

CREADIS3
Interreg Europe



CREADIS3: GOOD PRACTICES REPORT ON GOVERNANCE AND ECOSYSTEMS



Joint Report
November 2018

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1/ INTRODUCTION AND OBJECTIVE

The main objective of Smart Specialisation Creative Districts/CREADIS3 is to align territorial public policy agendas to support the development of more efficient Cultural and Creative Industry CCI policies in territories aiming to generate innovation and economic development in European regions. It is declined in 6 sub-objectives along 2 priority themes: Improving institutional governance and Boosting CCIs contribution to regional development.

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 RIS3.”

“These outputs will support the establishment of sustainable Smart Specialisation Creative Districts with the following characteristics:

- Better governance models aligning territorial public policy agendas to offer tailored support to CCIs.

- Increased synergies between culture and economic development policy instruments.
- Better policy measures to integrate CCIs in the local innovation ecosystems.
- Increased partners' attractiveness for creative talents and enterprises.
- Increased cross-collaboration and cross-fertilisation initiatives between CCIs and other sectors of economy, education and research to drive innovation.
- Better policies to support internationalisation of local creative SMEs.
- Reinforced role for CCIs in ESIF and RIS3”.

Application Form CREADIS3 project, 2016

Beside these objectives, the CREADIS3 project also aims to enable a policy learning between the 6 partners in order to inspire and improve their own policy strategies.

On the basis of this vision, and in line with the EU Smart Specialisation strategies/S3, we can understand cultural and creative districts as elements of transformation, development and inclusion, based on intelligent, sustainable and creative environments and, therefore, we would like to build the first CREADIS3 project results report on this basis. We believe that creation and innovation is at the base of creativity, and it is imagination that triggers new ideas and processes.

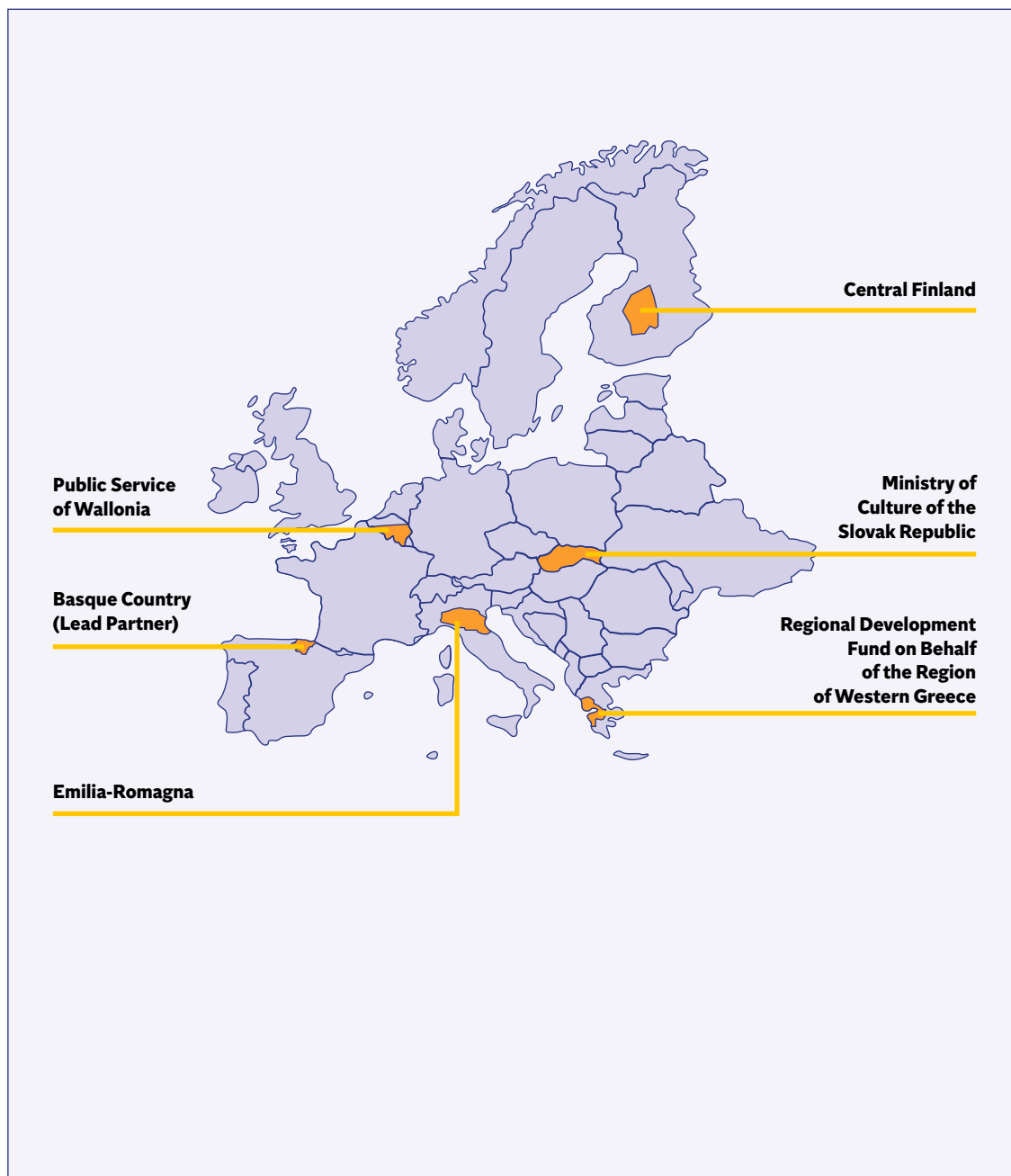
Therefore, in January 2017, six European partners launched CREADIS3 project under the INTERREG Europe Programme with the support of the Regional Initiative for Culture and Creativity/RICC network. A five year project with a budget of 1,462,700 euros, that will allow partners share best practices and learn from their local experiences.

Let's imagine CREADIS3 as an intelligent cultural and creative district, with six nodes or hubs (the six partners) that collaborate within an extensive territory, in which each hub deals with its own territorial context, but based on shared objectives and contrasted situations, developments and experiences.

This comparison can help us better understand the key elements in the structuring of this type of territories, starting from complementarity and variable geometries.

FIGURE 1

Six partners of CREADIS3-s cultural and creative district



The objective of this report is to present the good practices in governance and ecosystems that have been defined during this first year and a half of the project in each of the six cases analyzed, presenting them jointly. This synthetic report is built on the six Territorial Diagnostics prepared all along 2017. These diagnostics offer us the current panorama of each of the six territories that are part of CREADIS3 and each of them includes the following information:

- General context and main objectives.
- Territorial contexts: territories general profile, CCI profile.
- CCI Sector analysis: evolution and current situation (evolution, current situation, creative districts).
- CCI sector characterization: stakeholders, mappings and good practices.
- SWOT analysis of the CCI sector.
- Conclusions.

All territorial diagnostics, mappings and good practices are available online (<https://www.interregeurope.eu/creadis3/>). The specific links to the materials of each territory are specified in the bibliography (see chapter 7, bibliography).

From now on we will use the following abbreviations for the name of each territory:

SR: Slovak Republic

ER: Emilia-Romagna

CF: Central Finland

WA: Wallonia

WG: Western Greece

BC: Basque Country

Thus, the nature of this report is synthetic and tries to add value to the situations of each territory through a common view. It also facilitates the possibility to deepen each case through territorial diagnostics, and that way it shapes an integrated governance report.

In the preparation of this report, the teams of the six project partners participated, with the help of Edenway S.L., the methodological assistance of the project.

2/ TERRITORIAL CONTEXTS

In terms of area, CREADIS3 Creative District is deployed in a total territory of 126,865 km², with a population of 16,622,755, with the Slovakian state being the largest node in size and population, Basque Country the smallest and Central Finland the least populated. In turn, the highest population density corresponds to the Basque Country (300 inh./km²) and the lowest to Central Finland (14 inh./km²).

As for GDP per capita, Emilia-Romagna has the highest with 34,602 € and Slovak Republic the lowest with 14,910 €. Regarding the unemployment rate, Slovak Republic has the lowest rate (5.5%) and Western Greece the highest (21.9%).

