



A toolbox for EU regions

Our ambition for this Guide:

How and why do we have an impact?

Following a call for proposals launched by the European Commission, Wallonia has been selected as one of the two European Creative Districts at the end of 2012 with the mission to demonstrate the role of the creative economy and the creative industries in the regeneration of the regional economy.

Through Wallonia's experience gained by implementing the Creative Wallonia programme and the Wallonia European Creative District Project, **we have been able to test and analyze the potential of the creative economy and, in a complementary manner, the potential of creative industries to improve the innovation capacity within our regional economy.**

As a large scale demonstrator, we would like to present the Walloon vision, achievements and project's developments and to share the up's and down's of the process. On the basis of this analysis, we want to assess the reproducibility of our good practices in other territories.

This Guide seeks:

- ¹ To develop a path through which a Creative District can be designed, implemented and assessed at a regional/local level.
- ² To demonstrate the added value of a Creative District as a component of a regional strategy.
- ³ To raise awareness about the potential of the creative economy and the creative industries.

This Guide builds on the expertise of the Consortium of the Wallonia European Creative District, the High Level Group who advices us on the project's strategy, external consultants in charge of the assessment of the regional strategy, the European Creative Industry Alliance and many more.

Introduction and definitions: What are we talking about?

Through the Creative Wallonia programme launched in 2010, Wallonia has developed its vision of the creative economy. This section clarifies the concepts and definitions used in the Guide.

The creative economy and the evolution of society

While previous generations experienced a few major technological innovations, our generation is flooded with continuous changes. Nowadays, innovation is at the center of our daily life. It influences and alters our relationship with the world, either in interpersonal relations or in our work. Within this context of constant change, embracing the creative economy means allowing for continuous self-adaption, integrating creativity, knowledge and information access as the drivers of economic growth and changes.

“ *Creativity is not new and neither is economics, but what is new is the nature and extent of the relationship between them, and how they combine to create extraordinary value and wealth* ”

→ JOHN HOWKINS, *The Creative Economy*

The term ‘creativity’ reorganizes the formulation of new ideas adapted to a given context, as well as their implementation. It covers not only artistic and cultural creation, but goes far beyond. This approach is applicable for the creation of functional products, scientific inventions and technological innovations. Creativity implies an observable economical aspect, as it contributes to the spirit of entrepreneurship, encourages innovation, increases productivity and promotes economic growth.



THE CREATIVE INDUSTRIES

Creative industries represent a sector composed, among others, of arts, visual arts, architecture, publishing, design, fashion, sound/music, photography. "The creative industries have been one of the most dynamic sectors of the world economy throughout this decade." (...) ¹

To anchor it in the implementation of the Wallonia European Creative District project, our definition of creative industries is both **closed and open.**

Closed, and therefore more precise, to allow a quantitative analysis and to distinguish the actors to be sought first.

Open in order to avoid excluding or discouraging projects promoters, but also to make room for the unexpected and the unplanned. Moreover, the first creative industries typologies were created at the beginning of the century and those industries are hybrid and evolving.

" While the traditional manufacturing industries were seriously hit, the more knowledge-based creative sectors were more resilient to external shocks. " ²

THE CREATIVE ECONOMY

The creative economy is a set of activities that includes but goes beyond the sole sector of the creative industries and is characterized by different features:

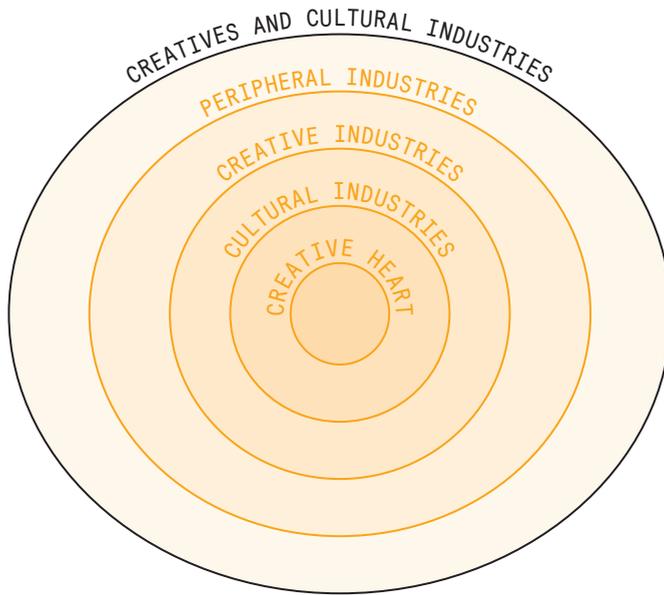
collaboration, transdisciplinarity, hybridization, the non-linear development of projects, permanent innovation and not just a technical or technological one, and, of course, the prominence given to creativity.

THE LINKS BETWEEN THE CREATIVE INDUSTRIES AND THE REST OF THE ECONOMY

"Creative industries" and "creative economy" are not synonymous, but both are linked. The creative economy builds on the creative industries and makes them a source of inspiration and swarming of creativity for all types of industries.

¹⁻² The Creative Economy Report, 2010, UNCTAD and UNDP

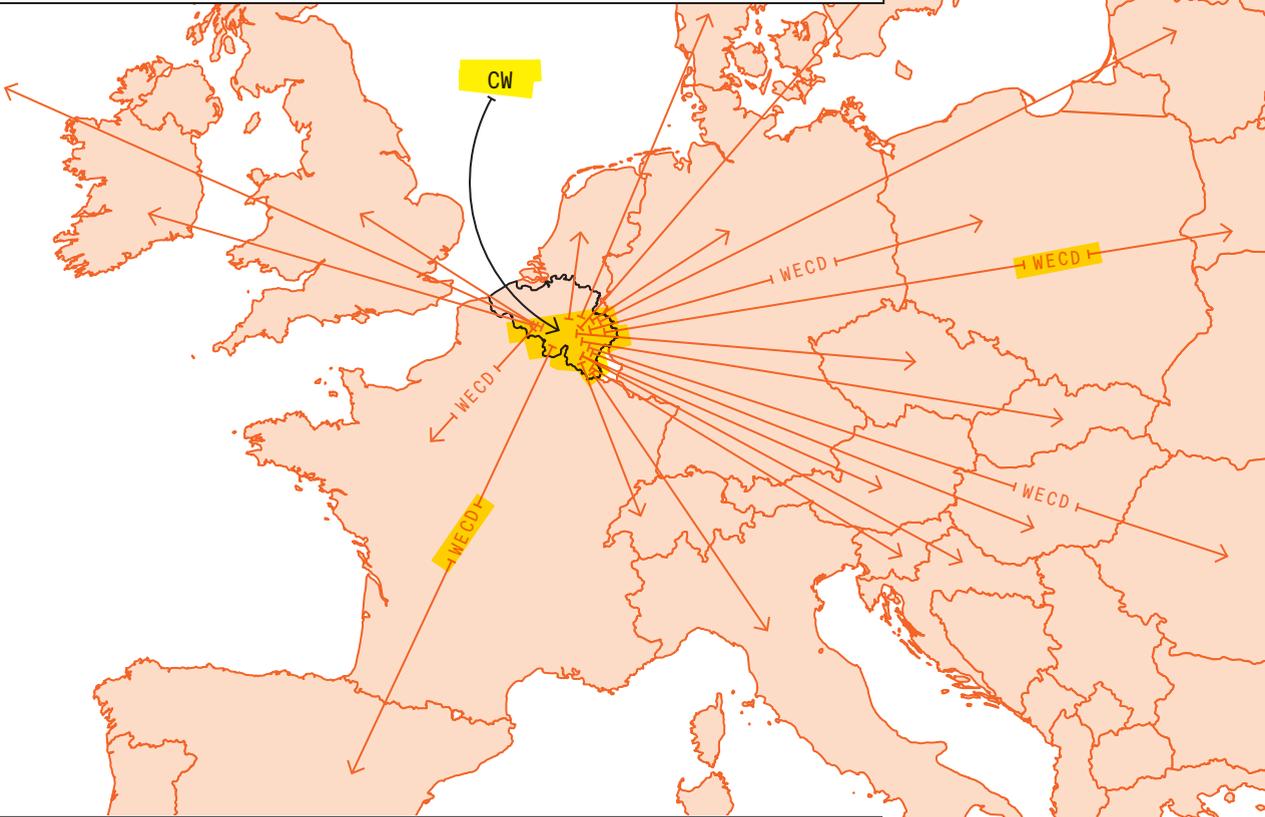
**OUR DEFINITION OF CREATIVE INDUSTRIES
CAN BE OUTLINED AS FOLLOWS:**



**DEFINITION OF THE CREATIVE INDUSTRIES FOR THE IMPLEMENTATION
OF THE WECD (PUBLIC SERVICE OF WALLONIA – DGO6)**

DESCRIPTION OF CREATIVE INDUSTRIES	CODES NACE (REV 2, 5 DIGITS)
① Advertising	73110 73120
② Architecture	71111 71121
③ Design	7410
④ Music, audiovisual arts, performing arts	93299
⑤ Publishing, newspapers, magazines	18110 18120 18130 18140 58110 58130 58140 58190 63910
⑥ Cinema, movies, videos, radio, television	59120 59130 59140 60100 60200
⑦ Photography	7420
⑧ Translation and interpretation	74300
⑨ Heritage	91011 91020 91030 91040
⑩ Intellectual property	77400
⑪ Software, video games	58210 58290

With its “Contract for the future” and “Marshall Plan”, Wallonia has embarked since 2000 on an offensive strategy designed to restructure, strengthen and modernize its economy, building on its own strengths, its specialization profile and entrepreneurial dynamism. As centerpiece of this strategy, the clusters³ play a structuring role to place Wallonia on its renewed economic trajectory.⁴



Since 2010, complementarily to this industrial policy, a particular focus has been placed by the Walloon Government on **developing creativity and innovation throughout the society as a whole, by launching the Creative Wallonia Framework Programme.**⁵

³ www.clusters.wallonie.be

⁴ In the Regional Innovation Scoreboard 2014 of the EC, Wallonia is placed in the group of the “Innovation Followers” among European Regions like Flanders, País Vasco, Nord-Pas-de-Calais, Piemonte or Saarland. Nevertheless, Wallonia is ranked with the regions with the highest regional Innovation growth performance.

