

NOVEMBER 2018



4TH STUDY VISIT REPORT

PUBLIC SERVICE OF WALLONIA - ECONOMIC POLICY DIRECTORATE

1 & 2 NOVEMBER 2018 - NAMUR & MONS, WALLONIA

TABLE OF CONTENTS

1. GENERAL INTRODUCTION.....	2
A. GENERAL CREADIS ₃ PROJECT INTRODUCTION.....	2
B. ELEMENTS OF CONTEXTS: S ₃ AND CCIS IN WALLONIA.....	3
2. SITE VISITS AND STUDY TIMES.....	4
A. INTRODUCTION.....	4
B. SESSIONS OF 1 ST OF NOVEMBER.....	5
1. Hosting partner’s introduction.....	5
2. IDCAMPUS (value chain link – competences).....	7
3. Speed-dating session between stakeholders.....	8
4. Coworking Namur & Cowallonia (value chain link – creation).....	10
5. KIKK festival (KIKK in town, KIKK conference, KIKK market).....	11
6. Networking dinner and KIKK party.....	15
C. SESSIONS OF 2 ND OF NOVEMBER.....	16
1. Creative Valley (value chain link – entrepreneurship).....	16
2. Click’ and Museum living labs (value chain link – innovation).....	17
3. Walk towards the city center and Niki de Saint-Phalle’s exhibition.....	18
4. Cluster Twist (value chain link – growth & internationalization).....	19
5. St’Art Invest (value chain link – financing).....	19
6. Final workshop on the CCI’s value chain.....	20
3. CONCLUSIONS AND LESSONS LEARNT.....	27
A. OVERALL EVALUATION.....	27
B. THE STUDY VISIT IN THE MEDIA.....	29
C. CONTENT: MAIN LESSONS LEARNT AND TRANSFERABILITY.....	30
D. NEXT STEPS: RECOMMENDATIONS.....	33
4. APPENDIX.....	34

1. GENERAL INTRODUCTION

A. GENERAL CREADIS3 PROJECT INTRODUCTION

CREADIS3 Smart Specialization Creative Districts addresses the issue of innovation driving territorial development through non-technological forms of innovation such as Cultural and Creative Industries (CCIs). To tackle economic, social and environmental challenges, innovation is needed, not only based on the technological sectors but in allying these sectors to culture-based creativity. A Creative District, in this sense, is defined as an ecosystem that generates collaboration across public authorities and industrial stakeholders in order to foster the development of culture and creative industries as well as innovation according to its Smart Specialization Strategy.

Therefore, the main objective of CREADIS3 is to align territorial public policy agendas to support the development of more efficient CCI policies in territories aiming to generate innovation and economic development in European regions. It is declined in 2 priority themes:

- Improving institutional governance
- Boosting CCIs contribution to regional development.

The CREADIS3 project gathers six European partners, sharing best practices and lessons learnt from their local experiences:

- The Regional Government of the Basque Country
- The Regional Council of Central Finland
- The Emilia Romagna Region
- The Public Service of Wallonia
- The Ministry of Culture of the Slovak Republic
- The Region of Western Greece

The project started in January 2017 and will end at the end of the year 2021. It has a 1,462,700 Euros budget.

Thanks to the CREADIS3 project, Wallonia aims at developing / improving the Creative Hubs policy in order to reinforce the creative dynamics on the territory and to create a cooperation mindset with the ecosystem. The goal of each Creative hub is to impulse at the local level a new creative economy dynamics by fostering collaboration between CCI's and "traditional" industries. With the CREADIS3 project, Wallonia will also share the results and experimentations of the Creative Wallonia programme and the Walloon European Creative District project as well as it will learn from other experiences to improve its own policy mix and toolbox.

B. ELEMENTS OF CONTEXT: S₃ AND CCIS IN WALLONIA

In 2015, Wallonia has adopted its economic redeployment strategy: the Marshall Plan 4.0 whose goals include the development of an industrial innovation's policy, also known as the regional Smart Specialization Strategy. The Walloon S₃ strategy is mostly focused on its **competitive clusters**. The Walloon competitive clusters are groupings of companies, training centres and public or private research units in a leading sector of the economy, for instance logistics&transports, aeronautics&space, sustainable chemistry&materials, biotechnology&health, agro-industry and mechanical engineering. Beside those sectoral specialization domains, the Walloon S₃ also emphasizes on 4 transversal axes: digital&ICT, SMEs internationalization, resources efficiency and **creative economy**. This final axe aims at stimulating creativity and innovation (also non-technological) in order to boost the economic regional development. It identifies the CCI's sector as an important sector with a strong innovation potential. In order to implement this strategy, Wallonia launched several actions regarding the creative economy under the **Creative Wallonia programme**. Among them, the Creative Hubs policy whose goal is to stimulate creative entrepreneurship and facilitate crossovers between companies, artists, public institutions, associations, universities, innovation centers, local actors, etc. It is to be noticed that the Creative Wallonia programme is coming to an end and that a new strategy towards CCIs may come into play.

Regarding CCIs specifically, one can notice a strong polarization of this sector on Brussels, the Belgium's capital, which attracts number of creators due to its cosmopolitan atmosphere and cultural potential. Therefore, Wallonia has naturally developed a multipolar economic landscape. Several urban centers in Wallonia co-exist and have their own economic ecosystem: Liège, Namur, Charleroi, Mons, Louvain-la-Neuve, Arlon, Tournai... Each city has also its own history and cultural heritage that define its propensity to develop a real ecosystem around CCIs. That is also the reason why the public authorities in Wallonia have adapted to that decentralized territorial context and started the **Creative Hubs policy** in 2014. Moreover, due to the competences' distribution between Wallonia and Wallonia-Brussels Federation, the CCIs' sector belongs to both entities entering simultaneously in the cultural and economic fields. That governance specificity has probably delayed the inclusion of CCIs in public policies.

In Wallonia, collaborations between the CCIs and other enterprises are often limited to customer-supplier relationships. The CCIs' contributions and inputs to classical industries remain punctual and downstream. It clearly appears that the CCIs potential is actually underestimated. The CCIs' sector also lacks structure because of the small size of its enterprises and the diversity of its sectoral scope. A better structural organization and specific policies could help the CCIs find their place in the overall economy.