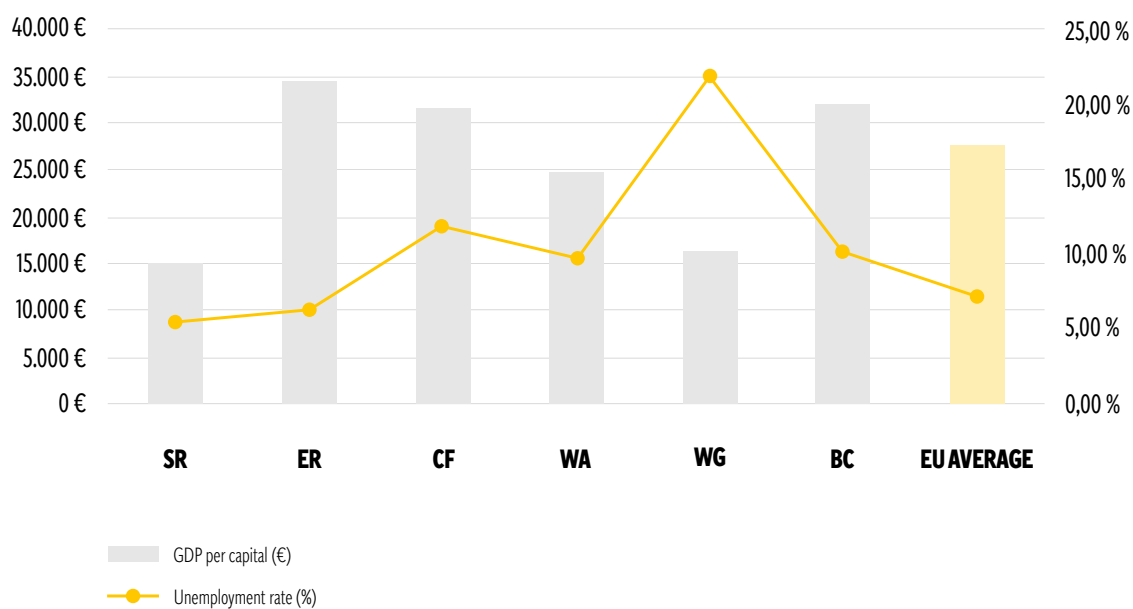
It is therefore a DCC with very different socio-demographic characteristics, with large and small nodes in surface, population and density, GDPs per capita above and below the European average (EU28 average 2017: 27,700 euro) and with very different unemployment rates between 5 and 21%.

Table 1 shows the main sociodemographic variables available: area, population, density, GDP per capita and unemployment rate.

TABLE 1

General socioeconomic data by territory

	SURFACE AREA (KM ²)	POPULATION (INH.)	POPULATION DENSITY (INH./KM ²)	GDP PER CAPITA (€)	UNEMPLOYMENT RATE (%)
SR	49,034	5,435,343	111	14,910	5.5
ER	22,452.78	4,452,629	198	34,602	6.2
CF	19,950	276,196	14	31,663	11.8
WA	16,844.3	3,602,216	214	24,736	9.8
WG	11,350	679,796	60	16,294	21.9
BC	7,234	2,171,886	300	31,805	10.8
Totals	126,865	16,622,755	-	-	-



Source Own elaboration, CREADIS3. (2018)

The main characteristics of each node are the following:

Slovak Republic (**SR**) is the only state within Creadis3, with the largest area and population, a low population density, the lowest GDP per capita (14,910 euro) and the lowest unemployment rate (5.5%).

Emilia Romagna (**ER**) is second in area and population, with a high population density, the highest GDP per capita (34,602 euros) and a low unemployment rate (6.2%).

Central Finland (**CF**) is third in area, is the one with the least population (276,196 inh.) and population density (14 inh./km²), a high GDP per capita (31,663 euro) and a high unemployment rate.

Wallonia (**WA**) is fourth in area, third in population, with a high population density, a per capita GDP slightly lower than the EU28 average (27,700 euro in 2017), and an unemployment rate of 9,8% (EU28 average, 7.3%, January 2018) .

Western Greece (**WG**) is the second smallest region in terms of area, population and population density (60 inh./km²), the second lowest GDP per capita (16,294 euro) and the highest unemployment rate (21.9%).

Basque Country (**BC**), is the smallest in terms of surface, the one with the highest population density (300 inh./km²), has the second highest GDP per capita in the group and the third highest rate of unemployment (10.8%).

Summing up this first table, Creadis3 is outlined in a total area of 126,865 km², with a population of 16,622,755 inhabitants, with three partners below the European average of GDP per capita and three above. With regard to unemployment rates, four of the six partners have unemployment rates higher than those of the EU28 average.

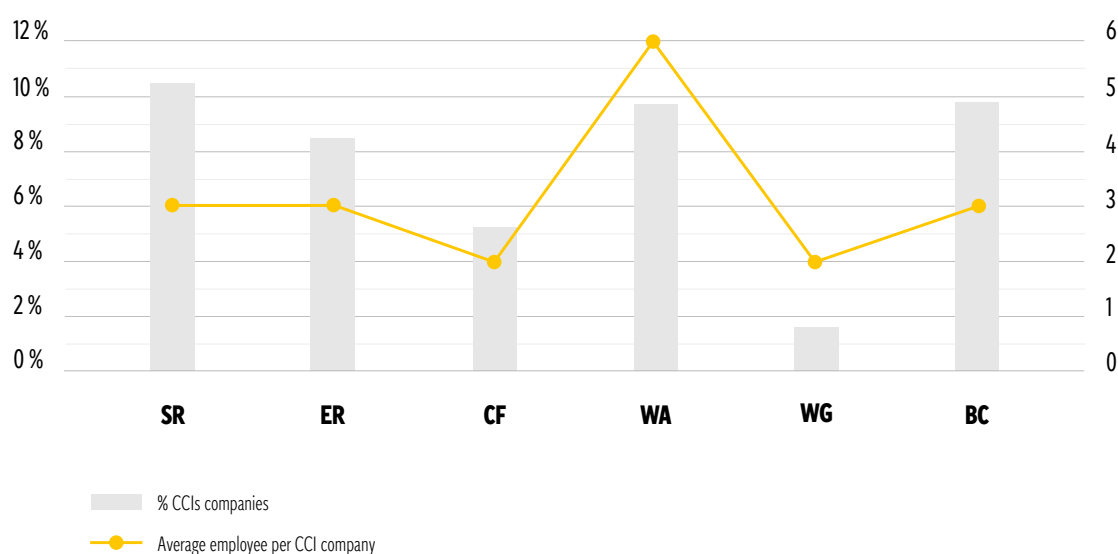
The second table gathers data more specific to CCIs in each territory, to have a first idea on the different profiles. The data showed are the last available for each territory and as shown in table the year of collection is different for some of them. Methodologies for data gathering are explained in each Territorial Diagnosis. Nevertheless, these orientative data is presented in order to help understanding the diverse situation analysed in each territory with no value or intention for comparison.

TABLE 2

CCI-s companies and employment data by territory

	YEAR OF DATA COLLECTION	TOTAL NUMBER OF COMPANIES	NUMBER OF COMPANIES CCI	% CCIS COMPANIES	NUMBER OF EMPLOYEES ON CCIS	AVERAGE EMPLOYEE PER CCI COMPANY
SR	2015	193,262	20,299	10,50%	62,914	3
ER	2017	406,092	34,682	8,54%	89,355	3
CF	2012-2018	16,561	873	5,27%	1,740	2
WA	2014-2018	106,606	10,391	9,75%	60,000	6
WG	2015-2016	92,625	1,472	1,59%	3,607	2
BC	2017	154,687	15,437	9,76%	45,365	3
TOTAL	973,232	83,154	8,54%			

Source: Own elaboration, CREADIS3



SR. The Slovak Republic is subdivided into 8 regions, each of which is named after its principal city. Their self-governing bodies are referred to as self-governing (or autonomous) regions. For their part, regional capital cities (municipalities) also play a key role in the development of public policies. While Slovakia's economy is highly integrated into global value chains, production is concentrated in only a few sectors and regions. The country's specialisation in automotive and electronics manufacturing accounts for a significant proportion of domestic output and is concentrated mainly in the western region. The number of CCIs companies is 20,299 (source from 2015).

ER. Emilia-Romagna is a region located in North-East of Italy and has 9 provinces. From the economic point of view, competitiveness and innovation in Emilia-Romagna are the result of enterprises dynamism, powerful clusters, regional innovation policies, presence of intermediate actors in the fields of credit, training, innovation and exports. The productive structure is characterized by small and medium size enterprises (SMEs). The main clusters of the region are: automotive; mechanical engineering; automation, robotics; shipbuilding; ceramics; food; biomedical; and tourism. The number of CCI companies is 34,682 and the number of jobs in CCIs is 89,355.

CF. Central Finland is one of Finland's 19 regions, made up of 23 municipalities. Regional councils are the main bodies promoting the interests of their regions and they also act as statutory joint municipal authorities. Strongest branches of economic activity in Central Finland are: machinery and equipment, paper and pulp, wood products, forestry, education and training. The number of CCI companies is 873 and the number of jobs in CCIs is 1,740.

WA. Wallonia is one of the 3 regions of the Belgian federal state along with Flanders and Brussels-Capital. In addition to the regions, Belgium is also divided into 3 communities according to the three different languages that people speak in Belgium (french, dutch and german). The competences of the regions include among others the economy, employment, tourism and environment while the competences of the communities include among others education, culture, justice and sport. Each region is divided into provinces that are subsequently subdivided into municipalities. The number of jobs in CCIs is 60,000. 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.