⁵ www.creativewallonia.be

Who are we and what do we do?

Small glossary

CW
= Creative
Wallonia

Regional framework for creativity

WECD
= Wallonia
European
Creative
District

European demonstrator of Creative Wallonia
+ tests and prototypes

CCIs
= Creative
Industries

Creative Wallonia

CW is a framework programme that puts creativity and innovation at the centre of the Walloon project and its regional development. Its actions are implemented through a **community of stakeholders**; each of them has specific knowledge and know-how of creativity or is acting in specific sectors such as design, cinema, etc. They share the same vision and promote the creative industries and the creative economy as a whole for the development of the Region.

With an annual budget of 8,000.000€, CW involves all the relevant regional players dealing with innovation and creativity and is headed, through a steering committee, by the public actors directly concerned.

CW is part of the smart specialization strategy of the Region and aims at galvanizing the economy of the territory. It aims to put innovation and creativity at the centre of the economy and society in Wallonia by breaking down the traditional barriers between sectors and promoting collaborative approaches. The main philosophy of CW is thus to establish a crosscutting dynamic between regional stakeholders (businesses, public sector, general public, educational institutions...), so as making Wallonia a true creative and knowledge-based society.

CREATIVE WALLONIA ACTION PLAN

The programme is built around **3 fundamental axes**. Each of them includes several actions.

1. THE PROMOTION OF THE CREATIVE SOCIETY

The development of a creative society cannot be designed without strong action in the educational field. From training future managers to compulsory education, everyone should open up to creativity within the framework of his learning stage. This axe intends to sustain the development of creative teaching programmes.

↓ IT IS IMPLEMENTED THROUGH THE FOLLOWING ACTIONS

- ① ID CAMPUS organizes a master in Co-creation and creativity designed for post master students.
- ② CREATIVE SCHOOL LAB boosts creativity within the educational programmes starting from a very young age, allowing the development of creative skills.

2. THE FERTILIZATION OF INNOVATIVE PRACTICES

New ways to work, innovative management, and other innovative practices must be supported and developed. This includes the development of innovative ecosystems.

↓ THE FOLLOWING ACTIONS HAVE BEEN UNDERTAKEN

- ① COWALLONIA is a network of co-working places. The sharing of facilities and the specific management of the spaces contribute to the creation of new collaborations and even to the creation of new entrepreneurial projects. Moreover, the co-working spaces are organized in a network whose mission is to multiply the positive effects.
- ② CREATIVE HUBS have been implemented in 7 large cities of the region in order to fertilize the Walloon territory with creative practices. Each improves in his territory the environment for innovation: they support the exchange of knowledge,

pilot projects, experience sharing and the partnership of people from different backgrounds with the objective of creating a strong local ecosystem. The creative hubs gather private companies, public stakeholders, universities and training organisations, etc.

3. SUPPORTING INNOVATING PRODUCTION

These actions help SMEs and start-ups transition from the prototype stage to the commercial phase.

↓ AMONG THOSE ACTIONS ARE

- ① Prototyping supports technological industrial prototypes
- ② BOOST UP CROSS MEDIA supports projects related to the cross-media sector.
- ③ BOOST-UP/CREATIVE INDUSTRIES supports prototypes related to the creative industry.
- ④ NEST'UP, the CW start up accelerator develops an intensive coaching for creative entrepreneurs and promotes new schemes for the development of innovation within the business.
- ⑤ Moreover, Wallonia supports two Living Lab's; the firsts on e-health⁶ and the second on gastronomy.⁷

Every action of the CW programme has an international dimension, for example, through partnerships or policy learning.

THE SPECIFICITIES OF CW IN THE EUROPEAN CONTEXT

CW is a unique programme in the sense that it gathers existing policy instruments into one framework where each of them is reinforced. **An external evaluation⁸ of our programme identifies leverage effects specific to the Walloon strategy:**

- ① The management of CW stands out by its openness, its flexibility and its iterative approach. Part of the actions carried out have been proposed by the civil society itself (companies, individuals, non-profit organizations, etc.).
- ② The strong lead from the Ministry of Economy and the political support enable this dynamic in the management.
- ③ The stakeholders of the programme involve many important stakeholders of the economy and the creative industries. It leads to the creation of a network of stakeholders and raise the involvement of the entities.
- ④ The broad external communication raises awareness among the population about the creative economy and the opportunities proposed by the programme. The communication strategy has developed a community with the feeling of belonging to the programme.

6 www.thelabs.be/well

7 www.gembloux.ulg.ac.be/smart-gastronomy-lab

8 The external evaluation of CW has been led by the Technopolis Group in the framework of the WECD. www.economie.wallonie.be/sites/default/files/Executive%20summaryTechno%20-%20ENG.pdf

The Wallonia European Creative District

Wallonia has been established “European Creative District” in 2012 by the European Union together with Tuscany among more than 40 applicant regions in Europe. As described by the Commission, a “European Creative District” demonstrates the role that innovation in services and creative industries can play in transforming a traditionally industrial region by adding value to its economy through design, creativity and the contribution of cross-sectoral collaboration, in order to strengthen its position in the global value chains.

After three successful years of implementation of the CW programme, the European Commission has considered the Walloon initiative as a model to stimulate the creative economy as a driver of economic transformation. This labeling and the accompanying action programme have positioned Wallonia as a creative laboratory at the European level.

The Public Service of Wallonia (DG06) as the lead partner, Boost-Up/ Industries créatives (operated by Wallonie Design), St’Art Invest, the Agence du Numérique (Wallonia Agency for Digitalization) and ID campus as well as the clusters Twist and InfopôleTIC as associate partners – are working together, as the Consortium of the project, to enhance the potential of creative industries to lead a region in industrial transition to creative economy.

A high Level Group guided the Consortium in the implementation of the actions of the WECD and its vision.

- Henri Monceau
- Anne Magnus
- Carlo Vuijlsteke
- Thomas Froehlicher
- Christine Liefhooghe
- Rasmus Wiinstedt Tscherning
- Robert Viseur
- Louis-Etienne Dubois
- Philippe Kern



5	partners
30	months
1.000.000€	in cofinancing (EU + Wallonia)
13	actions
5	high Level Group meetings
17	international missions
8	international experts

PARTNERS OF THE WECD



=



The Economic Policy Directorate of the Public Service of Wallonia (DGO6) – lead partner of the WECD – is in charge of advising the Walloon Government, particularly in terms of analysis, assessments and decision making support in the field of entrepreneurial policies, innovations and integrated territorial developments.

The Agence du Numérique (Wallonia Agency for Digitalization) is in charge of Information and Communication Technologies (ICT) promotion in the Walloon region in terms of production, communication and use.

Boost-Up by Wallonie Design addresses entrepreneurs and designers in order to generate professional networks and partnerships developing Walloon economic activities.

ID Campus stimulates the emergence of a creative society through innovation in the field of education by the development of new skills linked to creativity, transdisciplinarity and by the implementation of concrete and genuine projects.

St'Art investment fund contributes to the creation of creative companies and the development of existing structures in order, for example, to undertake new projects, create new products and win new markets.

The WECD action programme is built around an integrated operational strategy covering **4 thematic axes** and encompasses some fifteen concrete actions.

① Mutual transnational Policy Learning

① Skills

② Better Business Support

③ Better Financial Support

④ Facilitating clusters and networking activities

How do we implement it?

A four points process

1 An integrated approach

TO DO:
ADDRESS A
CHALLENGE
THROUGH MULTIPLE
COMPLEMENTARY
APPROACHES

As it is the case in the CW programme, the four axes of the WECD are complementary. This multi-axes strategy allows addressing the objectives of the project with different approaches in order to be more inclusive and to have a broader impact. It also enables more stakeholders to take an active part in the implementation of the strategy, hence allowing for more competencies to be mobilized.

The four axes of the WECD enable the project to address the support of the creative economy and of the creative industries in Wallonia through different approaches that are: education, access to finance, collaboration and networks. Those actions were implemented by the partners of the project which are specialised on those fields. In addition, the results of the project were capitalized through transversal actions of policy learning.