2. SITE VISITS AND STUDY TIMES

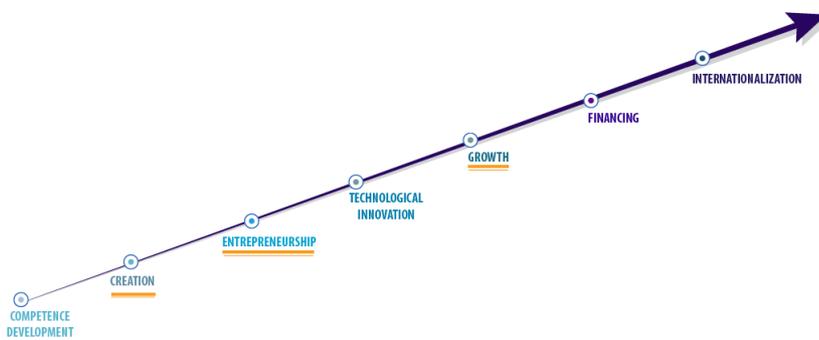
A. INTRODUCTION

The fourth study visit of the CREADIS3 project¹ took place in Wallonia (Belgium) on the 1st and 2nd of November 2018. The 2-days programme of the Study Visit was focused on the **Digital Arts' sector**. Indeed, it happened during the **KIKK Festival** in Namur, an international Festival around digital and creative cultures. Founded in 2011 in Namur, Belgium, the KIKK Festival creates bridges between art, culture, science and technology through the organization of conferences, workshops, parties... the establishment of indoor and outdoor installations throughout the city, the coordination of an international showcase of innovative and creative projects, and so on. The KIKK Festival's interest lies in the artistic and economic implications of new technologies. This annual event gathers people of all backgrounds from all around the world. They are designers, scientists, makers, entrepreneurs, artists, architects, developers or musicians. They come to KIKK to tell you their personal anecdotes, to share professional experiences and innovative ideas, to present an artwork, a project or a product.



Beside the first afternoon dedicated to the KIKK Festival, the rest of the 2-days programme was built in order to follow the **CCIs' entrepreneurial value chain** as determined by the CREADIS3 project (cf. mapping 2): Competence development > Creation infrastructures > Entrepreneurship > Innovation > Growth > Financing > Internationalization. Therefore, we traveled along the chain and showed examples in each of the elements. Day 1 dealt with the two first elements: presentation of **Idcampus**, a competence center in creativity, and visit of the **CoWallonia Coworking spaces**. Day 2 covered the

last fifth elements with the visit of the Mons' creative ecosystem and the presentations of the **TWIST Cluster** and **St'Art Invest**, the investment fund for creative SMEs. A final workshop was organized in order to compare the different regions' elements/tools/services of their value chain.



¹ The previous study visits were held in Slovakia in March 2018, in Central Finland in May 2018 and in the Basque Country in July 2018. While Slovakia made a slight focus on the audiovisual sector, Central Finland and the Basque Country organized most of their study visit around the economic valorisation of industrial and cultural heritage.

The initial priority and collaboration framework for Wallonia within the CREADIS3 project is to “Improve cross collaborations within the local ecosystem of hubs, labs, clusters, incubators, universities, science parks etc”. This aspect was particularly addressed during the 2nd day in **Mons** with the presentations and visits of the **local creative ecosystem**. Mons was the European Capital of Culture in 2015 and has created, in the wake, a community of actors around the creative and cultural industries bringing together the worlds of culture, economics and technology. The focus was particularly on the **Creative Valley Hub** and how it uses creative and networking tools to drive entrepreneurship, and on the **Museum Lab** and the **Click’ Living Lab** that develop CCI’s technological innovations using the user’s experience.

ANNEX 1: Agenda of the 4th Study Visit

ANNEX 2: List of attendants

B. SESSIONS OF 1ST OF NOVEMBER

The first day of the Study Visit happened in Namur, Capital of Wallonia and host town of the KIKK Festival from 1st to 4th of November 2018. The morning was dedicated to work and networking sessions in a special Coworking place and the afternoon was entirely about the KIKK Festival. The day ended by a networking dinner at the Château de Namur, located on the top of the Citadel, the most emblematic site of Namur.

1. HOSTING PARTNER’S INTRODUCTION

After the holding of the Steering Committee in the early morning, the Study Visit started by an overall presentation of Belgium/Wallonia, the Regional Smart Specialization Strategy, the history of the Creative Wallonia programme and its European counterpart: the Wallonia European Creative Districts project. Then a small focus was made on the

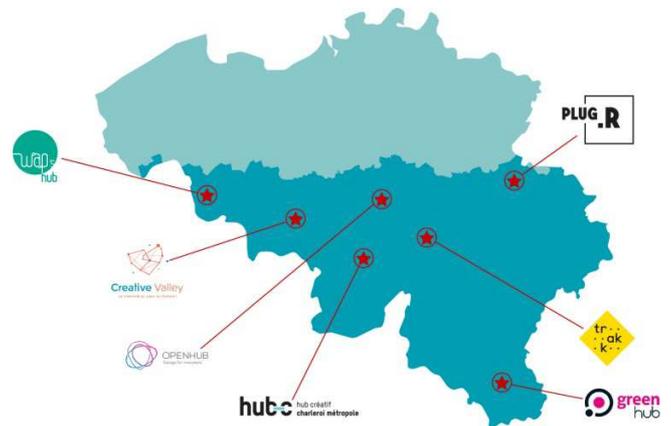


European matters that Wallonia is dealing with (Creative Europe, RICC, ERRIN...), including the Interreg Europe RCIA project. The presentation continued with some explanations about the Walloon Creative Hubs policy and ended with a few words about the Study



Visit’s agenda and a video about the KIKK Festival.

This general introduction appeared to be really useful to “set the scene”. It explained the institutional complexity of Belgium and the particularity of having two governments in charge of the same portion of the territory but for different competences: Wallonia for economy and the Wallonia-Brussels Federation for culture. That governance specificity has probably delayed the inclusion of CCIs in public economic policies until now and stays a challenge in the future. The global presentation also enlightened the main components of the Walloon Smart specialization Strategy (see the introduction above, 2.A.) and the logic that underlies the launch of the Creative Hubs policy (see the elements of context above, 1.B). The Creative Hubs policy has indeed a very important role regarding the CCIs and the creative economy as a whole. They play a key role linking what we usually call “the underground” (artists, creative entrepreneurs, informal networks...) and the upper ground (institutions, classical industries, public bodies...). A creative hub, in the Walloon term’s meaning, is some kind of “third place” that aims to impulse at the local level a new creative economy dynamics. They are 7 Creative Hubs spread over the territory (Liège, Arlon, Namur, Louvain-la-Neuve, Charleroi, Mons et Tournai). The idea is thus to create a territorial community, a network of people, entrepreneurs, institutions that are evolving on the same territory. And the goal is to stimulate creativity and cross-collaborations in order to generate innovative projects and enterprises.



Two examples of the Creative Hubs were further explained: the Creative Hub of Namur, the TRAKK whose partners are the University of Namur, the local economic development agency BEP and the KIKK. And the Creative Hub of Mons, Creative Valley whose partners are the city of Mons, the University of Mons and the local economic development agency IDETA. Both hubs are strongly connected with cultural and creative industries.



A 5 minutes icebreaker was held in the end of this general introduction in order to let everyone shortly introduce himself. By throwing a ball to each other, the attendees could say their name, region, institution and their mood of the day in a really playful and relaxing atmosphere.



ANNEX 3: General introduction by the Public Service of Wallonia, Economic Policy Directorate

2. ID CAMPUS (value chain link - developing competences)

The ball fell next into the hands of Frédéric Ooms, the Director of Idcampus, a very special institution in Wallonia that provides training and coaching for innovation through creativity. As they say: "Idcampus makes innovation happen. Right and on time. Together". At Idcampus, they help companies and leaders to foster their creativity and make a difference



through action. They train, equip and support teams to imagine and design radically innovative products and services using a customer centric approach. By initiating a culture of innovation within organizations, they allow everyone to be in full possession of their innovative capabilities and to flourish sustainably. For doing so they have developed a hybrid process based on design thinking, creative problem solving, lean startup and team work (collective intelligence).