WG. The Region of Western Greece includes three regional units: Aitolokarnania, Achaia and Helia and consists of 19 municipalities. Most enterprises in the Region are active in the following economic sectors: Wholesale and Retail, Construction, Hotels-Restaurants and Manufacturing, with a significant number of enterprises operating in the Agriculture, Forestry and Fisheries sector. According to the available data, Western Greece accounts for 3,4% of the CCI's employees in Greece (3,607 employees), with 1,472 enterprises. In addition, CCIs contribute 0.6% to the GDP of the Region of Western Greece and employ 1.8% of the Region's employees.

BC. The Basque Country, or Euskal Herria in Basque language, is a mountainous and coastal cross-border region with a French and a Spanish part that share culture and language. Spanish and Basque are co-official languages in all territories of the Basque Autonomous Community (Euskadi). The Basque-speaking area is even wider than the administrative region, since it is also spoken in the French Basque Country, and to the east in the Navarra Region. The Autonomous Community of the Basque Country is composed of three provinces (Álava, Bizkaia and Gipuzkoa). Since the 1990's, the region is known for its important industrial concentrations (machinery, aeronautics and energy). Traditionnaly, the region has been strongly manufacturing-based, now new technologies and research and development (R&D) initiatives are becoming very relevant, and the same applies to technology parks. The number of CCIs companies is 15,437, and the the number of jobs in CCIs is 45,365.

3/ CCI-S SECTOR ANALYSIS: EVOLUTION, CURRENT STRATEGIES AND CREATIVE DISTRICT CONCEPT

This chapter aims at retracing the path of CCIs linked policies until the current situation. Three analysis prisms will be used: evolution, current strategies, and the concept of Creative Districts.

3.1. Evolution

The policies directed to the CCIs are recent for all the Creadis3 territories, and are related to the Research and Innovation Strategies for Smart Specialization (RIS3): Slovak Republic (definition 2014-2020); Emilia-Romagna (since 2013-2014); Central Finland (since 2004 focused on CCIs development, since 2010's to present, the focus has shifted to development of creative economy); Wallonia (since 2010 mostly through the Creative Wallonia programme and the creation of St'Art Invest, the investment fund for creative SMEs); Western Greece (since 2014); Basque Country (since 2014).

3.2. The current strategies in each of the territories are summarized in table 3

- The Slovak Republic (**SR**) is currently in the process of defining an action plan for the development of creative industries.
- Emilia-Romagna (**ER**) is developing different lines of action, among others: support for innovative creative start-ups, support for the development of infrastructures for the competitiveness of the territory (network of CCI incubators), network of fablabs, innovation and diversification for SMEs, regional cluster organization.
- Central Finland (**CF**), the general approach is to monitor CCIs from a wider regional development point of view, as cross sectoral cooperation, CCIs mixed with other economic sectors, not as an independent industry as such. Currently Finland is proposing an important change in the functioning of the administration, considering the possibility of assigning more powers to the provincial level. This possible change is expected from 2020 and may affect the current distribution of powers, if it is finally approved.
- Wallonia (**WA**) has developed different lines of actions, among others: a CCIs investment policy (through investment funds such as St'Art Invest and Wallimage Entreprise); who is also supported by a federal tax scheme (through the Tax shelter in audiovisual and performing arts sectors); an innovation policy based on creativity and crossovers (through the Creative Hubs and the CoWallonia coworking network among others); a creative start-ups policy (through calls for projects such as Boost-up CCIs and also through the Creative Hubs); an open and user-driven innovation policy (through the Living Labs); a clustering policy (through the Business Clusters, especially a Cluster dedicated to the media & digital industry: the TWIST Cluster); a digital policy framework (through the Digital Wallonia programme).
- Western Greece (**WG**) is developing lines to enhance creativity and cultural heritage and to promote creative incubators.
- Basque Country (**BC**) is piloting a new program for CCIs with the following 3 axes of work: Delimitation of the perimeter of the CCIs, "KSI BERRITZAILE" program 2017-2019 (CCIs Innovation program) and RIS3 CCIs piloting group development.

TABLE 3**Description of current strategies by territory**

	POLICY/STRATEGY NAME	DIRECT LINK WITH CCIS	ON-GOING STRATEGY/POLIC
SR	With Knowledge to Prosperity -Strategy for Research and Innovation for Intelligent Specialization	✓	✓
	Creative Industry Development Strategy	✓	✓
	Action Plan for the Implementation of the Creative Industry Development Strategy in the SR	✓	X
	Research and Innovation Strategy for Smart Specialisation of the Slovak Republic	X	✓
ER	Support for innovative start-ups.	✓	✓
	Support for the development of infrastructures for the competitiveness of the territory	✓	✓
	Innovation and diversification for SMEs	✓	✓
	IncrediBOL! Project	✓	✓
	Mak-ER	✓	✓
	Fashion Valley Project	✓	✓
	Emilia-Romagna High Technology Network and Technopoles	✓	✓
	ERVET - Territorial Development Agency (in-house company of the Emilia-Romagna Region)	✓	✓
	ASTER - Consortium for innovation and technology transfer of Emilia-Romagna	✓	✓
CF	Regional Strategy 2040	X	✓
WA	Tax shelter for the audiovisual and performing arts' sectors (Federal Belgian Finance policy)	✓	✓
	Wallimage Entreprise SA (Audiovisual investment policy)	✓	✓
	St'Art Invest (CCIs investment policy)	✓	✓
	Creative Hubs (Creative Wallonia and ERDF 2014-2020)	✓	✓
	CoWallonia (Creative Wallonia)	✓	✓
	Boost-up CCIs (Creative Wallonia)	✓	✓
	Living Labs (Creative Wallonia)	✓	✓
	Business Clusters	✓	✓
	Digital Wallonia programme	✓	✓
WG	Smart specialization	X	✓
	Enhancing creativity	✓	✓
	Enhancing cultural heritage	✓	✓
	Creative incubators	✓	✓
BC	Delimitation of the perimeter of the CCIs and systematic generation of data. R&D	✓	✓
	CCI-s sector transversal policy: "KSI BERRITZAILE" program 2017-2019 (CCIs Innovation program)	✓	✓
	RIS3 CCIs piloting group	✓	✓

YES: ✓ / NO: X

3.3. Concept of Creative Districts in each territory

In the context of the Creadis3 project, a Creative District, 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 RIS3”

The objective of this section is to describe the current perspective of each of the project partners in relation to the processes of structuring and enhancing their assets through structures such as cultural and creative districts: their viability, relevance and potential. For this, we reflected on the results of one of our workshops held in the Study Visit of Jyvaskyla, Central Finland, in May 2018. The exercise was really interesting as we could realize all countries had different governance models, but also different expectations.

Working by groups, the situation of each territory was compared based on 3 questions:

- 1. Existence or not of ongoing cultural districts-linked strategies.**
- 2. At which stage does the current situation correspond to:**
 - Uncoordinated and unilateral initiatives.
 - Attempts of coordination.
 - Integrated governance.
- 3. Which stage do the partners intend to reach:**
 - Uncoordinated and unilateral initiatives.
 - Attempts of coordination.
 - Integrated governance.

The results obtained are reflected in table 4.

TABLE 4

Creative Districts perspective by territory

	ONGOING CULTURAL DISTRICTS-LINKED STRATEGIES?	AT WHICH STAGE DOES THE CURRENT SITUATION CORRESPOND TO?	WHICH STAGE DO THE PARTNERS INTEND TO REACH?
SR	√	2	3
ER	√	2	3
CF	X	2	2
WA	√	2	3
WG	X	1	2
BC	√	2	3

Yes:√ No:X

1. Uncoordinated and unilateral initiatives.

2. Attempts of coordination.

3. Integrated governance.

Western Greece and Finland do not have any ongoing cultural district-linked strategy. The Region of Central Finland aims at withdrawing any public governance from the sector, maintaining the actual levels of coordination, and putting the focus on cross-sector approach. Slovakia wants to achieve integrated governance from a very early stage, and focusing on a cross-sectorial approach, like Central Finland.

Emilia-Romagna and the Basque Country are trying to improve the coordination and develop integrated governance models in the three levels: regional, provincial and municipal.

In the case of Wallonia, with an existing creative district (built on the Creative Wallonia programme and the Creative hubs policy), a double strategy is proposed:

- 1. Macro level:** This first level concerns the governance between the different administrative entities that have competences regarding the CCIs sector. The aim of the macro strategy is to impulse better coordination between Wallonia, Wallonia-Brussels Federation and the provinces, cities and municipalities. For that level, Wallonia is now attempting to coordinate (2) and would like to reach some kind of integrated governance (3), for instance, to have coordinated strategies regarding CCIs.
- 2. Meso level:** The second level concerns the governance of the “Creative District” itself which is now based on the 7 local Creative Hubs. The goal of these hubs is to spread creativity towards the society and enterprises within a specific territory and

to include the CCIs in their activities. The aim of the meso strategy is to improve this Creative Hubs policy by reinforcing their role and their importance in fostering cross-collaborations between CCIs and other sectors. For that level, Wallonia is now attempting to coordinate their scope of actions and their role but the governance model should stay decentralized and the hubs should gain more autonomy. Wallonia should continue to act as a coordinator for the hubs but their governance should stay in their hands.