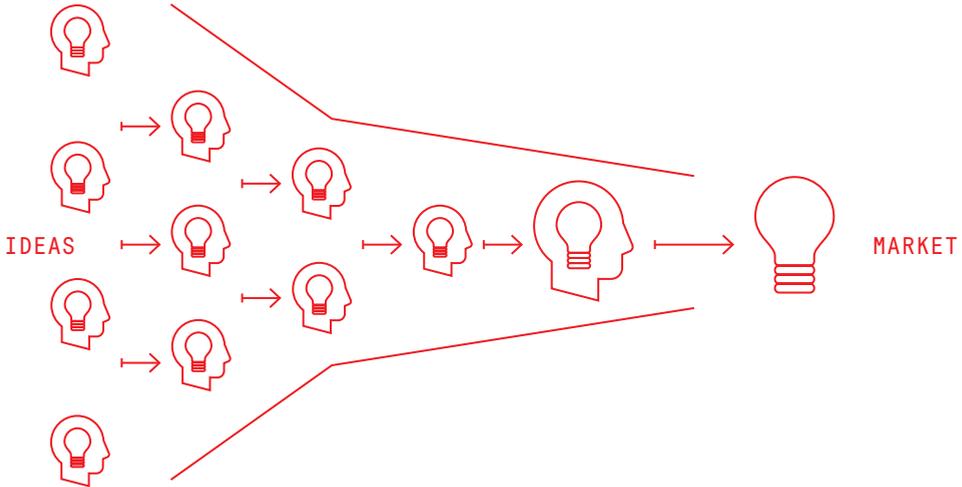
Axes are bridged through cross-axes actions or stakeholders involved in more than one dimension with the objective of tackling a challenge with all the sectors, stakeholders and relevant skills and to ensure the relevance and the effectiveness of the whole project.

For instance, ID CAMPUS has brought knowledge on education for the design of the training organised by St'art Invest on "Why and how to invest in creative industries?"

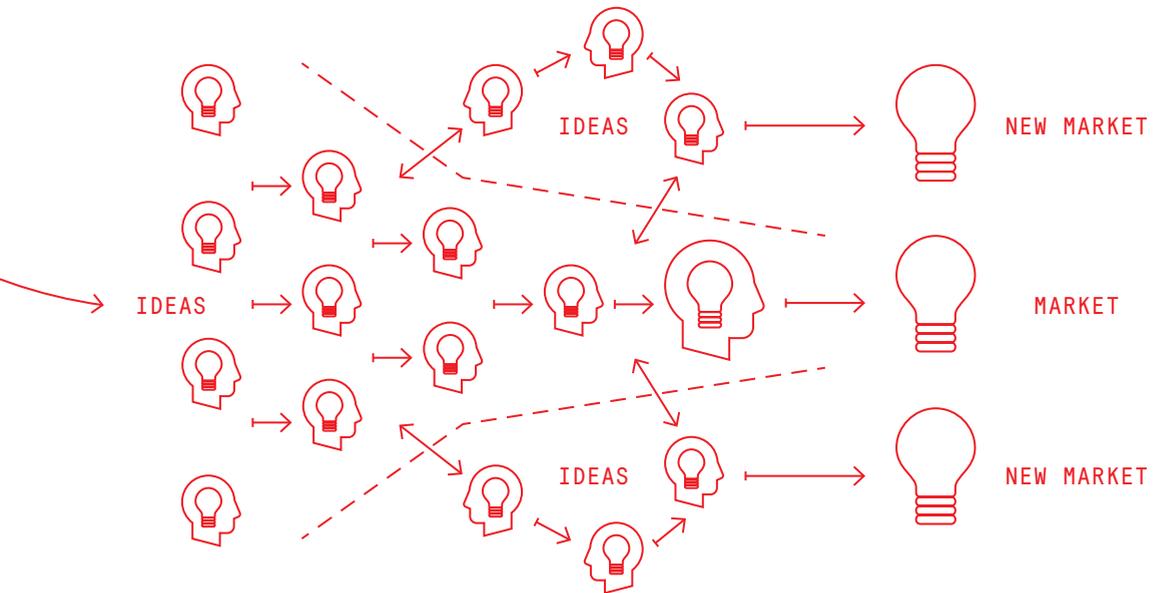
The WECD and CW are managed by the Government and the stakeholders of the Walloon region with the aim of supporting and strengthening the manifestations of bottom up dynamics and the empowerment of its actors.

The WECD and CW can be understood as an open innovation strategy implemented within a policy framework programme at the scale of a whole Region. This specificity of the Walloon strategy has been an essential element in the selection of the Region by the European Commission in the call for proposals for the European Creative Districts.

CLOSED INNOVATION



OPEN INNOVATION⁹



⁹ Open Innovation, Chesbrough, 2003. "In the new model of open innovation, a company commercialises both its own ideas as well as innovations from other firms and seeks ways to bring its in-house ideas to market by deploying pathways outside its current businesses. Note that the boundary between the company and its surrounding environment is porous (represented by a dashed line), enabling innovations to move more easily between the two. At its root, open innovation is based on a landscape of abundant knowledge, which must be used readily if it is to provide value for the company that created it. However, an organisation should not restrict the knowledge that it uncovers in its research to its internal market pathways, nor should those internal pathways necessarily be constrained to bringing only the company's internal knowledge to market."

2 Policy mix

TO DO:
INTEGRATE ALL
THE POLICY
INSTRUMENTS INTO
A GLOBAL POLICY
MIX.

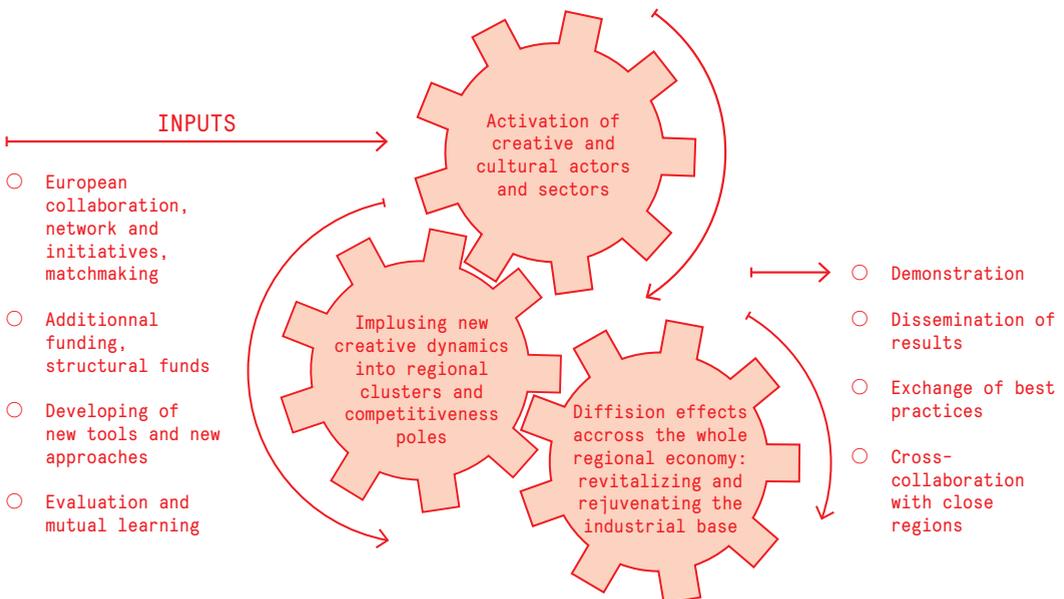
The WECD project was designed by the members of the Consortium themselves, building on their observations and knowledge of the territory and the ecosystem and in accordance with their respective skills and specializations. This co-created vision led to the relevance of the global project. Indeed, the WECD is operated by a multi-sector and a multidisciplinary Consortium which enables it to implement its integrated approach.

The Consortium took into account the policy mix at different levels (European, national, regional, etc.) in the definition of the WECD actions and integrated the goals of the project into the political strategy in place.

For instance, the WECD actions regarding clusters have been designed with the aim to implement at the regional level the European priorities in terms of industrial policies (smart specialization strategies, creation of European value chains and cross sectoral innovation).

While implementing the project, the members of the Consortium acknowledged how deeply the tested initiatives and the hypothesis could question the existing model. Indeed, the success or the need for evolution of some actions showed the weaknesses and the strengths of the regional ecosystem. It is thus important to be ready to readjust and to question the strategy in place in the territory. The WECD included the external and internal assessment of the regional strategy, CW.

THE WECD DYNAMIC



TO DO:
WORK
COLLECTIVELY
AND MOBILIZE
NUMEROUS KNOW-
HOW, KNOWLEDGE
AND SKILLS



3 Collective Intelligence

The project definition has evolved with the action's implementation, building on the collective intelligence in and around the project.

The WECD Consortium met every 2 or 3 months; each partner explained what it had achieved and how and the challenges met. **As a group we reflected on how to overcome those challenges and, more importantly, how to readjust every action. Moreover, the Consortium was questioning at any time how we could cross the actions planned and create more collaborations within the Consortium and with the regional and the European ecosystems to reinforce the impacts of the project.**

The project relied on international expertise such as the High Level Group which was constituted to help support the strategic orientation of the project as well as external consultants who were in charge of the assessment of the CW programme.