More information: www.idcampus.be

ANNEX 4: Presentation Idcampus "how to design your startup idea?"

3. SPEED-DATING SESSION BETWEEN STAKEHOLDERS

After the two first presentations, the Stakeholders could take part into a special networking session while the CREADIS3 staff members dedicated some time to an internal meeting about the project. Therefore the group split into two: there were 19 CREADIS3 staff members who worked on the actions plans' methodology and states of plays and 14 stakeholders who participated to a specially-designed speed-dating.

The stakeholders were known in advance in order to organize some useful and interesting matches according to their scope of activities. The objective was just to connect the stakeholders, to let them share their main interests and explain their position so that they could deepen the connections during the rest of the Study Visit. The session started with a short presentations' round by using another icebreaker tool: each stakeholder received an illustrated card with drawings of objects, actions, landscapes... and had to present itself according to the card making any funny or unlikely connection between him and the picture. Then a first speed-dating round of 10-15 minutes began and the paired-stakeholders had to answer the following question: "What have I achieved in my job in the last 6 months that I am proud of? During the second speed-dating round, which connected another pair of stakeholders, they had to answer another question: "This study visit in Wallonia would be a success for me if ...!" The listeners had to resume the answers in one word and stuck it on a common poster.

After the 2 rounds, some free time was left to the stakeholders to meet whoever they wanted. Thanks to the icebreaker and a small card presenting briefly each stakeholder, they could easily identify each other.



The session ended with a common debriefing and analysis of the post-its stuck on the poster. The stakeholders were positively surprised to see that some challenges were shared among all participants (for example: monitoring budget, create better communication channel between all the stakeholders of a project...). Hereunder are the main outputs:

Round 1 – jobs achievements	Round 2 – success of the Study Visit if...
<ul style="list-style-type: none"> ✚ Theoretical work on the space-time dimensions of creative processes and creative hubs ✚ European initiative “Digital Cities Challenge” ✚ Meeting and maintaining contacts with international partners ✚ Open-approach for teaching ✚ Finding balance between jumping on opportunities and focusing on one field ✚ Higher education in city of Jämsä ✚ Digital transformation of cities ✚ Many local projects ✚ Funds for marketing ✚ Making educational programmes more connected to territories’ challenges ✚ Opening its mind to new ways of 	<ul style="list-style-type: none"> ✚ Learn ideas ✚ Bringing all partners together, (re)connect and co-create an event ✚ Exchanging experiences, best practices and tools ✚ If you remember me when back in your region! ✚ Networking, real connections ✚ Inspired/being inspired ✚ Happiness ✚ Finding common interest, practices and tools ✚ Blowing up old ways of thinking ✚ Coming back with opportunities for future work ✚ Having enough time to visit the KIKK ✚ Emerging projects

<p>communication</p> <ul style="list-style-type: none"> ✚ Practicing and doing in order to experiment research questions in reality ✚ Getting some more money from the authorities ✚ Involving SMEs 	<ul style="list-style-type: none"> ✚ Taking ideas for digital arts and new technologies
--	--

During the study-visit, some stakeholders came back to us to tell that this connecting exercise at the beginning of the Study Visit was very useful and that the fact that we already decided the matches in advance was a good idea to be directly in connection with someone acting in the same scope of activities.

ANNEX 5: Matchmaking between stakeholders and description

ANNEX 6: Action plan methodology

4. COWORKING NAMUR & COWALLONIA (value chain link – creation)

Before the lunch, some explanations were given about the Coworking Namur; the place that welcomed the CREADIS₃ delegation on the 1st of November during the entire morning. The place is one of the eight coworking spaces that have been set up in Wallonia under the Creative Wallonia programme. Together they form the CoWallonia Network. Each coworking space is rooted in a different Walloon city (Charleroi, La Louvière, Liège, Louvain-la-Neuve, Mons, Namur, Seraing and Tournai) and brings together a set of partners who have ties with business, innovation, and digital technology. In that sense, Coworking spaces are meeting places and work areas that combine conviviality, professionalism, and flexibility. The Coworking Namur is a place to:

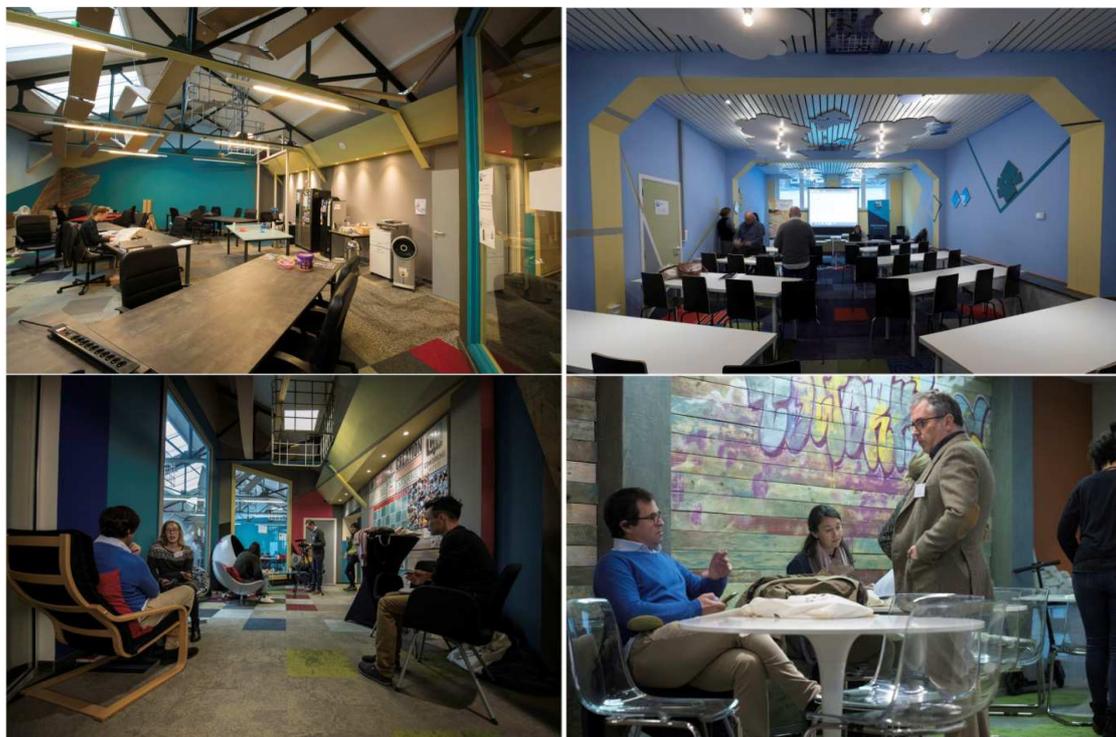


- **WORK:** different areas are provided (open space, meeting rooms, chilling room, kitchen, massage area, creativity area) with access 7/7 and 24/24. It provides also some office rental spaces for companies, associations.
- **LEARN & CONNECT:** specific activities (workshops, lectures, etc.) are organised to enable the co-workers to work more effectively, to expand their networks, and to acquire new skills.