4/ CCI SECTOR CHARACTERIZATION

4.1. Stakeholders

Stakeholders groups are composed by all relevant organisations that play a role in the design and implementation of the policy addressed by the project in a given region. Stakeholders will provide information on existing practices and they also be involved in the preparation phase and during the study visits.

During the kick-off meeting of the project, the general criteria for the selection of stakeholders were agreed upon. The aim was to adopt a methodology sufficiently flexible and adaptable to each partner but which guarantees a common minimum which gives the project a conceptual coherence and allows it to advance jointly. These 3 criteria were:

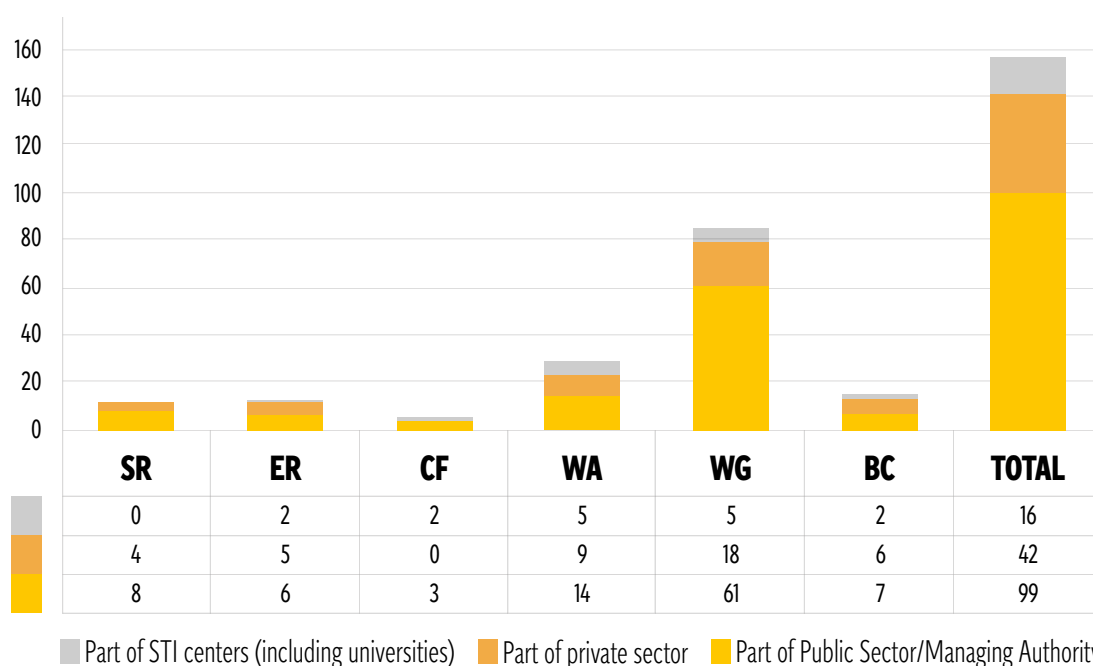
1. **Weight in the support of CCIs:** the selection of agents whose weight in the support of CCIs is significant is put forward. The aim is to prioritise those who are truly relevant in the overall CCI ecosystem: due to the weight of their financial contribution; or due to their central role in support policies; or due to their strategic role in the development of future actions.

2. **Diversity:** this is reflected in multi-sector vision, multi-level governance of administrations, in the diverse departments and areas involved, in the diversity of support programmes, and in the intervention of public/private agents, which enriches the project but requires a shared methodological framework.
3. **Willingness to collaborate:** in a long-term project such as this it is important to ensure the willingness of the partners to collaborate in the project. This is essential for the group of Stakeholders who form part of the central core.

Based on these criteria, each territory has shaped its stakeholder group so that it fits the situation and objectives of each case. Table 5 sums up the number of stakeholders (SH) in the group of each territory, and their organizational background (public sector; private sector or STI center).

This distribution of stakeholders responds to the nature of the Creadis3 project, understanding that it is about shaping governance policies in the form of cultural and creative territories, with complex levels of administrative competences, on the one hand, and the presence of a large number of cultural and creative sectors involved, on the other side. The presence of STIs (Science, Technology and Innovation) centers has been adjusted to the needs that have been detected in the different territories.

TABLE 5
CREADIS3 stakeholders' profiles by territory.



Out of a total of 157 stakeholders that are participating in the project, 63% (99 stakeholders) are public, 27% are private (42 SH) and 10% (16 SH) are STI centers.

SR. The Slovak Republic stakeholders mainly focus on public bodies supporting CCIs directly or not. The other ones are professional organizations and chambers of commerce of the sector. There is no presence of STI centers for now.

ER. Emilia-Romagna has prioritized those stakeholders who will be able to give a significant support for the implementation of project activities, as well as for the impact on CCI regional policies. The public and private sectors have a balanced presence.

CF. Central Finland has a core stakeholder group with power of decision, an another one more extended. There is no presence of the private sector in the core group for now.

WA. In the case of Wallonia, at the beginning of the project, the Walloon Stakeholders Local Group (SLG) was composed of the main public actors of the WECD project and Creative Wallonia programme. This group was then extended to other relevant actors. If the public sector stays the most represented sector, a third of the SLG is composed by private institutions and the last 18% are completed by STI (including the presence of the four universities of Wallonia).

WG. Western Greece Stakeholders are the organizations which were identified through mappings 1&2, and has three groups, incorporating a high number of stakeholders (84) of different levels of governance, more than 70% of the public sector.

BC. Basque Country's core stakeholder group is fairly balanced between public and private, with presence of STIs. The Euskadi RIS3 CCI piloting group can be considered as the extended group of stakeholders.

In summary, we have a hub with less than 10 stakeholders (CF), 3 hubs with stakeholder groups between 10 and 25 (SR, ER, BC), and 2 hubs with groups of more than 25 stakeholders (WA, WG).

The groups of stakeholders are participating very actively in the development of the project, especially when the project has been structured throughout the first year. In the first three study visits (SV), a specific methodology has been designed to promote the transferability of projects and the exchange of experiences between stakeholders and good practices of the various partners/hubs. The methodology applied to the SVs has been improving and we will have the final results by mid 2019, with the last SV. (See SV Reports 1, 2 and 3; link website Creadis3).

4.2. Mappings

The methodology proposed in Creadis3 includes the realization of 2 mappings in the field of cultural and creative areas: mapping 1 of competences in each territory and mapping 2 of identification of the territorial creative ecosystem. For the elaboration of these two mappings, the following criteria related to information (already considered in the initial methodological document) have been proved to be basic:

- **Availability of information:** Assess the level of information available before beginning the Mappings.
- **Viability of access to the sources of information:** An aspect to bear in mind when carrying out the Mapping is the capacity to access information. Thus, priority is given to those whose information is accessible.

The situations of each of the 6 hubs of Creadis3 district are very different in relation to their capacity to generate information related to the CCIs. We present below the most relevant results of the two mappings. (For more detailed information on each case, see chapter 7, Bibliography).

4.2.1. Mapping 1: Competences

A: Characteristics of each of the territorial mappings

Mapping phase 1: Competences. Each Partner identifies bodies involved in cultural and creative policies in the various administrative levels, each partner produces an individual report and the findings are summarized in a consolidated report (table of competences per administrative level).

Each partner decides:

- What sectors to include. In this phase, each partner should analyze and select the CCI sectors upon which they wish to carry out their Mapping.
- What administrative levels and areas to include.

The example proposed as a model was that of the BC: 15 CCI sectors and three levels of administration. In each of the three levels of administration (multilevel governance) two departments are distinguished: culture on the one hand, and economic development/industry, on the other. The objective of this mapping is to identify the competences of each department in each administration level regarding CCI sectors.

The mappings of each of the territories have their own conditions of availability of information sources, accessibility and conjuncture at the time of preparing the information. There were references to the use of quantitative data on sectorial support programmes in the initial proposal of the Project, but finally the analysis was based in qualitative information on the selected sectors and the level of competences by administration type (Culture / Economic Development).

Before approaching the general panorama of the cultural and creative district Creadis3 regarding the competences, we will give a glimpse of each one of the situations at the moment of elaborating these mappings, 2017-2018.

SR. The Slovak Republic works in three levels of governance: national, regional and municipal. Mapping 1 describes these three levels and their competencies (state, regional and municipal), specifying the existing aids, with a still classical division.