We have seen that the topic of the creative economy and of the support to the creative industries is of growing importance in Europe. As a result we have embarked in several partnerships and policy learning processes in order to improve our actions and strategy. Thanks to our European Creative District Label, we were invited to join European networks such as the EUROPEAN CREATIVE INDUSTRY ALLIANCE¹⁰ and the EUROPEAN SERVICE INNOVATION CENTER¹¹; they helped us in being aware of the evolution of the European context and of the potential links and contacts we should make. In the process, many experiences brought by European stakeholders have been inspiring. Our presence in those networks also helped to put Wallonia on the European map of creativity and build a better image for the Region.

Moreover, the collective intelligence is not limited to the public stakeholder. The project must stay open and stimulate a bottom-up approach.

It is one of the conclusions Wallonie Design made after implementing the creative vouchers. If you want the partnerships created in the framework of the vouchers to be more interesting and to emerge with real entrepreneurial projects, there is a need of stimulation of the targeted sectors or field. This can be done through creative hubs, start ups incubators, coworking spaces or other interconnected places.

¹⁰ www.eciapplatform.eu
¹¹ www.ec.europa.eu/entreprise/initiatives/esic/index_en.htm

4

Iterative process

Transform failure into knowledge and try again

We believe that flexibility has enabled the WECD to stay true to its goals and relevant to its audience.

The actions of the WECD are, in their essential character, prototypes. They were designed and implemented with the aim to test our hypothesis and each action plan. **The goal is to test, analyze and demonstrate the potential of the creative economy and the creative industries in Wallonia and in the European context.** The results are an objective way to measure the effectiveness of the support schemes implemented and to refine the project.

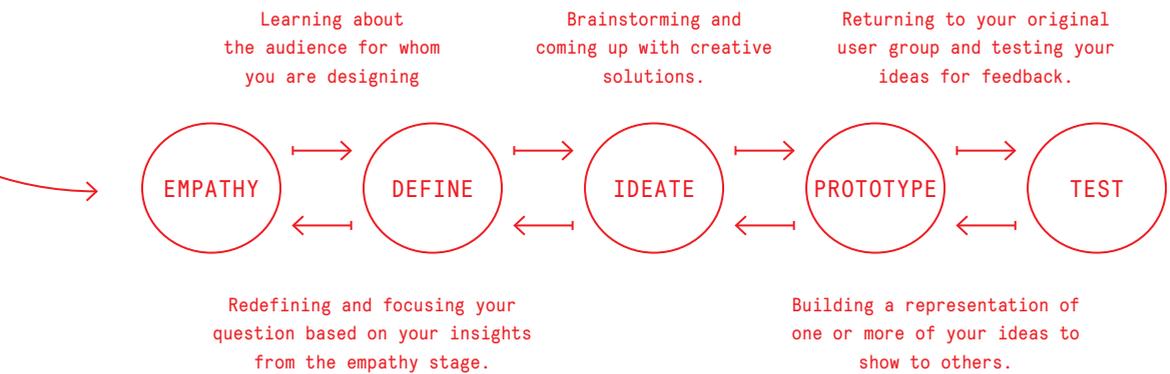
Moreover, the tests made through the European project are a central piece of the reflection on the evolution of the CW regional programme. The assessment of failures could derive from many sources such as the measurement of our results, the beneficiaries, the comments of other stakeholders of the creative economy and traditional economic actors, etc. Those elements are of great value in the iterative process; they allow the improvements of the project and the strategy.

For instance, the ICT voucher scheme was supposed to be part of a larger regional action plan addressing the challenge of the use of the technology within companies. The regional plan was canceled shortly after we started the project making the implementation of the pilot voucher difficult. The Agency for Digitalization and the Consortium decided to link the voucher to the Boost-Up/Creative Industries, a grant scheme managed by another member of the Consortium, Wallonie Design. The candidates for the ICT vouchers were chosen among the ICT oriented beneficiaries of the Boost-Up/Creative Industries. It allows us to support those companies through both the commercialization phase of their innovative project (Boost-Up Creative Industries) and through their internationalization (Boost-Up ICT).

TO DO:
ALWAYS EVALUATE
AND REFINE

Moreover, in a society in constant evolution, the iterative process keeps the project from being out of date and/or being cut from the reality of the companies and the beneficiaries as every iterative loop is a contact with the reality of the field. In this perspective, it is crucial to link this with the use of the collective intelligence and the integrated and transversal aspect of the project as it brings in the multi-sector dimension, the connections of the stakeholders with the project and between them and the use of the network and knowledge of every person involved.

As it has been experienced by the WECD, **the design thinking process** is a useful example of iterative process that can be used in the management of a Creative District.



DIFFICULTIES MET DURING THE PROJECT:

One of our most important difficulties was to target the right audience for the project. Having many publics made it difficult to address them through the same communication supports. We had to refine our vision for the creation of every communication tool in order to design it for a specific part of our audience. We finally chose the option to segment our communication strategy in relation to the different publics.

We faced some problems when setting concrete partnerships with other European territories. We improved our project through policy learning process but it was sometimes hard to pass this stage of collaboration and propose concrete actions to implement together.

Several actions failed to achieve the objective as a result. We had to acknowledge that the design or the communication of those actions were not good enough or relevant to a particular situation. When facing this type of situation we always tried to make the action evolve towards a more efficient initiative by linking up with partners from the Consortium in order to bring more skills in the analysis of the situation and the creation of the solution. The actions were redesigned and proposed to the European commission for validation.

The European Commission has followed the project from the beginning. Thanks to its involvement, we were able to explain the challenges we were facing and the changes we wanted to implement in order to improve the initiative in question. The European Commission played an important role in our capacity to pivot and refine our strategy and specific actions.

Illustrations:
what can
we showcase
and
what can
we advise?

1 Policy Learning

The policy learning actions are explored in the document you have in your hands.



Find out more about the WECD actions on policy learning: www.wecd.eu/governance



2 Creative skills

The WECD focuses on education with the objective to activate and accelerate the change of paradigm of the Walloon society toward a creative society. The development of creative skills in the society must be a leverage effect in this sense. This is the reason why it is important to train future company leaders. Moreover, the WECD reflects on how to innovate in the field of education and change the way we learn.



Find out more about the WECD actions on creative skills: www.wecd.eu/skills

2.1 **RESEARCH ON SKILLS DEVELOPED THANKS TO TRAINING IN INNOVATION AND CREATIVITY**

ID CAMPUS and the University of Liège (ULg) have created different training programmes for creativity and innovation. Starting with a new Master's Degree course entitled 'Executive Master's Degree in CoCreative Innovation²¹', a master post master degree designed to bring together transdisciplinary academic profiles and to generate young professionals with a creative mindset. And in response to a great many requests for training designed for professionals, ID SIDE, an inter-university qualification in practising and managing creativity was set up. The aim is to give professionals from all fields the skills, knowledge, expertise and ability to be creative.

The research project focuses on two different phases. The first phase proposes a dashboard of skills to be developed via training in innovation and creativity. This was created after gathering qualitative data and reviewing literature. The second stage of the research was also conducted using a qualitative methodology (life stories as narratives of practices) and analyses three different sources of tensions that emerge from training on creativity and innovation: education, employment and environment. Tensions related to education derive from initial expectations on more theory, as it is a University programme, while real training is based on a more practical teaching. However, when practising, students express successful experiences, deeper learning and a willingness to reuse it: "I know that it works and I know how to do it". When looking for employment, alumni experience

a double tension. The first tension leads to discontinuity versus continuity with inflection in the career path, while the second lies in the choice or the acceptance of a job offering security versus offering challenge. A last tension results from the response by the environment, which proves to be either open or unripe to creative and innovative skills. Alumni experience difficulties selling one's added value and are seen as incoherent versus "complete" or "multiple skills" profiles. This was also researched using qualitative methodology (life stories as narratives of practices). A scientific article should be published in 2016 on the tensions emerging from training in creativity and innovation, with a case study on the Executive Master in CoCreative Innovation from ID CAMPUS (ULg).

↓ **OUR RECOMMENDATIONS FOR CREATIVE SKILLS THAT CAN BE DEVELOPED VIA TRAINING IN INNOVATION AND CREATIVITY**

- ① Being aware of the tensions arising from training in innovation and creativity is important for designers and innovation trainers. In order to manage their impact on students, give them the resources to deal with these tensions. For example, organising a training session on defining and selling creativity and innovation skills' added-value for the job market.
- ② The great difficulty for participants lies in the implementation of these learning paths. Assistance should be included in the plans. ID CAMPUS has incorporated communities of practice in the ID SIDE Fall 2015 programme.

→ **FOLLOWING THIS ACTION**

This reflection also made it possible to broaden the panel of training programmes offered by ID CAMPUS. A new format has just been created that is shorter and more finely targeted: the ID SPRINT. It is aimed at people who have already been trained and who want to specialise and/or at people who want to learn more about the creative process via a 3-day course.

2.2 LEARNING FROM PAIRS: ID DAYS

ID DAYS brought together designers, coaches and researchers of innovation and creativity training programmes. Two formats were used. The first one was a one-day workshop with members of different European Universities with information on "What is everybody doing?" and exchanges on important issues. The second was an inspiration work trip to Paris to meet designers of other innovation and training programmes and to share this with different university members during three exchange days.

