well. We are starting a process of rethinking the program that support the creative economy and the creative industries (Creative Wallonia) and will include what we learn through the Culture for Cities and Region initiative.

The Culture for Cities and Regions Team have helped us in many ways for the organisation of this event, amongst other things, the logistical organisation for the reservation of hotels and plane tickets, the organisation of the webinar, which was very useful to present the Walloon dynamic and to better point out the needs of the delegation, and finally, for the great selection of the delegates which were all involves and willing to share know-how.

Comments by expert team

The programme of the visit was extremely interesting with a good mix of presentation and interactions. The atmosphere was very friendly and the trip well organized enabling to understand the varieties and depth of policy tools set in place. A session would have been useful to enable participants to question some practices and to share their local experiences in relation to the implementation of some policy tools.

In this context, the table workshop on the last day was widely appreciated by participants, as well as the possibility to have another online webinar to further the discussion, once all the information provided through the study visit has been processed.

Study visit in Wallonia - 01.10.2015 to 02.10.2015



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6. Conclusions

Features which make “Creative Wallonia” - the regional framework for creativity in Wallonia, unique

- Integrated, holistic approach, spanning over the entire region, promoting a creative society through teaching programmes from elementary school to the university, fertilizing innovative practices through co-working places, creative vouchers and creative hubs, and supporting innovating production through living labs and prototyping support.
- The Wallonia European creative district, which aims at improving creative skills in the region, providing business support for CCI, also in financial terms, and facilitating clusters and network activities with other CCI and the traditional industry. The last point in particular endeavours to promote the collaboration between traditional industry and the CCI to push innovation in all industries of the region.
- Political support and back-up for the CCI strategy, which is demonstrated in the continuation of the Creative Wallonia programme with its own funds after its pilot phase, which was supported through EU funds.

The programme is a very good example of a holistic approach looking at various policy instruments to generate an ecosystem nurturing innovation and creativity across a territory. It benefited from high level political support with leadership from the Minister of the Economy and strong commitment from the Administration. The programme is also exemplary as it benefits the entire territory across Wallonia.

The policy strategy made good use of EU funding notably structural funds. It helped Wallonia define its smart specialization strategy which will enable the region to raise additional political and funding support. Creative Wallonia is now 5 years old. The next steps will be the consolidation of existing initiatives and leveraging their impact by fostering cross collaboration and the dissemination of successful methodologies and good practices.

Study visit in Wallonia - 01.10.2015 to 02.10.2015

22



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Annex 1: List of participants

Participants

Name	City/region	Position	Contact
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Vincent Gross	Nancy	directeur général délégué à la Communauté urbaine du Grand Nancy	
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Study visit in Wallonia - 01.10.2015 to 02.10.2015



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The team in Wallonia

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Study visit in Wallonia - 01.10.2015 to 02.10.2015



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Pierre COLLE, project manager

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Experts

Philippe Kern (KEA European Affairs)

Philippe Kern is the founder and managing director of KEA. He has 25 years' experience in the world of cultural policies, cultural and creative industries, public relations and legal advice. He is a specialist in culture based innovation policies and in copyright, anti-trust and trade law. Philippe has led a range of research and strategy programs at European level, notably for the European Commission and the European Parliament. He is advising numerous public and private bodies on the formulation of cultural policies and strategies for economic and social development at international, national and regional/city level. He is an expert for the European Commission, European Parliament, Council of Europe and the World Intellectual Property Organisation; lead expert to the URBACT programme Creative SpIN project; and member of the High level group on Wallonia European Creative District. He is an established speaker at international conferences, managing seminars and workshops.

Role during the visit: Lead expert

Contact: pkern@keanet.eu

Nils Scheffler – Urban expert

Nils Scheffler, Graduate Engineer of Spatial Planning (Diplom-Ingenieur), registered town planner and DGNB Auditor for sustainable neighbourhoods, founded in 2003 the office "Urban Expert". Since then he has worked at both the local and international levels in the field of integrated, sustainable urban development and participatory planning and implementation processes.

A particular focus of Mr. Scheffler's work is the development and safeguarding of historic cities, quarters and world heritage sites. Thereby he links the safeguarding and development of the cultural heritage with the requirements of a sustainable city. The participation and involvement of relevant stakeholders is a key element in the realisation of such missions. Amongst others he has elaborated the integrated world heritage management plan for the Old Town of Regensburg, he was the lead expert for the EU URBACT network "HerO: Heritage as Opportunity: Sustainable Management Strategies for Vital Historic Urban Landscapes" (www.urbact.eu/hero) and wrote a study for the federal state of Berlin about the development of tools to

Study visit in Wallonia - 01.10.2015 to 02.10.2015



CULTURE

for Cities and Regions

safeguard and further develop the built heritage evolved through the “International Building Exhibition-IBA '87 in Berlin”. Through his activities in Germany and abroad Mr. Scheffler has amassed a very high level of competence in interdisciplinary cooperation in international and multicultural environments. Through his various activities in the field of project management, as well as the organization and facilitation of participatory development processes, he has developed excellent moderation and communication expertise as well as organizational and coordination skills.

Role during the visit: External expert

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Support

Nathalie Guri (EUROCITIES)

Project manager - EUROCITIES

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Study visit in Wallonia - 01.10.2015 to 02.10.2015

26



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Annex 2: Presentations

All resources are available here:

www.awt.be/wecd

[For thematic documents on policy learning](#)

[For thematic documents on skills](#)

[For thematic documents on collaboration](#)

[For thematic documents on access to finance](#)

[For thematic documents on coworking](#)

[For thematic documents on clusters](#)



Study visit in Wallonia - 01.10.2015 to 02.10.2015

27



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Study visit in Wallonia - 01.10.2015 to 02.10.2015

28