The sectors analyzed in the two mappings are 11: Audiovisual, Digital Content/Multimedia, Design (including Fashion), Performing Arts, Crafts, Music, Visual Arts, Advertising, Architecture, Literature/Publishing, Cultural Heritage. The mapping of competences of the Slovak Republic specifies the competencies in each sector in the three levels of administration, specifying whether departments of culture or economic development act in each sector. Competencies have been reflected, without quantitative data (amounts allocated in each of the 11 sectors). This is one of the next steps in the development of the CCIs in Slovakia for 2020: "Creation of the Satellite Account for CCIs to improve statistical data in this sector. Ministry of Culture is in charge of this task and is preparing to launch Satellite account in 2020 and thus provide relevant statistics for future strategic documents for this sector".

ER. Mapping 1 started with the selection of CCI sectors upon which carry out the analysis.

In line with the Emilia-Romagna S3 strategy, and according to the classification proposed in the updated sector study, carried out by ERVET, "Orange economy in Emilia-Romagna, 2018", the CCI sectors analyzed are the following:

- “Core” sectors, including Cultural Activities, Arts and Entertainment and Media and Cultural Industries.
- Creative Services.
- Artistic Craftsmanship.
- Fashion industry.
- Furniture.
- Food.
- Sectors as high tech and “High-End”, when in their products or processes there is a high content of creativity.

Two main public bodies are involved in cultural and creative policies: Regional Government of Emilia-Romagna and the Municipality of Bologna. They have a significant role in the development of support policies for CCI, through different departments dealing with initiatives and/or plans related to culture and creativity. Competencies have been reflected, without quantitative data (amounts allocated in each of the selected sectors).

CF. In Central Finland regional statistics are collected on business areas related to top fields defined in regional strategy: bioeconomy, digital economy, knowledge-based economy, and as newcomers tourism and wellbeing. CCI as such is not among these fields and therefore updated regional statistics on CCI are not available (without major efforts and costs).

Similar analysis as required for CREADIS3 competence mapping, was already made for CREA.RE project, using e.g. mind map technique, and it was used as the basis for current mapping. As there have been some changes in the network (e.g. some of the organisations do not exist any more, and a few new ones have been established), all the data was updated according to current situation.

Sectors included in the mapping are 13:

- Architecture, Interior Design.
- Audiovisual (film, video, TV, radio, stage design, costume design).
- Performing Arts (music, dance, theatre, circus, events).
- Literature, Publishing.
- Crafts and Design (production).

- Intermediaries and Exhibitors in Crafts, Design and Visual Culture (museums, galleries, framing, antique shops).
- Education and Consultancy in Creative Industries (adult education, consultancies)
- Marketing (communication services, advertising).
- Cultural Events, Experience Tourism.
- Applied use of Arts.
- New Media (animation, 3D, games, web).
- Visual Culture (fine arts, graphic design, photography, environmental art).
- Cultural Heritage.

Within each sector was classified whether the competence holder is state, regional or municipal level actor and operates within cultural or industrial sector. Competencies have been reflected, without quantitative data (amounts allocated in each of the 14 sectors).

WA. Sectors included in the mapping of Wallonia are 10: Audiovisual, Fashion, Design, Music, Performing & Visual Arts, Software & Video games, Advertising, Architecture, Cultural Heritage, Publishing and Multidisciplinary sectors (Photography, Translation....).

In order to support the CCI's development, two levels of governance have « full » competences in the territory: the Wallonia-Brussels Federation and the Walloon Region (Wallonia). The Wallonia-Brussels Federation has in particular the competences of Culture, Heritage, Education, Scientific Research and Audiovisual. The Walloon Region has been assigned in particular the competences of Economy, Employment, Professional Training, Innovation and External Trade. Provinces and municipalities are also autonomous entities in Belgium who may act in a large field of competences but under the control of the responsible authorities, either Wallonia or the Wallonia-Brussels Federation according to the competence exercised. Competencies have been reflected, without quantitative data (amounts allocated in each of the 10 sectors).

WG. For the Mapping of organizations/bodies within the Region of Western Greece during 2017, Western Greece utilized the classification of CCIs into “entirely” cultural and creative activities and “related” cultural and creative activities (including industry sectors such as architecture and design). On the following lines, are displayed the sectors studied in the Region of Western Greece, in mapping 1:

“Entirely” cultural and creative activities (9)

- Craftsmanship & crafts
- Cultural Heritage
- Film - Cinema
- Galleries and libraries
- Museums
- Music
- Performing Arts
- Visual Arts
- Literature

“Related” cultural and creative activities (14)

- Design
- Digital content
- Fashion
- Gastronomy
- Graphic design
- Information technology
- Advertising and marketing
- Product design
- Publishing
- Radio
- Software and IT services
- Television
- Video and photography
- Video games

The administrative levels included are: State administration (Universities, Institutions...); autonomous/regional administration (Region of Western Greece, regional units); local administration (Municipalities, compounds...), lower level administration (laboratories, institutions...).

Competencies have been reflected, without quantitative data (amounts allocated in each of the 23 sectors).

BC. In the Basque case the methodological approach could be synthesized as follows:

- Objective of the study: The identification of public bodies that participate in cultural and creative policies at different administrative levels.
- Field of survey: Basque Government, the three Regional Governments and the three City Councils of the capitals of the Autonomous Community of the Basque Country.
- Departments involved: Culture, Basque Language, Education, Economic Promotion.
- Timescope: 2016.

- Analyzed information: Nominative subsidies (436) devoted to the CCI from the 2016 budgets; 2016 aid or competitive programmes (152) in which companies and organisations in the field of CCIs are beneficiaries.
- CCI-s sectors included in the study (15): Architecture, Performing Arts, Visual Arts, Craftsmanship, Audiovisual, Digital Contents, Design, Publishing and Printed Media, Gastronomy, Language Industries, Fashion, Music, Cultural Heritage, Advertising and Marketing, Video Games.

Competencies have been reflected, with quantitative data (amounts allocated in each of the 15 sectors).

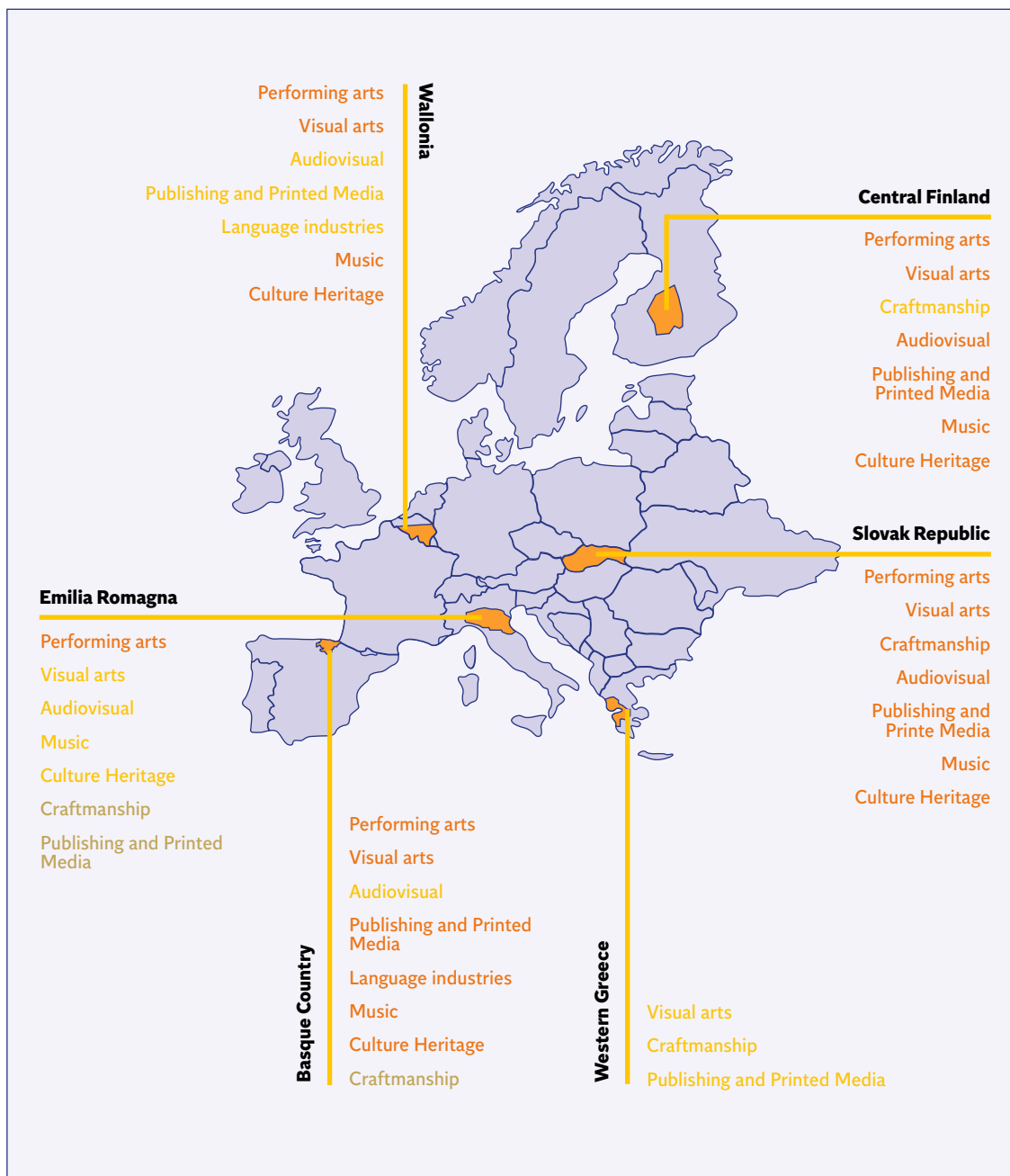
B: Common conclusions of mapping 1 of competencies

As we have seen in the previous point, the production of mappings in different territories and situations limits the possibilities to comparative levels. Nevertheless, it gives us the advantage of being able to present different solutions to situations of a diverse nature. To overcome this situation we have opted for:

1. Focus on the 15 CCI sectors that were methodologically proposed since the beginning, differentiating cultural and creative industries.
2. Focus on the two areas of action initially proposed: a) Culture areas; b) Economic Development areas.
3. Focus on the competences of each partner: at the regional level in 5 of the cases and at the state level in the case of the Slovak Republic. (The deployments by levels of governance of each of the territories appear in each of the territorial mappings).