↓ **OUR RECOMMENDATIONS ABOUT LEARNING FROM EUROPEAN PAIRS**

- ① **Be inspired!** Like (us) ID CAMPUS recommends it (regularly) to different target audiences that the association meets (students), meeting peers seems to be (very inspiring) a great source of learning.
- ② **Make prototypes!** ID CAMPUS has integrated this practice and considers each new training course as a prototype. This brings up even more questions and thus leads to the creation of more training programmes, interventions, etc. Making prototypes is a key issue at ID CAMPUS, for services as well as products, etc.
- ③ **Carry out active research!** Having both a training and a research department is essential for this kind of new education programme. Having a research activity (department) makes it possible to stay up-to-date on scientific developments. In today's world and in micro-enterprises, strategic monitoring is vital.

→ **FOLLOWING THIS ACTION**

There is a real demand to consider the creation of a Community of Practice (on training for creativity and innovation and research related). ID CAMPUS could lead this Community of Practice (subject to the human and financial resources available). Another option could be to have a more centralized involvement in this Community of Practice by the European institutions.

3

Better Business Support: Collaboration between creative industries and the rest of the economy

The WECD aims at raising awareness about the potential of creative industries and the benefits that the rest of the economy could have by collaborating with the creative sector. In order to demonstrate this potential, we test it and compile success stories to spread the message.



Find out more about the WECD actions on collaboration between creative industries and the rest of the economy: www.wecd.eu/collaborations | www.wecd.eu/coworking



3.1 CO-WORKING: A HYBRIDISATION TOOL FOR CREATIVE INDUSTRIES — THE COWALLONIA NETWORK

The actions taken as part of the WECD project include measures to strengthen the use of co-working spaces as **tools to bring creative industries and traditional ones closer together**. Benchmarking and exchanges of experiences with other European co-working spaces aimed at forging links between CCIs and traditional industries have been successful and confirmed the good practices used in the field. What is more, an analysis of examples of cooperation between co-workers from CCIs and traditional industries has revealed

that they are as frequent as they are unexpected between these co-workers with complementary profiles. More generally, co-working has also proven to be mutually enriching.

↓ OUR RECOMMENDATIONS REGARDING THE COWORKING SPACES AS TOOL FOR HYBRIDIZATION

① Going to a co-working space and including the latter in one's work pattern and lifestyle call for a true change in mentality that must not be underestimated. This pooling of initiatives is one of the main strengths of CoWallonia. The network also excels in regular exchanges between the people who run the co-working spaces and joint actions designed to boost contacts between the co-workers who use the different spaces. In this way, skills and expertise from farther afield meet and very often give rise to new, innovative projects.

② **Don't over specialize** the co-working spaces in order to allow more cross-fertilization.

→ FOLLOWING THIS ACTION

The CoWallonia co-working spaces play an active role in the recently launched **creative hubs initiative**. The aim? To increase links between projects and players; to think in terms of networking that covers the entire territory whilst fostering not only innovation but diversity and cooperation as well. This network of local 'creative hotspots' brings together the enterprises, universities, creative spirits, and anyone who wants to take part in the movement.

3.2 CREATIVE VOUCHERS

Two calls for "Creative Voucher" pilot projects were carried out by Wallonie Design in conjunction with Wallonia European Creative District. In total, 10 projects were supported. Funding of €6,000 was awarded to Walloon companies to form partnerships with a company or service provider in

the creative industries. The goal was to encourage partnerships between different types of companies, to combine skills and to ensure that creativity generated a real added value to the projects that were supported.

Certain sectors are more open to joint ventures between more traditional companies and creative companies, the medical sector for example for medical devices, but also for the design of healthcare spaces, training and all activities where there is a need for simplification, as well as all activities that require a particular focus on packaging among others. The experience of Wallonie Design shows that disciplines like design, audio-visual, digital and architecture make contact with 'traditional' industries more easily. Nevertheless, the other disciplines in creative industries, even if they seem less naturally connected to the rest of the economy should not deny themselves this advantage.

↓ OUR RECOMMENDATIONS FOR THE DESIGN AND IMPLEMENTATION OF A SCHEME OF CREATIVE VOUCHERS

① Organise meetings to **raise awareness**, to promote specific skills and show specific examples of successful partnerships, by aiming for several local meetings rather than big impersonal events.

② Set up a process for applicants with a degree of complexity that reflects the amount of funding awarded as well as the degree of strictness regarding selection criteria. Participation forms that are complex are not necessarily a bad thing, however if the questions are complex, they should be structuring and enable the respondents to look at their projects objectively.

③ The selection process should try to **target the most ambitious projects**.

→ FOLLOWING THIS ACTION

Wallonie Design is studying the possibility of repeating this call for projects on a larger scale by investing more in raising awareness prior to the calls for projects.

3.3 INTERNATIONAL GRANT MECHANISM

Boost-Up/Creative Industries is a call for projects organised by Wallonie Design as part of the Creative Wallonia programme. It supports the market uptake of innovative prototypes (goods or services) created by independent entrepreneurs or companies (ME or SME) from the creative industries sector based in Wallonia. Boost-Up/Creative Industries intervenes by providing funding of €40,000 – €140,000. One of the missions of Wallonie Design in conjunction with Wallonia European Creative District is to investigate the potential of possible partnerships with other regions in order to launch such a mechanism in an interregional framework.

↓ OUR RECOMMENDATIONS FOR THE IMPLEMENTATION OF AN INTERREGIONAL FUNDING MECHANISM FOSTERING THE MARKET UPTAKE OF CCI INNOVATIONS

- ① Carry out a survey among creative entrepreneurs to discover their needs in terms of funding and support for their activities.
- ② Analyse the existing funding mechanisms for the creative industries and partnerships with creative entrepreneurs and/or gain an understanding thanks to existing surveys in order to add depth to discussions and envisage hitherto unexplored avenues for improving one's own funding mechanisms.
- ③ Show proof of creativity in envisaging transregional funding mechanisms that optimise the positive impact for each of the regions involved, via funding for instance that supports partnerships between companies in each of the regions.

It is important to reflect on the timing of the intervention according to the priorities of the mechanism. If the priority is to support a partnership, it is best to support the project as early on in its development as possible. Moreover, another important element for the

public authorities awarding subsidies is the share of risks (sharing part of the risk with the project initiator, but not the whole of the risk in its place). Finally, funding is of course a crucial issue, although the valorisation of skills, the networking of the different contacts, advice and even mentoring, are all important types of non-financial support. Funding should be seen as one element in a much broader policy mix.

→ FOLLOWING THIS ACTION

Wallonie Design and its partners thought about improving the Boost-Up/Creative Industries mechanism according to the needs of the creative industries, in terms of funding and support for their activities.

4

Access to finance

Access to finance is a specific challenge for creative companies. Indeed, the sector is considered as risky and the intangible assets are usually not taken into account in the valuation of the project. This results in a great difficulty for the creative entrepreneurs to have a financial support from the private sector.

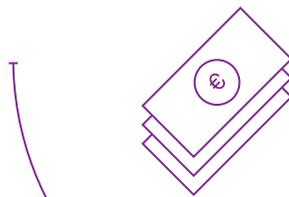
Moreover, the creative entrepreneurs are usually not used to present their project to potential financial partners and need new coaching to demonstrate the value of their intangible assets.

On the other side of the table, there is a need of awareness raising and method of measurement of intangible assets for the investment stakeholders.

The WECD tests new tailor-made and reproducible solutions to those challenges.



Find out more about the WECD actions on access to finance for the creative industries: www.wecd.eu/finance



4.1 COACHING INVESTORS, ACCOUNTANTS, COMPANY AUDITORS AND BANKS

The St'art investment fund, responsible for the section related to access to financing for creative industries created a training programme called "How and why to invest in cultural and creative industries" with the cooperation of ID Campus. This training programme was designed specifically for accountants, company auditors, bankers and private investors. The objective was to highlight the potential and specific characteristics of the CCI sector to financial

stakeholders. The two-day course included an introduction to the creative economy, a part that focused on CCIs and a module about the valorisation of intangible assets.

↓ OUR RECOMMENDATIONS FOR COACHING THE INVESTOR COMMUNITY

- ① The cooperation with official representatives of the community of investors facilitates access to the target audience. The Institut des Comptables de Belgique (IPCF) approved the participation of a certain number of accountants.
- ② Following a preliminary questionnaire at registration, we noted that **the module with a legal orientation on the valorisation of intangible assets was eagerly anticipated by the participants**, it is a good thing to highlight it.
- ③ The link with practical cases and creative entrepreneurs is important in tackling the themes of CCIs with the financial target audience. **Meetings with creative entrepreneurs were well appreciated and allowed participants to link theory with practice.** In fact, St'art had invited certain creative entrepreneurs to take a proactive approach to the module dedicated to the CCI sector. This triggered a captivating spontaneous dialogue between the target audience and these entrepreneurs. We also sent out a satisfaction questionnaire after the end of the training programme.
- ④ In order to better promote this type of training programme, we recommend **setting up partnerships with the companies in the target groups, especially the banks** in order to provide training on site. Another idea would be to use referrers such as consulting companies or BIG4.