Although each user goes to the space to work on his own project, coworking encourages quite naturally interactions among the professionals on the premises and the birth of new collaborative undertakings.

Nearly half of the co-workers in the CoWallonia network come from the cultural and creative industries' sector, for example, the visual arts, publishing, architecture, design, software engineering, translation and so on.

The opportunity was given to explore freely the place during the lunch.



5. KIKK FESTIVAL (KIKK in town, KIKK Conference, KIKK Market)

After the lunch, the CREADIS3 delegation headed towards the city Center of Namur for the KIKK Festival. The first activity proposed was called **"the KIKK in town"**, an art exhibition in 20 different indoor and outdoor locations throughout the city. The participants could visit 5 sites and experienced 9 artistic and digital installations:

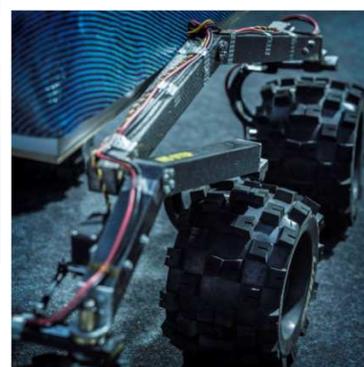
Site	Artistic work/installation	Description
Saint-Aubain Cathedral	<p><i>Water</i> by Leonardo Crescenti, Raquel Kogan & Rejane Cantoni</p> 	<p>A very large flexible observation mirror, designed to undergo distortions in function of the weight and position of the visitor. The function of this large mirror is to reflect the light that falls onto it and to project the resulting shadows of the interactors, constantly changing as they move, on the installation.</p>
	 <p><i>Monolith</i> by Pfadfinderei</p>	<p>The Monolith is a video sculpture which aesthetically melts screen and content. In a play between natural beauty and technical disruption, images of classical busts transform cyclically into abstract gradients and turn again into perceptible images.</p>
Art deco Museum	<p><i>Swans</i> by Marco Barotti</p> 	<p>The “Swans” are made from eight satellite dishes, obvious waste elements of our society. Brought to life by sound, wind and water, these animals float peacefully in a pond, merging perfectly with the nature surrounding them. This image challenges the audience with its amalgamation of tech, waste and wildlife.</p>
Jardins des Bateliers (boatmen garden)	<p><i>Woodpeckers</i> by Marco Barotti</p> 	<p>The “Woodpeckers” transform in real time the invisible radiations used for mobile communication and wireless technology into audible and visible acoustic drumming patterns.</p>

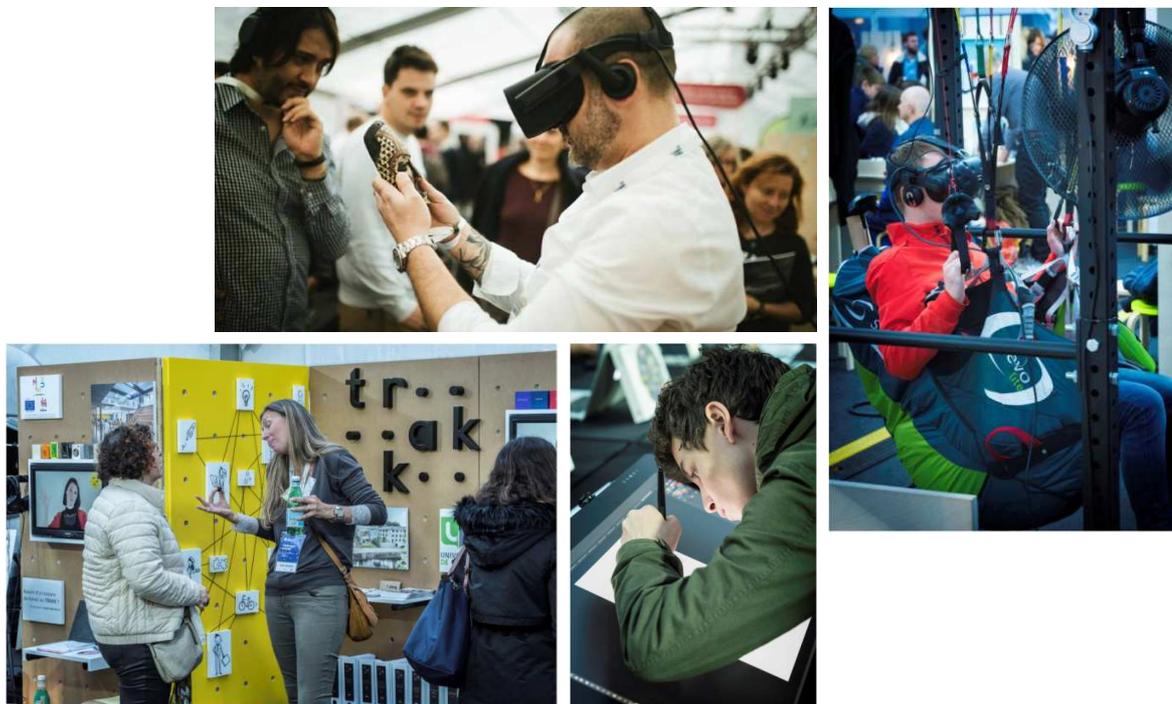
<p>Sainte-Marie School</p>		<p><i>Phonofolium</i> by Scenocosme</p>	<p>Phonofolium is an interactive work presenting a bush that reacts to the slightest human electrostatic contact with sounds. When a person caresses the bush, it starts to sing according to the proximity of the contact.</p>
<p><i>Edge of Chaos</i> by Interactive Architecture Lab</p>		<p><i>Edge of Chaos</i> by Interactive Architecture Lab</p>	<p>Lured in by a chaotic nebula where a tree of life opens delicately as we draw near, we have the chance to play with molecular principles. This dynamic super-landscape features a new type of intuitive, responsive materials arranged in a way that resembles origami.</p>
<p><i>The Timid Wilderness</i> by Miranda Moss</p>		<p><i>The Timid Wilderness</i> by Miranda Moss</p>	<p>An expanse of bioluminescent, sound-sensitive flowers emerges from ultraviolet radiance. If one makes too much noise, the flowers hide away, closing their electronic petals and waiting for silence before blooming again.</p>
<p><i>Sonic Jungle</i> by Florian Dusopt</p>		<p><i>Sonic Jungle</i> by Florian Dusopt</p>	<p>This anarchic jungle has an endless array of hanging cybernetic vines with multiple offshoots. As we become captivated by the plants continuously brushing up against each other and the chorus of echoes, we perceive familiar sounds of the world in new ways and imagine those of the synesthetic landscapes of the future.</p>
<p>Halage (towpath)</p>	<p><i>Thalassa! Thalassa !</i> by Erik Nerinckx</p>	<p><i>Thalassa! Thalassa !</i> by Erik Nerinckx</p>	<p>The idea is to reproduce the sound of the sea and the coastline through sixteen different speakers. The installation was established near the river "The Sambre" so that the spectator feels like walking nearby the sea. The spectator gets an immense true to nature aural reconstruction of a coastline.</p>

After this guided tour through the KIKK in town Festival, the CREADIS3 delegation attended one of the 40 conferences provided during the first two days of the Festival. The **Conference named “Designing connected experiences”** by **Margot Meyers** was about the role and use of the technology in the daily and cultural life, particularly the technology that enables social interactions. For example, she explained in detail how audio technology could bring back to life Charles Dickens’ work, therefore making the museum experience more interactive.