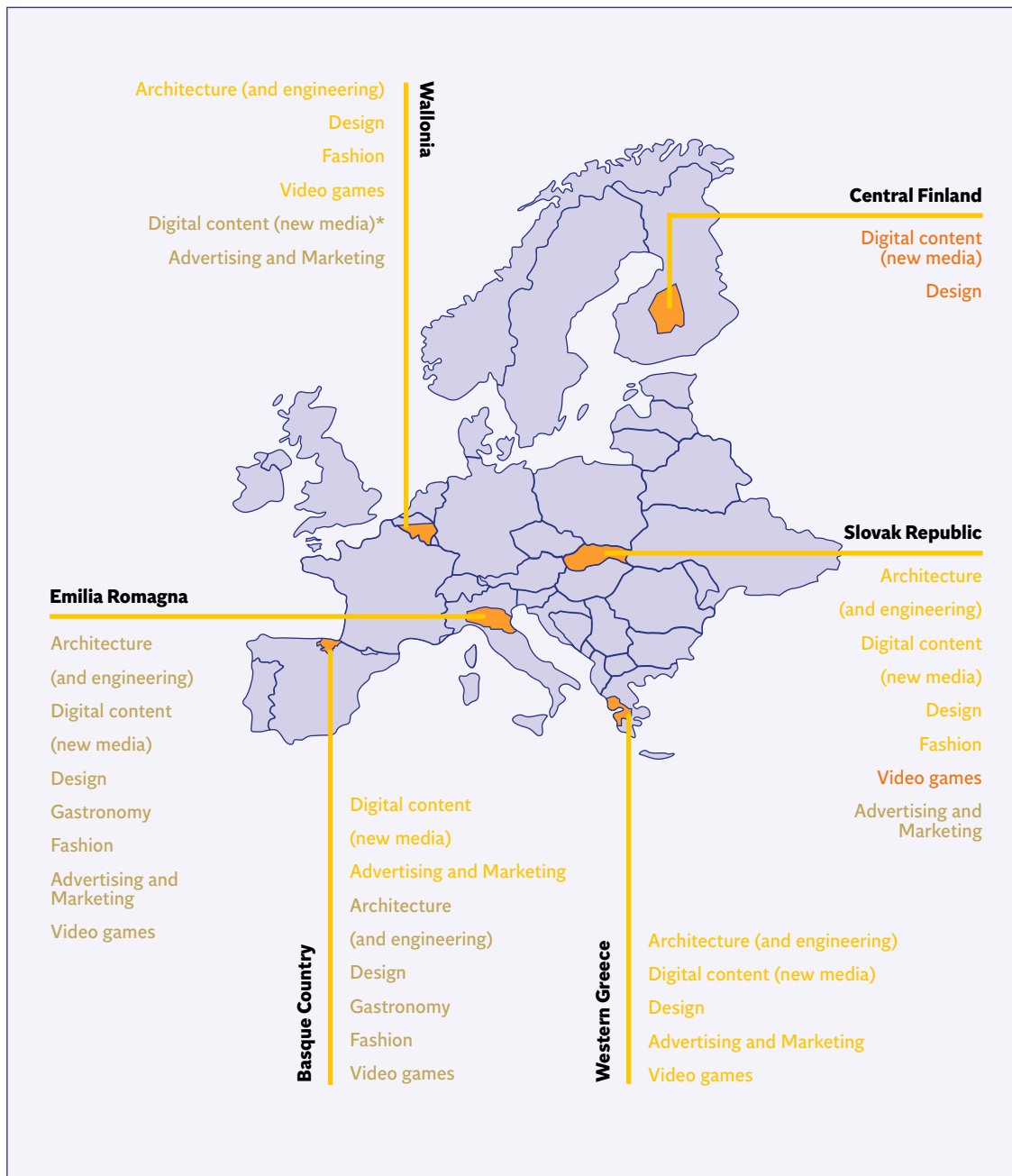
FIGURE 2

Cultural Industries sectors tackled in each territory



■ CULTURE
■ ECONOMY/INDUSTRY
■ CULTURE + ECONOMY/INDUSTRY

FIGURE 3
Creative Industries sectors tackled in each territory



CULTURE

ECONOMY/INDUSTRY

CULTURE + ECONOMY/INDUSTRY

* (transversal to all cultural and creative sectors)

Regarding the participation of governments or administrations in each sector by competencies, the situation is as follows:

In the case of **SR**, the cultural industries are clearly the competence of the Department of Culture, and in the creative industries the two departments, Economic Development and Culture work together.

ER, The creative industries are clearly the competence of the Department of Economic Development, and in the cultural industries the two departments, Economic Development and Culture work together.

CF, The cultural industries are clearly the competence of the Department of Culture (except crafts, in which economic development also participates), and in the creative industries only 2 sectors (design and digital content) are tackled, also from Culture.

WA, The cultural industries in Wallonia are mostly tackled by the Wallonia-Brussels Federation and its Culture's administration even though 3 cultural sectors are also followed by Wallonia and its General Direction for Economy (audiovisual, publishing and printed media, language industries). The creative industries are rather the competence of Wallonia but architecture, design, fashion and video games may also be part of the cultural policy of the Wallonia-Brussels Federation. In conclusion, both governments (Wallonia and Wallonia-Brussels Federation) may act for the cultural and creative sectors, but the distinction lies in the type of actions they undertake: while Wallonia supports CCIs with its economic, innovation-stimulating and employment policies, the Wallonia-Brussels Federation works for the development of the cultural life and its visibility.

WG, The two Departments jointly address cultural and creative industries, with more creative sectors.

In the case of **BC**, cultural industries are the responsibility of the Department of Culture (with some sector in which Economic Development participates), and creative industries are the responsibility of the Department of Economic Development.

Taking into account the levels of definition of competences, in a continuum from a level of shared competences to specialized competences we have:

WG: Joint participation of the 2 Departments in all sectors.

WA: Joint participation of the 2 governments/administrations for the cultural and creative sectors in general, but some sub-sectors are sometimes managed by only one administration (performing arts, visual arts, music and cultural heritage for the cultural industries; advertising and digital contents for the creative industries).

SR and ER: It has a specialized area in one department (cultural or creative) and the other area is shared.

BC: Each department is specialized in one area.