→ FOLLOWING THIS ACTION

This training programme that still needs to be fine-tuned will be disseminated via European partners as of the first quarter of 2016.

4.2 COACHING ENTREPRENEURS

Following the first experiment as described above, St'art realised how much creative entrepreneurs wanted knowledge about the valorisation of intangible assets. With the help of a service provider St'art tested a method for valorising intangible assets among 7 companies from different sectors of CCI (video games, fashion, cultural mediation and production and digital content) and the different lifecycles from start-up to the full growth stage. This method was illustrated via 7 case histories in a publication with the aim of generating awareness among creative entrepreneurs about valorising intangible assets when applying for funding.

↓ OUR RECOMMENDATION IS TO RAISE AWARENESS AMONG THE CREATIVE ENTREPRENEURS ABOUT INTANGIBLE ASSETS

- ① The most surprising lesson was the commitment of the participating companies to the case histories, the interest in the diagnostics process went far beyond the expectations according to the feedback of the entrepreneurs. The entrepreneurs were able in fact to carry out an in-depth analysis of their company thanks above all to the discussion with the service provider who used the method and highlighted the potential of their intangible assets.
- ② One difficulty was the notion of intangible assets (that goes beyond the notion of intellectual property) which was mentioned by a majority of participants throughout Europe.

→ FOLLOWING THIS ACTION

This publication is a first output but will require more systematic follow up of intangible assets and cooperation across Europe hybridising the different interpretations for example. St'art aims to make the valorisation of intangible assets for CCIs indispensable and establish a methodology that can be used by all creative entrepreneurs.

4.3 TAX INCENTIVES

Tax incentives for CCIs are also part of a strategy to give them access to funding. In this campaign St'art set up a Think Tank in cooperation with the Tax Institute (ULg) that was made up of about 10 experts with different skills (lawyers, tax specialists, economists and players from different national and European public institutions). The first stage was to draw up an inventory of the existing tax mechanisms in Europe and elsewhere. The second stage was to bring together the participants of the Think Tank in order to **come up with new ideas for tax mechanisms for CCIs**. And finally, the last stage was to **draw up recommendations for the different levels of authorities involved (region, national and European)**. The first part of the recommendations is based on general tax advantages for SMEs and the second part is to draw up mechanisms that are tailored more to certain sub-sectors of CCIs.

↓ **THE FOLLOWING RECOMMENDATIONS WERE MADE BY THE THINK TANK TO SUPPORT THE CCIs THROUGH FISCAL MECHANISMS**

At the level of the European Authority

① As regards State aids, take into account the cultural exception using an approach that is more in tune with a contemporary vision of culture as a creation. This is to reconsider the meaning given to the word "culture" in the TFUE, as a trigger for a legal exception to the prohibition of State aids. It allows to reflect the contemporary developments of the sector and integrate activities which today can certainly get into a contemporary vision of culture considered as a result of a creative process itself. A CCI criterion (with the notion of creator) would be included as a criterion of arbitration between what is or what is not culture under the Treaty.

As regards the national and regional authorities

- ① Extending the scope of tax tools in corporate taxes by:
- 1.1 Increasing the tax relief for the start-up of the CCI sectors (in Belgium, it would improve the Tax Shelter start up Plan).
 - 1.2 Promoting the tax relief on equity for SMEs (tool on the structure) with, for the CCI, an upper edge and an opening to companies over the age of 3 years.
 - 1.3 Creating benefits directly related to the CCI sector that may, for example, be realized by an exemption from withholding tax payment or through the establishment of a tax credit, which would benefit the companies having made some type of spending.
 - 1.4 Transposing a Tax Shelter "Cinéma" type system (tools to support projects existing in Belgium) in areas such as video gaming, fashion, theater (performing arts production), international exhibitions (diffusion).
- ② As regards to the individual income tax, promoting the development of a beneficial tax and guarantee system for the loans and holdings of individuals in SMEs (mechanism called "win-win" or "Tante Agathe") with an increase and extension in time specifically advantageous for the CCI businesses.

③ Adopting a legal framework related to patronage (gift, nature, skills) and sponsorship (tool on projects).¹²

→ **FOLLOWING THIS ACTION**

St'art will use the recommendations of the Think Tank in order to improve access to funding for CCIs and raise awareness about these sectors among investors. St'art remains available to people or organisations who would like additional information on the three pilot actions described above.

¹² The Think tank decided not to address at this stage the issue of VAT, the main tool promoting consumption.

4.4 ICT BOOST-UP

A call for projects has been launched among ICT oriented creative industries by the Agence du Numérique (Wallonia Agency for Digitalization). The three most interesting projects for internationalisation were selected by a jury, according to predefined criteria.

The goal of this experiment was to evaluate the efficiency of services offered to micro-entrepreneurs. The AdN has coached the selected companies very closely.

The SME's acceded to high level international technological and commercial monitoring:

- Published research on technology – related insight.
- Link to a comprehensive database of cost and performance indicators.
- Targeted content based on the core business of the SME's.
- A portfolio of new researches on the key topic of interest.
- Teleconferences with analysts.

The three companies used the searchable database, but did not ask for meetings with analysts.

The service offered was difficult to personalize for very small companies.

There is still a need for intermediation. Cooperation with the public export agencies and the Startups coaching organisations seems to be more profitable than a direct access to international analysts.

↓ OUR RECOMMENDATIONS CONCERNING THE SUPPORT TO INTERNATIONALIZATION OF SMALL ICT COMPANIES

- ① Need for a closely personalised coaching for micro-entrepreneurs.
- ② Preparation and follow-up of international contacts.
- ③ Cooperation between public partners (export agencies, digital technology, etc.).
- ④ Importance of technological and commercial analysis of neighbouring markets before exploring more difficult and distant markets.

→ FOLLOWING THIS ACTION

This work needs to be continued and enhanced. The AdN will strengthen its cooperation with the Walloon Agency for Exports (AWEX) and with the Startups ecosystem (Startups.be ...).

5 Facilitating clusters and networking activities

The WECD project was meant to impulse a new creative economy dynamics by fostering collaboration between Cultural and Creative Industries and “traditional” industries through the leverage of regional clusters. Considering the disparity of small and medium enterprises on the territory, and the central role of clusters in the regional ecosystem, those are considered as priority targets in the Walloon strategy for stimulating that kind of spill-over effects. Meanwhile, the European Cluster Observatory has also identified the Creative Industries as one of the most promising emerging industry in Europe, putting light on the important role they can play for generating spill-over effects in a large panel of sectors.¹³

THE PLACE AND ROLE OF THE CCI INTO THE WALLOON INDUSTRIAL VALUE CHAINS

As a strategy should be based on the existing situation, the first step was to investigate the CCIs sector and their links with traditional industry in Wallonia. A study was thus mandated to the international consultancy office “IDEA Consult” to analyze the links between creative industries, knowledge-intensive business-services and the Walloon industry in a value chain perspective.¹⁴

They found out that, if strong interrelations exist between and within the CCI, only 11% of cultural and creative products are consumed by the industry as inputs. A significant part of those products is also potentially channeled to industry through business services. Moreover, they showed that the links between CCIs and industry companies were most of the time a “supplier-client” relationship with limited and short term effects. Although the competitiveness effects are much more important and long-lasting when the relationship between them treats strategic aspects with a co-creation approach, this kind of collaboration is quite rare.

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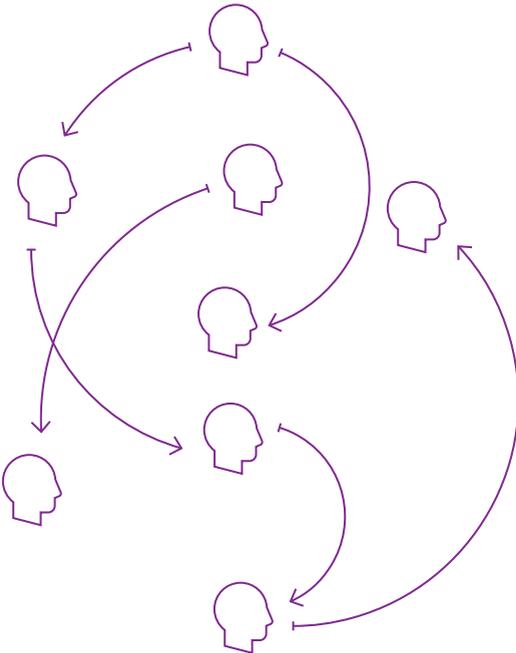
Find out more about the WECD actions on clusters and networks: www.wecd.eu/clusters

¹³ European Cluster Observatory, “European Cluster Panorama 2014,” October 2014.