And finally, after the Conference, the opportunity was given to visit freely the **KIKK Market** which is a showcase of innovative & creative projects using new technologies developed by Belgian & international startups, artists, makers or entrepreneurs. The participants were given a short leaflet explaining the projects so that they could select the ones that they are the most interested in.





ANNEX 7: Leaflet KIKK Market

6. NETWORKING DINNER AND KIKK PARTY

After some free time, the CREADIS3 delegation met again in the evening for the networking dinner. A bus picked them up and brought them to the top of the Citadel at the Restaurant “Le Château de Namur” which is a cooking/gastronomic school. The participant could therefore taste some local products and learn about the Belgian cuisine as they were served by students.

A small interactive and playful quiz was held during the aperitif. People received a fragment of a picture or drawing and had to find the other members of their group in order to set up the teams. One tablet per team was distributed. The quiz was about to answer multiple choices questions about CCI appearing on a screen through the tablet.

After the dinner, the bus brought the delegation back to the city center. The opportunity was given to attend a KIKK party. The musical performance was led by Stellar OM Source, a solo music project of Christelle Gualdi, a French-Italian music producer and DJ currently based in Belgium. Her music brings elements of techno, house and disco.



C. SESSIONS OF 2ND OF NOVEMBER

For the second day of the Study Visit, the CREADIS3 delegation headed to Mons, a city located in the very west of Wallonia near the French border. Mons was the European Capital of Culture in 2015; and its local creative ecosystem is transforming this momentum into a long-term opportunity to bring together the worlds of culture, economics and technology. Among others, 3 structures are collaborating to drive innovation in this perspective: Creative Valley, MuseumLab and CLICK' Living Lab. Those presentations were held in the University of Mons, in the outer downtown.



1. CREATIVE VALLEY (value chain link – entrepreneurship)

Developed as part of the Creative Wallonia program and in the wake of Mons 2015, the local Creative Hub named Creative Valley is committed to perpetuating one of the major challenges of connecting the economic world to creativity. Creative activities are at the crossroads of science, arts, culture, business and technology. Through these, Creative Valley connects the individuals of the

"Underground" (artists, citizens, associations, communities...) and those of the "Upperground" (institutions, businesses, industries, public authorities...). In Mons, initiatives are multiplying, which



make collaboration and creativity two levers of economic and cultural reinvention. As a Hub, Creative Valley's main mission is to implement actions designed to bring out and support local initiatives, bringing together artists, collectivities, students, entrepreneurs, artisans, makers, professionals, amateurs in order to develop innovative trans-disciplinary economical projects with cultural actors.

More information: www.creativevalley.be

ANNEX 8: Presentation "Mons creative ecosystem"

ANNEX 9: Presentation Creative Valley

2. CLICK' AND MUSEUM LIVING LABS (value chain link – Innovation)

The CLICK' LIVING LAB acts in the CCIs' field. It supports project leaders (industrials, start-ups and artists) to help them bring out innovative products or services. The objective is to demonstrate the technological feasibility of a project and/or to create a solid pre-prototype that can be tested by the public. The work of the Living Lab consists, on the one hand, in a co-creation process with a network of technological and non-technological experts and on the other hand, in the search of adequacy with the expectations of the intended audience (= user experience). The CLICK' benefits from the technical expertise of researchers/engineers working in the NUMEDIART Research Institute for Creative Technologies of the University of Mons.



MUSEUMLAB is the place where the museums of the City of Mons become a space of experimentation, where project leaders, companies, artists... test technological pre-prototypes. The museums' visitors, animated by creative methodologies and tools,

become testers of new practices and innovative experiences. For example, the project “Drag on Blind” attempts to make people apprehend visual art with sound technology. With some handsets, the audience literally walks inside the pictorial work by hearing noises and sounds related to the painting. The idea of this project is also to enable blind people to connect to visual art.

More information: www.clicklivinglab.org and www.polemuseal.mons.be/en/museum-Lab

ANNEX 10: Presentation Click’ Living Lab and Numédiart Institute

ANNEX 11: Presentation Museum Lab

3. WALK TOWARDS THE CITY CENTER and NIKI DE SAINT-PHALLE’S EXHIBITION

After the presentation of the Mons CCIs’ ecosystem and its main actors, a guided tour towards the city centre was proposed. The CREADIS3 delegation could walk through the Grand Place, the City Hall and the gardens’ mayor before starting a short visit of the Beaux Arts Museum.

The Beaux Arts Museum held an exhibition about Niki de Saint Phalle, a French and American artist, part of the new realism movement and whose work is constantly dominated by femininity. The exhibition hosted an immersive experience related to her work: “the shooting by Niki”. It enables the public to experiment the technique of shooting at a painting and to watch it transform into art. This project was also explained earlier by the company itself (Hovertone) during the Museum Lab presentation.



After the lunch, the CREADIS3 delegation headed back to Namur for the final working sessions at the Brasserie François, an historic and emblematic building from the 19th century.

4. CLUTER TWIST (value chain link – growth and internationalization)

TWIST is the business Cluster Cinema & Digital Media in Wallonia (Belgium). It is the main business cluster active in the sector of digital audiovisual and multimedia technologies in Belgium. It groups together private companies, universities, research centres, training centres and public authorities working within the media and audiovisual sectors.

A “business cluster” or enterprise network such as TWIST has a mission to boost the economic development of its members and to give structure in a general sense to the sector as a whole. Set up as a partnership between private and public players, TWIST is financed by both the private and the public sector. However TWIST, like the other Walloon centres and clusters of competence, remains a privately managed network.

TWIST is in charge of several procedures meant to offer its members and their clients a competitive advantage: networking, export missions, commercial monitoring of public calls for tender, strategic monitoring, European projects, etc. It is therefore no coincidence that the European Commission trusted TWIST with the creation of a European research agenda in the multi-screens (transmedia) field. The convergence of media has become a subject full of innovation, thus creating wider employment.



More information: www.twist-cluster.com

ANNEX 12: Presentation TWIST Cluster

5. ST'ART INVEST (value chain link – financing)

The investment fund St'art is a unique financial instrument in Brussels and Wallonia. It contributes to the creation or development of creative businesses through the granting of subordinated loans and equity investments.



St'art aims at small and medium-sized enterprises, including non-profit organizations that are active in the following sectors: the performing arts, heritage, publishing and distribution of derivative products in the visual arts sector, digital arts including video games and serious gaming music, publishing of written, visual and sound content via digital uses, broadcasting television, design, fashion and textiles, architecture, the production of creative or cultural

content for new information and communication technologies, food design, gastronomy... This is a non-exhaustive list, as cultural and creative enterprises often come under more than a cross-cutting vision of the activities or services offered. The professions of culture and creativity, in general, can therefore be taken into account by St'Art.