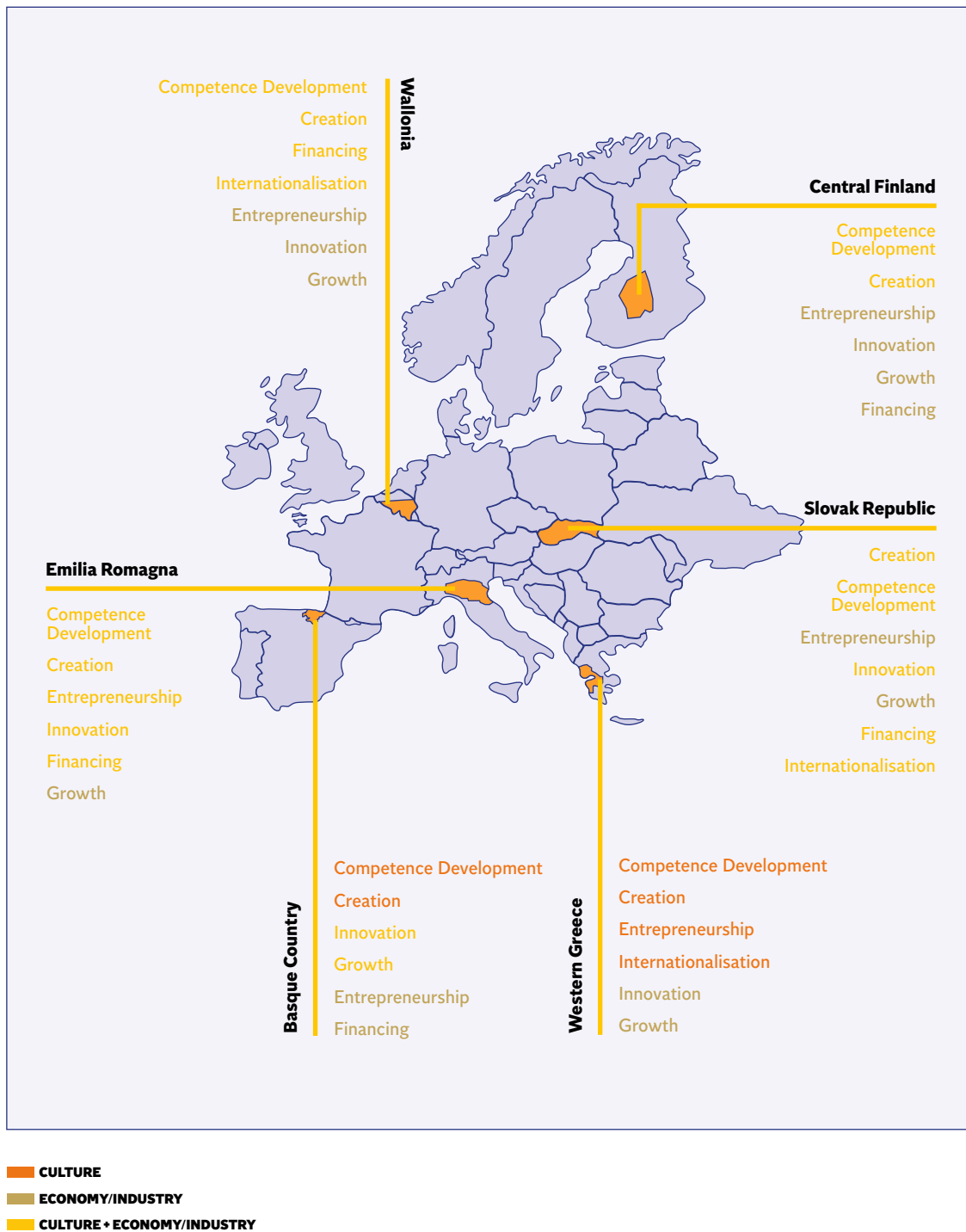
CF: They only address one area: cultural or creative.

4.2.2. Mapping 2: Regional creative ecosystems

Mapping phase 2 (regional creative ecosystem): each partner identifies the regional ecosystem around CCIs, including support policies and tools, stakeholders involved (e.g. universities, tech and creative hubs, clusters, incubators, etc.) and services provided (e.g. skills development, business management capacity building, internationalisation support schemes for SMEs, etc.). Each partner produces an individual report; the findings are summarized in a report.

Each Creadis 3 partner has reflected their creative ecosystem with their actors in their individual report. Once all the reports were finished, we have created a table that collects how each of the Departments (Culture or Economy) participates in the value chain, in order to have a general idea of the situation. The resulting figure is the following:

FIGURE 4
CCI-S Value chain by territory and departments



SR. The two departments, Economic Development and Culture participate in all phases of the value chain, except in Entrepreneurship and Growth.

ER. The two departments, Economic Development and Culture participate in all phases of the value chain, except in the case of growth, phase in which the Department of Culture does not participate.

CF. The Department of Culture participates in the development of competencies and creation, while Economic Development participates in all phases of the value chain.

WA. The Economic policy of Wallonia develops all phases of the value chain for the CCIs. But the Cultural policy does not cover the entrepreneurship, innovation and growth parts.

WG. The Department of Culture participates in the development of competencies, creation, entrepreneurship and internationalization phases, while Economic Development participates in innovation and growth.

BC. The Department of Culture participates in the development of competencies, creation, innovation and growth phases, while Economic Development participate in entrepreneurship, innovation, growth and financing. In mapping 2, the Basque case provides quantitative data on aid programmes by sector.

Taking into account the value chain by territory an departments, in a continuum from a level of shared participation in the value chain to specialized participation we have:

SR and **ER**: joint participation of the 2 Departments in almost all phases of the value chain.

BC and **WG**: Each department has a certain level of specialization, Culture Department more in the part of competence development, creation or internationalization; Economic Development Department more in growth or financing; being common territories innovation and entrepreneurship.

CF and WA: Both regions' Economic policy is represented in all phases of the value chain. But Cultural policy only applies for some actions: competence development and creation in CF, to which you can add financing and internationalization for WA.

4.3. Good Practices

Through this chapter we will list and explain briefly the 19 good practices selected by the six partners. More detailed information on each of the good practices is available on line (<https://www.interregurope.eu/creadis3/>).

A matrix will contextualize them: which good practice contribute to which segment of the CCIs value chain? This classification matrix of good practices (GPs) was included in the initial methodological phase.