¹⁴ “Analysis of interrelations between wallon industry, knowledge-intensive services and CCIs, in a value chain perspective,” IDEA Consult, 2014 on behalf of SPW/DG06, available on www.creativewallonia.be/wecd

5.1 CCI ID CARDS

As clusters organizations are priority targets for dissemination, the second step was to assess the situation regarding CCI companies within regional clusters. The DGO6-SPW has conducted a study based on NACE code¹⁵. This classification was used to identify **CCIs and potentially creative companies that are members of regional clusters as well as those who have participated in clusters' projects**. CCI ID Cards present the importance of CCIs, the amount of CCI members in clusters, their participations in their projects and examples of success stories were produced for and distributed to each clusters organization. Those CCI ID Cards were considered as the starting point to raise awareness but it seemed not enough. The DGO6 and Wallonie Design have thus joined forces in order to maximize the impact on clusters organizations. Together, they realized a prospective strategic mapping for each cluster that linked strategic sector with potentially interesting CCIs sector.



¹⁵ See above "Introduction and Definition".

↓ OUR RECOMMENDATIONS REGARDING THE ESTABLISHMENT OF CCI ID CARDS FOR CLUSTERS:

- ① Assess the situation regarding CCIs and their links with the rest of the economy in your region.
- ② Better understand your targets: Include CCIs specialist/agency and business oriented economist at the very beginning of defining your strategy.
- ③ Clusters organization and/or equivalent should be your priority targets.
- ④ Be prepared for nuance: There are no uncreative organizations but CCIs can surely help other companies to go further.
- ⑤ Arm yourself with a lot of success stories regarding CCIs added value.
- ⑥ Raising awareness is good but not enough: Make links between clusters strategies and how CCIs can help them reach their objectives and let them decide which ones are the most pertinent.

→ FOLLOWING THIS ACTION

With those tools, the DGO6 and Wallonie Design have met each cluster individually to start the discussion and decide about concrete actions to take in order to create the dynamic.

5.2 RAISING MUTUAL AWARENESS BETWEEN CLUSTERS AND CREATIVE INDUSTRIES

One of the missions of Wallonie Design in conjunction with Wallonia European Creative District, was to raise awareness among clusters of companies in Wallonia about the added value of partnership with creative industries. Several initiatives have been planned or been carried out, they differ according to the partner: these may be awareness raising sessions for members of a particular cluster, or the participation of Wallonie Design in meetings to provide assistance for projects carried out by clusters. Specific work sessions were also carried out to enable participants to discover sectors of the creative industries such as audio-visual or design.

↓ OUR RECOMMENDATIONS FOR RAISING AWARENESS AMONG THE CLUSTERS

- ① Take the time to identify specific examples, to target them according to the competitiveness poles where awareness is to be raised and use testimonials by companies confirming the added value of working with creative industries or creative industries who talk about their expertise.
- ② Specific initiatives, even if they are not large-scale, are recommended rather than bigger events that could have a less specific impact.

→ FOLLOWING THIS ACTION

The context of Wallonia is changing because the creative economy has been integrated as a transversal axis in the Smart Specialisation strategy, in which the competitiveness poles and clusters are key players. Our efforts in this field will thus be deepened in the next years to come.

5.3 THE CLUSTER QUALITY LABEL APPLIED TO CCI

The objective of this action was to assess two CCI Walloon clusters through the cluster quality label process: INFOPOLE (ICT) and TWIST (Media). These two clusters were audited by the European Secretariat for Cluster Analysis (ESCA) at the beginning of WECD project. They both received the bronze label which is the starting point. We wanted to go further so the two CCI clusters have also been assessed through silver label process.

↓ OUR RECOMMENDATIONS CONCERNING THE APPLICATION OF THE CLUSTER QUALITY LABEL TO CREATIVE CLUSTERS

As policy maker

- ① **Include creativity management and cross-collaboration in the labelling evaluation process.**
- ② Use the labelling process to formalize the communication with clusters and to be aware of problems encountered and solutions proposals as well as success stories.
- ③ Use datas from the labelling process to link and propose cross-clusters collaboration at the European level.

As a cluster manager

- ① Take the time to fully understand the labelling process and prepare well for it.
- ② Do it for external expertise and comparison, not for communication purpose for your members/prospects.
- ③ **Be ready to take action after the benchmarking if you want to be awarded with silver and gold label.**
- ④ Use it as a starting point for improvements and include your team in the reflexion.

5.4 BUILDING AN EUROPEAN VALUE CHAIN IN CCI

The objective of this action, led by the TWIST cluster and the INFOPOLE ICT Cluster, was to build the foundation of a European value chain in the transmedia sector. They were thus in charge of setting up B2B matchmaking meetings between Walloon and European companies in this sector. Countries outside Belgium have been selected considering the existing links established thanks to the involvement of the cluster TWIST within the European project "Eurotransmedia" (Regions of Knowledge – FP7). Two international B2B events have been organized allowing 16 Belgian transmedia companies to meet 9 French companies and 10 Spanish companies throughout 66 B2B meetings.

↓ OUR RECOMMENDATIONS

As policy maker

- ① **Follow a systematic approach to select the best regions for the building of the value chain such as the Vanguard methodology.¹⁶**
- ② Be sure of other regions political support and involvement to facilitate cluster's collaborations.
- ③ Focus more on SMEs. Involve them at the early stages of the process and include them in budget design.
- ④ Projects should make sense before being financed and not the other way around.

As cluster manager

- ① Select and Focus on companies that are ready and willing to go international. You don't need everyone on board and the rest of them will eventually follow.
- ② Coach and prepare them before the event for maximized effects.
- ③ Install a pro-active and post-meeting networking service.

¹⁶ http://s3vanguardinitiative.eu/sites/default/files/contact/image/vi_scotland_presentations_-_pilots.pdf

Key takeaways: What is the added value of a Creative District?

- Time for research
- Opportunity for prototypes and tests
- Capacity building
- Access to new expertise
- New partnerships and new intra regional collaboration
- Integration into the European ecosystem
- Awareness raising
- Assessment of your regional strategy
- Policy mix: Integration of the creative economy as a transversal element of your regional vision
- Visibility / branding

THE ADDED VALUE OF THE WECD FOR THE WALLOON STRATEGY FOR THE CREATIVE ECONOMY, CW

The WECD has had a strong impact on CW, especially in terms of vision, assessment, network and branding. **The regional strategy has been refined through the implementation of the European project.**

The WECD gave us the opportunity to test and evaluate new and existing actions. Its framework allowed us to conduct research considered important for the relevance and the content of the project and the strategy. Moreover an important monitoring of the Walloon and the European contexts was made.

The European project led to the reinforcement of our capacity building within the Walloon ecosystem. We developed the skills to manage a significant European project and skills and knowledge linked to the specialization of the actions we were in charge of. For instance, St'art Invest developed its skills on new types of models to measure the intangible assets of a creative company. Those models had never been tested before and St'art has now the knowledge to implement them, share them with the financial stakeholders and improve the methodology and the schemes.

The Walloon creative economy ecosystem has been strengthened by the WECD through the Consortium of the project. Each stakeholder taking part in the implementation of the project collaborated with the other entity of the Consortium. Moreover, the members of the Consortium also created partnerships with other members of the creative economy in Wallonia and outside the borders of the Region.

The WECD highlighted the importance of the European dimension in the long-lasting refining process of the regional strategy. This

process is facilitated by the presence of the Region in European networks and bilateral policy learning within the European area and with external partners. Wallonia, as the WECD, has joined the European Creative Industry Alliance and has participated in several networks and policy learning processes through conferences of the European Commission and other European initiatives.

The CW assessment was part of the WECD programme of actions. This external assessment and the internal reflection on the regional strategy were central elements that led to redesigning the CW programme after the regional election in May 2014.

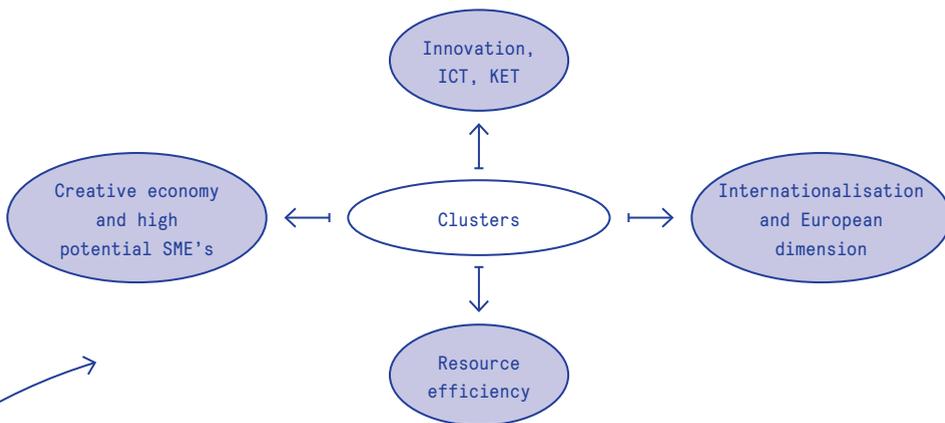
All those elements contributed, complementarily with the external assessment of the CW programme, to improve the regional strategy of creative economy and the related actions.

Moreover, the WECD supported, through its communication and mediatisation to raise the awareness about the potential of the creative industries and the creative economy and helped promote the CW programme. In addition, the project highlighted the creative economy and its related concepts like cross-sector collaboration and the design thinking process among the population and more specifically among entrepreneurs and start ups.