In addition to the sectoral criteria mentioned above, VSEs and SMEs wishing to benefit from an intervention must fulfil certain conditions:

- Be installed or commit to set up their headquarters in Wallonia or Brussels.
- Employ less than 250 people full time. Do not exceed an annual turnover of 50,000,000 euros and a balance sheet total of 43,000,000 euros. Respect the criterion of financial independence (- 25% held by a large company).
- Do not be a company in trouble. Present a viable and profitable investment program.
- To be profitable without this profitability results mainly from subsidies (except for the "prêt Culture", a specific cultural loan).
- To propose a project of creation or development of activities generating jobs. St'art does not intervene in the financing of punctual cultural or creative projects.

More information: www.startinvest.be/

ANNEX 13: Presentation St'Art Invest

6. FINAL WORKSHOP ON THE ICCs' VALUE CHAIN

To end the Study Visit, Wallonia organized in partnership with Slovakia a final workshop in order to exchange about the CCIs' value chain in all the CREADIS3 regions. As explained in the beginning of the Study Visit, the whole agenda was built in order to follow the CCIs' value chain starting from "competence development" until "financing" showing some examples of Walloon stakeholders or sites in each step of this value chain (Idcampus for competence development, CoWorking Namur for creation, the Creative Valley Hub for entrepreneurship, the Click' Living Lab and Museum Lab for innovation, the Cluster TWIST for growth and internationalisation and St'Art for financing). The idea was therefore to know better about each other's actions and services related to the different regional value chains but also about the lacks and defaults that are encountered.

Methodology and results:

- 1) Per region, identification of one strength (name of the tools/services/aids) and one default/lack of actions in each of the value chain's link. Each region received a post-it colour and had to use the square post-its for the strengths and the rectangular post-its for the defaults before sticking them on a big poster representing the value chain. This first exercise is summarized in the table hereunder.



RESULTS	Wallonia	Basque Country	Slovakia	Emilia Romagna	Western Greece	Central Finland
Competence	+Expertise -Creative Mindset	+Emerging training initiatives in design, video games... -technological and industrial traditional focus	+Media Lab (university) /digital skills	+network of educational institutions and wide supply of courses -lack of digital and new technologies education	+technological education -business training	+Finnish education system -Silos
Creation	+Lots of structures -Lack of Business models	+wide creation spaces ecosystem -lack of coordination among agents	+Stanica zariemie/ residency programme/ creative center	+Large variety of initiatives and infrastructures -weak integration	-lack of spaces offering resources	-Lack of actors
Entrepreneurship	+more entrepreneurial spirit (young people) -lack of security net for self-employed entrepreneurs	+subsidies for entrepreneurs -need to reinforce the culture of entrepreneurship -very small structures and companies	+CIKE (entrepreneurial support)	+Incredibol project -small CCI and SMEs' awareness towards opportunities at regional and city levels	-lack of entrepreneurial services and aids	+lots of support services available -lack of entrepreneurial thinking among cultural actors
Innovation	+research centers (e.g. Numediart) -no aids for non technological or cross sectoral innovation	+innovative nature of CCIs -lack of technological transferability from the Basque STI network to CCI sector	-missing tools/services	+availability of advanced knowledge -financial weakness of SMEs	+R&I strategy at regional level -lack of innovation strategy in culture	+Innovation platform -Silos
Growth	-no scale-up schemes	+acceleration and incubation infrastructures -size matter	-missing tools/services	+creation of the Cluster CREATE -little trust of companies towards creativity	-lack of specific tools for growth	
Financing	+lots of financial tools -Lack of coordination between tools	+financial programmes -no specific tools for CCIs	+FPU AUF and IROP PO3 / public funds	-individual SMEs -fragmentation	+Public funds for CCIs -No other funding beyond public	+in theory support exists but -CCIs not considered as serious business
Internationalisation	+The king ☺ -lack of critical mass	+existence of general agents and programmes -lack of specific tools	-Missing tools/services	+independent approach -lack of coordinated strategy -lost of creative talents		

Here are some conclusions that can be drawn from the poster: concerning “**competences development**”, one can notice that most of regions have qualitative institutions providing educational and training programmes but it lacks sometimes more transversal and “out of the box” competences/training such as digital, business skills, creativity... **Structured spaces** offering the opportunity to create and think a creative or cultural project are often missing. And if they do not, they lack coherent business models and coordination. Most of regions have support programmes or subsidies for **entrepreneurship**, including CCI entrepreneurship but programmes are not always adapted to CCIs (very small structures, weak awareness among CCIs of regional support, no security net for self-employed, no business reflex...). The relation between **innovation** and CCIs seems still difficult to apprehend in most regions, even if they have strong innovation strategy or specialized applied research centres. There is a clear need to overcome this situation and enhance the innovation potential of CCIs (technological, but also cross-sectoral, non-technological, open and user-driven innovation). The “**growth and internationalisation**” steps of the CCIs’ value chain are clearly weak in most regions, even if some specific clusters, programmes, agents or incubation/acceleration services exist. Besides some public subsidies and classical **financing** support for SMEs, most of regions do not have specific funds or tools for CCIs only.

- 2) After having discussed within its own region, everyone was dispatched among 6 thematic tables (one table per value chain’s link, knowing that “growth” and “internationalisation” were merged in one table). The tables’ configuration was designed in advance in order to balance the representation of regions and also to make sure that the stakeholders were at the right table according to their scope of actions. On each table, a general question (related to a challenge that may be encountered within the value chain’s link concerned) was written and was discussed. The idea was also to use the discussion of step 1 to “nourish” the debate.

Competence	How to improve the business competences of CCIs’ entrepreneurs?
Creation	What kind of third places or specific infrastructures could enable crossovers between CCIs and traditional industries?
Entrepreneurship	How could classical incubation/support services integrate the specificities of CCIs (small size, artistic dimension, few human and financial resources...)?
Innovation	How to improve the relations between universities/research and companies?
Growth & internationalization	How growing companies could expand on a local and on an international market?
Financing	Apart from grants, what financing instruments could be thought of in order to help CCIs and how to convince investors?

One responsible per table (Wallonia and Slovakia) was in charge of the good run of the exercise.

- 3) Everyone went back to its region table and had a quick exchange about what they had learnt at their thematic table. The general idea was to focus on the question “what could be useful for my region

regarding its strengths and its needs (see step 1)?" Afterwards, each region had to fulfil a "flash card" answering the following questions:

- What was the most surprising element of the discussion?
- What actions/ideas my region/institution could be inspired by?
- What actions my region/my institution could undertake back home?



RESULTS	Most surprising element	Inspiring actions	Actions to be undertake back home
Wallonia	Cultural barrier between CCI and classical entrepreneurship	<ul style="list-style-type: none"> *piloting group that empowers the CCIs and actors around them *International ambassadors *Third places should be “invaded” by CCIs themselves *support programme for CCIs in classical support structures (e.g. Bizkaia) 	<ul style="list-style-type: none"> *Piloting group *mentoring from a classical industry to help CCIs with their business skills
Basque Country	<ul style="list-style-type: none"> *90.000 students in art and creativity in Bologna, 40% from abroad and it was not taken into account until 2016 *always the same companies for subsidies *European framework for a patronage law 	<ul style="list-style-type: none"> *St’art Investment fund *Museums as labs (user experience) *Click’ living Lab (user-driven research for CCIs) 	<ul style="list-style-type: none"> *talk with specific stakeholders to improve CCIs financing tools *rethink Basque game lab as a living media lab *new internationalisation program-pilot *living labs > pilot project (S3 + CCIs) *rethining ZAWP project as a creative hub
Slovakia	Finding real motivation to drive collaboration between CCIs and traditional industry	*need for an intermediary body connecting CCIs/R&D and companies	*Living Lab concept
Emilia Romagna	Same problems	<ul style="list-style-type: none"> *Integration of business competences with creative ones *matching experiences from different sectors *better coordination and communication *financial creativity 	<ul style="list-style-type: none"> *adapting training courses with business models *reinforcing dedicated governance for CCI *Increasing matching events, hackathons with other businesses and formal/informal financiers
Western Greece	<ul style="list-style-type: none"> *Vague understanding concerning the local dimension, growth and internationalization *technological innovation for culture is not the priority 	<ul style="list-style-type: none"> *St’art investment fund *Extended network of creative hubs supported by public funding 	<ul style="list-style-type: none"> *creation of creative hub or incubator *focus on culture
Central Finland	Same problems despite different background and regions	<ul style="list-style-type: none"> *Mixed hubs > opening up for very different players *CCIs as problem solver 	*Mixed hubs

The workshop permitted to think deeper about each region value chain (1), to exchange about strengths and weaknesses, inspirational practices and default/lacks (2). And it ended by a very practical and concrete exercise during which each region had the opportunity to identify actions to be undertaken (3) in light of (1) and (2). This workshop can be considered as a premise of the action plans drafting. It was also the first time that stakeholders were directly involved in that process.

The workshop was a coherent closure for the Study Visit. But the CREADIS₃ delegation had also the opportunity to attend a final dinner in order to end up on a light tone.

ANNEX 14: Final workshop instructions

ANNEX 15: Final workshop seating plan

ANNEX 16: Final workshop Flash Cards

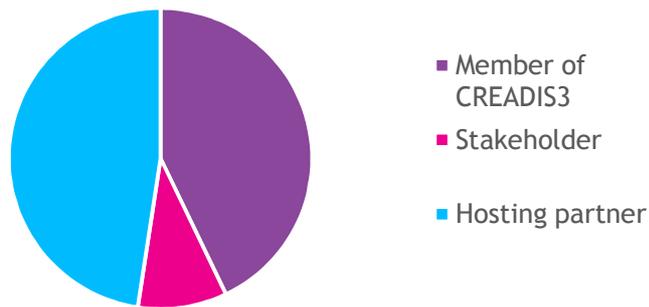
3. CONCLUSIONS AND LESSONS LEARNED

ANNEX 17: Template of the evaluation questionnaire

A. OVERALL EVALUATION

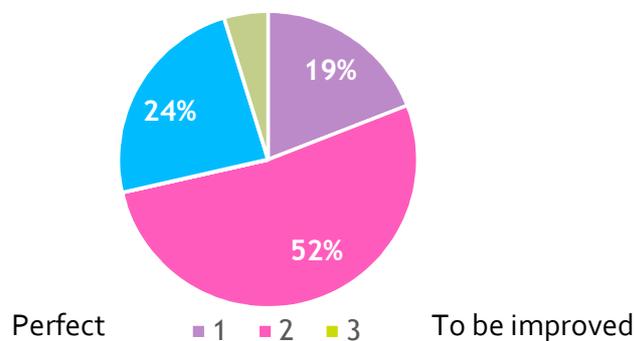
To evaluate the study visit's perception of the participants, a survey was submitted to them. On the basis of the 21 answers received, we could draw the following conclusions. The participants were classified in three different groups, being the group of Hosting Partner, the one with more responses, as illustrated in the diagram below.

Typology of the members



Most of the participants were very pleased with the study visit, as the diagram below shows us.

Grades given to the study visit



The visit was rated perfect or very good (grades 1 or 2) by 71% of respondents and 29% of the respondents thought it could be improved (grades 4 or 5). All members attributed positive adjectives to this study visit, such as: enriching, inspiring, profitable, versatile or accurate. The majority of participants (57%) agreed to say the visit was useful. Half (52%) also considered the visit instructive, and some also agreed to assess it was rewarding (28%) or well-balanced (28%). Just one participant chose a negative adjective, incomplete (4.8%).

This positive result can be explained by different factors. As explained by the respondents:

- The SV agenda was very well organized; the team and the activities were professionally delivered. However, I would love to understand more the problems connected to the implementation of the plans and projects presented:
 - How did they manage to involve different local partners in the HUB network?
 - Did they actively cooperate and participate?
 - How did they create a common language and common goals?
- A lot of concrete examples and well-balanced between exchanges, presentations, discussions, pleasure moments and so one.
- As organizer, it was rewarding that people seemed interested and the fact that most of the agenda went well.
- Traveling all around the value chain resulted very interesting. Maybe, I would have liked to see less presentations and more locations/places of work connected to the project's issue.
- As the project officer of the RCIA Interreg project, it was very interesting to meet the partners of the CREADIS3 project.
- It was useful for having a general overview on the CCI's system in Wallonia region. I would appreciate to understand more about weaknesses of the system, in order to improve our system in Emilia Romagna Region, Italy.
- We could hear about many initiatives but we could not visit almost any of them.
- Good case study in taking examples, interesting topics, new experiences and ideas.
- Good contacts between Stakeholders and interesting exposés.
- I did learn a lot about hubs and coworking spaces.

The global evaluation of the **organization** of the event is very positive, most participants (90%) think that workshops are a good tool to work on a defined theme and a great majority (80%) agreed that the site visits were worth it. Then, even if the rhythm was intensive (90%), the following aspects were ensured:

- The schedule permitted both learning and discovering (85%),
- Theoretical work and visit/networking time were well balanced (95%),
- The animation/dynamization was well done (85%),
- The study visit was interactive and dynamic (85%),
- Stakeholders and CREADIS3 members managed to interact (60%)

At the same time, a few areas of improvement on scheduling were suggested such as:

- A little bit more time to discuss with CREADIS3 members; they were in meetings some times and we didn't have occasion to discuss with them.
- There has been place only to interact with Walloon stakeholders, even in the stakeholder's speed-dating session. Why not with stakeholders from other regions? As it has been seen in the other study visits.
- Increase visit and good practice presentation, decrease time to partner exercise.
- Present both sides: successful case histories and weak ones.
- We need to work more the stakeholders working sessions and the interactions between them.
- Reduce the number of visits
- More time to discover the hubs.
- More interaction between all the participants, by thematic workshop.
- It was a bit too intensive; I was already tired after the first day. Time in Mons was way too short, even if the time schedule would have held; when travelling that far, it should be at least 5h trip, so that, there would be enough time to ask questions and go around sites.
- There were too many site visits. Did not have time to discover. Time for Niki de Saint-Phalle's expedition was too short.