The Smart specialization strategy of the Walloon region has been strengthened with four priority axes in 2014. Those axes will be implemented in the clusters policy – which is at the heart of the Walloon industrial strategy - and in the implementation of specific projects that are developed on the side of the core policy.

The creative economy and the high SME's potential, which is now one of the priority axes, will be supported and included in the management and the activities of the clusters and in all the elements of the industrial policy. It is now recognized as a major transversal component of the strategy, and synergies between policy tools will be further fostered, notably with the aim to develop cross sector relations between creative industries and traditional sectors.

THE DEEPENING AXES OF THE WALLOON SMART SPECIALIZATION STRATEGY



↓
The objective of the new axes is to lead to the creation of new value chains.

The WECD is a Label of recognition at the European level. The implementation of a European Creative District is an argument for the attractiveness of the territory. This nomination facilitates the establishment of contact with other European territories, stakeholders of the creative economy, European institutions, experts and official representatives. It also improves the image of the Region, especially in terms of economic attractiveness and good practices in policy design.

Moreover, the WECD project has strengthened the relationships between the Public Service of Wallonia, and more broadly the WECD Consortium and the European Commission. Indeed, the team in charge of the European project has been asked by European institutions to contribute to policy networks with a focus on emerging industry or creativity, European demonstrator conferences, etc. We were also asked for specific written contributions on the CW programme and the WECD experience within the framework of several public consultations at the European level. In that sense, Wallonia contributed to the European large-scale strategy and could defend its vision of the creative economy.

Let's
recap:

What should you take away from our experience?

- **Adopt a human centered view.** Design your Creative District in relation with your territory and its population.
- **Set the vision and the objectives based on the ecosystem's priorities.** To do so, the stakeholders of the ecosystem and the beneficiaries of the actions must be consulted.

Take into account the policy mix at different levels (European, national, regional, local.). The priorities of the project should also be decided in relation with the political strategy in place. If it is the case, the project will be reinforced by other initiatives; the results will have more impact and will be disseminated more broadly.
- By giving a **European dimension** to your Creative District you will facilitate the research of best practices to seek advice from other territories. Along the way, you might build new partnerships and discover that other regions face similar challenges.
- **Define a common framework with your partners so the specific actions put together will make a pertinent programme.** The strength of your project lies in the involvement of key stakeholders in the design and implementation of the actions. Stakeholders carry the project and integrate it to their priorities if they deem it relevant. Collaborations are facilitated if the ecosystem has been involved since the design of the project.
- **Define the central concepts** of your project. Indeed, the creative economy and the creative industries are concepts that have numerous definitions. It is essential to agree on the most suited definition for the project so that your different actions

form a pertinent project.

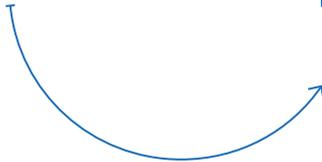
- **Stimulate ideas from the field and adopt a bottom-up approach.** In order to implement a bottom-up approach that will allow you to stay in touch with the evolution of the society, it is important to stimulate ideas that originate from the population itself.
- **Create a transversal approach that tackles challenges from multiple prisms.** The different policy instruments that you implement should be thought through a global strategy and be complementary. The impact of the programme will be broader if there are synergies between the actions and if each result capitalizes on the whole action programme. Break the silos!
- **Manage and monitor your Creative District Project collectively.** Many changes to the initial action plan are made during the period of implementation. The Consortium of the project should stay in touch; share its ideas on each other actions and collaborate in order to cross the skills and knowledge with the aim to improve the results. The lead partner should integrate this dynamics into the working flow of the Consortium since its start.
- **Assume a strong leadership** is essential in a project with multiple partner entities. The lead partner must ensure that the project evolves at the same pace as the collective vision. In parallel, management approaches should leave enough room for experience and expertise of partners.

The Consortium should also stay connected with the global ecosystem outside the project so it can be aware of the context it is working in and can readjust its actions if necessary.

As one of the central concepts of the creative economy, collective intelligence should be used by the Consortium by always trying to cross skills, knowledge, points of view, etc. and involve as much diverse profiles as possible in the policy process.

→ **Apply what you promote – Iterative process as a tool for collective intelligence and the integration of the policy mix**

→ **Rethink the project and refine it along the way.** A Creative District needs flexibility to stay relevant. Indeed, the creative economy is in constant evolution; hence the project must evolve in parallel to stay connected with the reality of the society and the markets.



→ **Be ready to pivot.** Use an iterative process to design and implement your Creative District. It is important to start implementing your actions as a test phase in order to stay vigilant to the readjustment needed. If you feel that your actions are not meeting the success you would expect and that it does not address correctly the challenges you were targeting, don't hesitate to change some elements or the whole initiative.

→ **After a first planned period of time, evaluate your project's impacts and outcomes and refine your global strategy accordingly. Then start another iterative cycle.**

HOW TO DO IT:

- Use creative methods such as design thinking in the implementation of your action and in the overall management of the project.
- Proceed to a regional and a European benchmark and set a continuous policy learning process at the regional and European level.

You can find
our best
practices here,
get inspired!

How to mobilize international expertise?

- # **The High Level Group:** The 8 European experts of the High Level Group of the WECD have been selected through a call for applications. They followed the evolution of the actions and helped with their expertise to build the strategy and the vision of the project. We held one meeting every 6 months; each meeting took place in a different part of the region in creative places so the experts could experience the dynamic of the CW programme. During each meeting,

the actions of one of the partners of the WECD were highlighted. The partner presented his actions and could ask questions to the experts who could advise on the follow-up of the project. For instance, the experts recommended several contacts to Wallonie Design and inspirational resources on their "Boost Up" action.

- # **Studies with international perspective:** We undertook several studies in the framework of the WECD that were led by external European consultants. Those studies focus on central topics of the project such as the place and role of the creative industries in the Walloon industrial value chains and the evaluation of the CW programme.¹⁷



How to exchange with peers?

- # **European Networks:** Thanks to the European Creative District selection, Wallonia has been invited to join the European Creative Industry Alliance. This working platform has been a great resource to learn more about the support initiatives for the creative

industries in Europe and to get inspired for the improvement of the Walloon regional strategy. We were able to participate to the creation of the Final Report of the ECIA "CREATE, INNOVATE, GROW".¹⁸

We also participated to several actions with the ESIC (European Service Innovation Center) on the topic of the Large Scale Demonstrator and to several workshops organized by European stakeholders.¹⁹



How to communicate about your Creative District?

- # **Use the label:** The WECD project was launched through a Kick Off event that gathered several personalities from the Walloon and European levels and many economic stakeholders. It is important to use the label of "Creative District" as an element of your branding strategy. Wallonia is now on

the European map of creative regions.

- # **Informal communication:** The WECD also took advantage of the informal communication through networking event, workshops and meetings. Seize the opportunities to present the project and your territory and communicate through multiple channels in order to reach different targets. The WECD had multiple communication targets (regional policy makers, European Institutions, entrepreneur's communities, etc.) and we had to communicate in different ways to reach them and catch their attention.

How to manage a Creative District?

- # **The role of the lead partner:** The Public Service of Wallonia acted as lead partner for the WECD. In addition to the work with the European Commission such as the supervision of the reporting reports, etc..., the Public Service of Wallonia managed the dynamic within the Consortium to ensure the relevance of the global project and the collective work.
In order to adapt our actions, we held regular meetings to discuss as a group the evolution of the actions.
 - Before the meeting, each partner had to fill in the dashboard so that everyone could have a comprehensive view of the project.

- During the meetings, we organised a round table where each person highlighted the latest development of his action as well as the difficulties met along the way. Other members of the Consortium would then suggest solutions and assess the possibility to make links between their actions and the action presented.
- When the Consortium needed to come up with concrete propositions, we organised workshops to enable the members to work in smaller groups and then confront their proposals with the rest of the group.



How to monitor your Creative District?

- # **Dashboard:** CW is monitored by the dashboard of the programme. During the implementation of the WECD, we improved the dashboard with new indicators that are a better reflection of the complex and long-term impacts of the creative economy. Indeed, the support of the creative economy through the CW programme aims at galvanizing the regional economy and supporting the shift of paradigm implied by the digital area and the new globalization.
- # **Indicators:** The new indicators must focus on elements of the creative

economy such as the number of collaborations, the number of international partnerships, the number of public-private partnerships and the multi sector / multi actor dimension of the projects launched. Through the external evaluation of CW, a social network survey was conducted. In this survey, the new partnerships and social contacts of the beneficiaries are compiled before and after their participation to the programme in order to analyze the changes. Moreover, an analyze of the the social media and of the branding impact has been made.

The evolution of the indicator, from classic policy indicators to indicators focusing on the development of the creative economy, is an improvement itself. Nonetheless, there is still room for progress.



¹⁷ www.creativewallonia.be/projets/wallonia-european-creative-district/our-publications.htm?lng=en
¹⁸ www.eciaplatform.eu
¹⁹ www.ec.europa.eu/entreprise/initiatives/esic/index_en.htm

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From policy learning to policy learning by doing

A creative District is a policy framework to test, monitor and analyze pilot actions with the aim to improve the regional strategy in favour of the creative economy and the creative industries. It is a prototype which consists in a collective policy learning process – from the regional and the European stakeholders – through the action of “doing”, through tests.