B. THE STUDY VISIT IN THE MEDIA

Articles were published at the regional level on 3 different web sites to announce the Study Visit:

- Public Service of Wallonia own website:
<http://economie.wallonie.be/content/!%E2%80%99europe-s%E2%80%99invite-en-wallonie-le-projet-europ%C3%Agen-creadis3-en-visite-au-kikk-festival-%C3%Ao-namur>
- Wallonia-Brussels International website:

<http://wbi.be/fr/events/event/leurope-sinvite-wallonie-projet-europeen-creadis3-visite-au-kikk-festival-namur-mons#.XAUWSmeovIU>

- CREADIS3 web site:

<https://www.interregeurope.eu/creadis3/news/news-article/4201/creadis3-in-namur-mons/>

Articles are also going to be published at the regional level on the Public Service of Wallonia web site along with the video and photographic report. Given that the Study Visit happened during the KIKK Festival, the press cover was more focused on this event in general:

https://drive.google.com/file/d/1zNbPrJZTEjIPgABcTCRf7bR_FYXKdP7z/view

Twitter was the main tool used to disseminate news about the Study Visit, being very active before, during and after the event. The discussions can be followed on the project profile @Creadis3Europe and using #creadis3.

C. CONTENT: MAIN LESSONS LEARNT AND TRANSFERABILITY

Regarding the content of the activities, the most valued activities were, in the first place Hosting partner's introduction and ID Campus, both considered good and useful by 81% of respondents. According to the rest of the activities, this is the ranking regarding the value given by the participants:

Content of the activity	Good & Usefull	Interesting but lacked of transferability	Not technical enough
Networking Dinner	15 (71%)	1	
Creative Valley Hub	14 (67%)	2	1
KIKK in Town, KiKKConference & KIKKMarket	14	5	1
Demonstration @ Niki de Saint-Phalle's exhibition	13 (62%)	5	
Coworking Namur & CoWallonia	13	6	1

ST'Art Invest	12 (57%)	4	
Final workshop	12	4	
Speed-dating session (Stakeholders)	12	4	1
Click' and MuseumLiving Labs	11 (52%)	6	1
Project Management meeting (CREADIS ₃ members)	10 (48%)	2	
Steering Committee (CREADIS ₃ members)	8 (38%)		
Cluster TWIST	7 (33%)	8	1

With the aim of improving the contents for upcoming study visits, participants were asked to provide suggestions. These are the main suggestions gathered:

- Popularize, explain with simple words and without expanding on very technical aspects related to regional jargon.
- Visit the places where the initiatives are occurring. Not only powerpoints. Improve the stakeholders' meeting session.
- Compare good practices with those which have failed.
- Timing of the final workshop was not the best one; producing any reasonable contents after two long days was too demanding.
- Even if the content of the workshop was relevant, it was the worst time ever.
- Ask the participants who they want to meet with.
- Encourage more interaction among stakeholders.
- More balance between culture and technological inputs.
- More workshops and talks among participants and less presentations and passive listening.

The good working moments shared among the partners and stakeholders in this 4th Study visit, seem to be just the beginning, due to the fact that 65% of the respondents thought they will stay in contact with other SV participants.

When asked about the added value of the visit for their organization, respondents underlined the following items:

- I was inspired by the visiting and the conversation with other members and stakeholders. The organization of the HUB was really interesting for my organization.
- Inspiration. And the conviction, after the different presentations, that we work on the right side.
- Visibility of the CREADIS3 project on Walloon territory, strengthening the internal cohesion of our stakeholder's local group, work deeper on the ICC value chain.
- Vision of the total value chain in a region.
- We have heard about interesting experiences to import to our region.
- I was positively surprised to discover that even stakeholders from Walloon were enthusiastic about the dynamism and the learnings of the SV.
- Networking.
- Mix of presentations from other regions.
- The public support in creative hubs.
- To know about creative hubs in Wallonia.
- Discover Wallonia's model.
- Possible transferable case studies.
- It was interesting to compare how things are done in our country compared to Wallonia (funding instruments, public support etc.). New ideas to bring home.
- All about the hubs and co-working spaces.



If we pay attention to potential transferability of the activities and concepts shared in the visit, the ones who were the most likely transferred in assistant's territories are:

- The dynamic of the visit and the organization of the speed dating meeting.
- Creative Valley and HUB.
- The creative tools.
- As organizer of this study visit, I think our Creative hubs Policy has raised a strong interest and this will discuss further with some of the partners.
- The final workshop has some interesting transferable tips (Incredibol project of Emilia Romagna, piloting group of the Basque Country, mentoring in Business skills...)

- Financing, Growth and Internationalization.
- ID campus, it will be very useful to adapt to our territory.
- Lessons learnt from financing ways.
- We got some valuable ideas concerning the hub concept, to improve the diversity of the hubs in our region.
- Labs methodology
- Establishment of creative hubs
- The wide range of cooperation, between different sectors and organizations.
- Promoting hubs in a more positively forceful way.
- The way clusters are working in other regions compare to ours.
- Hubs, mixing creative and traditional industry. Pretotype before prototype.

D. NEXT STEPS: RECOMMENDATIONS

Based on the evaluation survey and internal thoughts, following recommendations can be made for future study visits:

- Agenda/schedule: 3 days should be needed for the Study Visit, the first one starting in the afternoon and focusing only on the CREADIS3 project management and content. The stakeholders could join only for the 2 last days. That way, the stakeholders and CREADIS3 staff could interact more. It will also free some time for networking sessions or site visits.
- Policy learning methodology: given that it is almost impossible to organize a Study Visit with very different profiles that provides in 2 days: targeted workshops, site visits, networking sessions, leisure time, regional strategy presentation and some best practices..., maybe the Study Visit could be followed by a more targeted visit. The first Study Visit would be about presenting general features and the different aspects of CCIs regional strategy and the second one could be focused on a specific tool or problematic depending on the people's interest. That scheme would have permitted to go further and more precisely on certain subjects, for example the Creative Hub policy. It is of course too late to adapt that proposal to the CREADIS3 project but it could be interesting for other projects.
- For the next Study Visit, it would be nice to raise awareness also among stakeholders that the Study Visits are only a general glimpse of a region's strategy and that there is not enough time to focus only on their specific scope of activities.

4. APPENDIX

- 1 AGENDA OF THE STUDY VISIT
- 2 LIST OF ATTENDANTS
- 3 GENERAL INTRODUCTION BY THE PUBLIC SERVICE OF WALLONIA, ECONOMIC POLICY DIRECTORATE
- 4 PRESENTATION IDCAMPUS "HOW TO DESIGN YOUR START-UP IDEA?"
- 5 MATCHMAKING BETWEEN STAKEHOLDERS AND DESCRIPTION
- 6 ACTION PLAN METHODOLOGY
- 7 LEAFLET KIKK MARKET
- 8 PRESENTATION "MONS CREATIVE ECOSYSTEM"
- 9 PRESENTATION CREATIVE VALLEY
- 10 PRESENTATION CLICK' LIVING LAB AND NUMEDIART INSTITUTE
- 11 PRESENTATION MUSEUM LAB
- 12 PRESENTATION TWIST CLUSTER
- 13 PRESENTATION ST'ART INVEST
- 14 FINAL WORKSHOP INSTRUCTIONS
- 15 FINAL WORKSHOP SEATING PLAN
- 16 FINAL WORKSHOP FLASH CARDS
- 17 TEMPLATE OF THE EVALUATION QUESTIONNAIRE