FIGURE 5

CREADIS3 Good Practices matrix

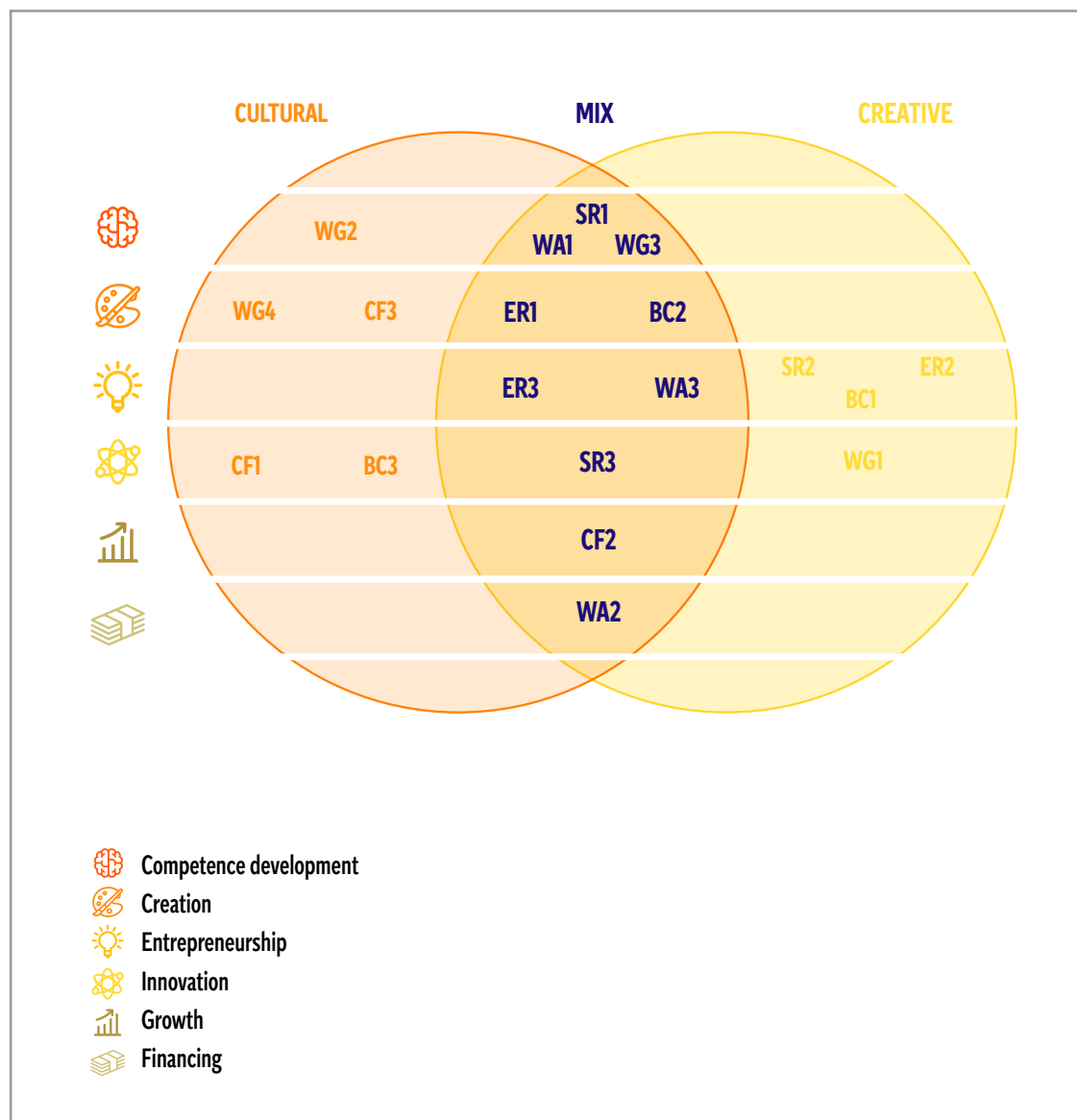


FIGURE 3
CREADIS3 Good Practices matrix

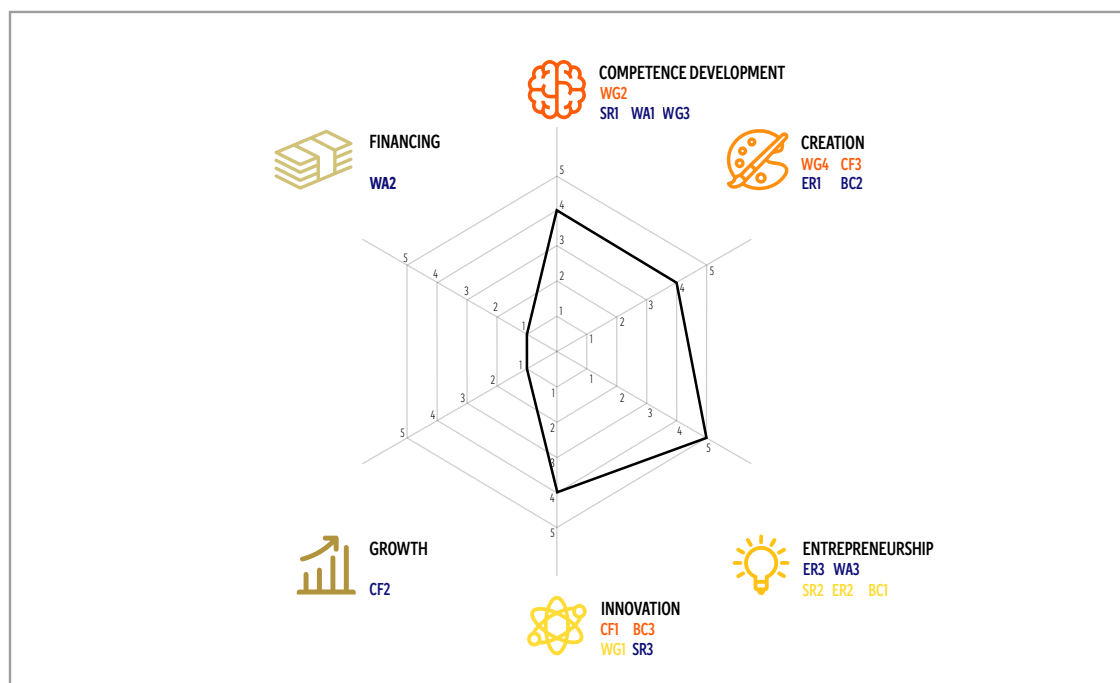


TABLE 1
Good Practices codes

	CODE	NAME
SR	SR1	Creative Industry Košice
	SR2	National Business Centre & Creative point
	SR3	MediaLab
ER	ER1	INCREDIBOLI-
	ER2	EmiliaRomagna STARTUP*
	ER3	Support for the development of infrastructures for the competitiveness of the territory
CF	CF1	Arts and wellbeing Residencies
	CF2	Kasvu Open (Growth Open)
	CF3	Percentage Culture concept in the Kangas area
WA	WA1	Wallonia European Creative District
	WA2	St'Art Invest
	WA3	Creative Valley
WG	WG1	Patras Innovation Quest - Patras IQ
	WG2	Archaeological Museum of Patras
	WG3	Olympia international film festival for children & young people
	WG4	The Carnival Lab of Patras
BC	BC1	BEAZ
	BC2	ZAWP Bilbao (Zorrotzaurre Art Work in Progress)
	BC3	FCSM (Fundation of the Santa Maria Cathedral) / "Open for Works"

*This practice will remain at the regional level of Emilia-Romagna, as it is considered of interest. It will not be sent to the Learning Platform.

Analysis

- Good practices proposed up to the date of the report: 19. The majority of GPs focus on the core of the value chain (from Competence Development to Innovation). Only two focus on other segments: one in Growth, and another one in Financing.
- GPs deal with:
 - Competence Development, with four GPs from 4 different regions, mainly mixed (Cultural and Creative) GPs.
 - Creation, with 4 GPs from 4 different regions, divided in cultural and mixed areas.
 - Entrepreneurship, with 5 GPs from 4 different regions, mainly in mixed and creative areas.
 - Innovation: we have 4 GPs from 4 different regions, 2 intended to Culture, 1 to Creative industries and 1 Mix.
 - Growth: 1 mixed GP.
 - Financing: 1 mixed GP.

From the point of view of the value chain we can say that

- Competence Development, Creation, Entrepreneurship and Innovation are the phases of the value chain with more best practices.
- Growth and Financing are the ones with the fewest good practices.

From the point of view of cultural / creative / mixed axis we can say that

- Mixed GPs are the most numerous (10), those that contemplate both cultural and creative areas.
- In second place are the GPs related only to the cultural field (5), and third, those corresponding to the creative field (4).

Note

In the case of Wallonia, two of its GPs (WL 1 and WL 3) address several stages of the value chain by offering different kinds of services. To facilitate the analysis, WL1 et WL3 were only counted in their predominant segment of the value chain, respectively competence development and entrepreneurship.

5/ SWOT ANALYSIS OF THE CCI SECTOR AND SWOT CONCLUSIONS

5.1. Swot Analysis

The SWOT analysis presented below is a work of contrast of the 6 territorial DAFOS, analyzing the most frequent statements, on the one hand, and group work carried out in the SV of BC in 2018, on the other.

STRENGTHS		WEAKNESSES	
1	Increase in demand and consumption of culture and creative services, along with a rich variety of cultural actors and events.	1	Precariousness of the business structure, low presence of entrepreneurs, and skills deficiency.
2	Tradition and experience in the field, and self-confidence and human potential of involved subjects.	2	Financing difficulties: dependence on national funding, low confidence of investors in the sector, lack of tools supporting the access to finance, absence of analysis and evaluation of existing support mechanisms and weak awareness of traditional financing institutions (public and private) regarding the potential of the CCI.
3	A rich variety in culture related education and good level of qualification.	3	Lack of coordination in multilevel-governance on CCIs: lack of frameworks for collaboration among different levels of administration and sectors.
4	Rich cultural heritage and existing infrastructures.	4	Lack of identification and awareness of the sector.
5	Some specific and systematic financing tools/grants for the sector.	5	Low development of cross-sectorial innovation in a heterogeneous and fragmented sector.
6	European diversity enabling CCIs to flourish.	6	Obstacle to internationalization.
OPPORTUNITIES		THREATS	
1	Time is to creativity and to social innovation: new generations, new behaviors and new habits are valued, and create new market opportunities for CCIs.	1	Lack of consideration, social marginalization and employment instability for creative entrepreneurship.
2	Start of integrated strategies such as RIS3 to optimize resources for CCI-s on a territory	2	Uncertainty of funding: financial crisis and disinvestment of public sector, difficulty to access private financing and Regional asymmetry in access to finance.
3	Innovation paradigm: new technologies (digitalization), make possible to use new tools, and new governance models appear.	3	Insufficient and/or inefficient communication and knowledge about the CCIs added value (stereotype of culture exclusively linked to public aid and unprofitable).
4	Regions' attractiveness as a starting point to develop CCIs.	4	Global trends of digitalization and artificial intelligence at the expense of creativity and artistic quality.
5	Will to collaborate across different actors (technological parks, SMEs, policy makers etc.), at local, national and European scales.	5	Brain drain and cannibalization among CCIs sectors.
		6	Generation gap, aging cultural actors, lack of sensibilization of new generations, and disruption of social cohesion.

5.2. Conclusions of Swot Analysis

During the Study Visit in the Basque Country on the 3rd July of 2018, the six partners of the project held a workshop and got the following joint conclusions to CREADIS3 Smart Specialisation Creative Districts.

The conclusions of the SWOT analysis are:

CONCLUSIONS	
1	Weak awareness <p>There is a general lack of interest, awareness and knowledge on the CCI and their added value. It leads to several difficulties: low motivation of investors and financing entities, low public perception of culture as an exclusive recipient of public support instead of high added value sector.</p>
2	Importance of cross-collaborations <p>Support to CCI must be transversal and cross-sectorial, as there are good opportunities of integration with other sectors, and that it will contribute to open new business lines.</p>
3	High potential of CCI <p>Most of our hubs of the CREADIS3 Creative Districts present high potentialities in the CCI thanks to high cultural heritage, traditions and sources of competences. However, at microeconomic scale, only few CCI companies are eager to grow.</p>
4	Global impact of CCI <p>Being a sector “under construction” there is a need for some of the hubs to define indicators to measure the global impact of CCI (both social and economic), to highlight the CCI contribution to economic development.</p>
5	Need for governance <p>To create effective policies and conditions for CCI grow, multilevel governance is the key and could be achieved through smart specialization (coordination on the basis of existing assets). In some of the hubs, the existing governing structures constitute a good starting point to ensure the structuring of CCI.</p>
6	Need for financing <p>There is a need to design supporting and financing tools and grants specially dedicated to CCI.</p>

6/ TERRITORIAL PROFILES

As we said at the beginning of this report, 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 territories.

The methodology proposed in this first descriptive report has been based on promoting knowledge of the situation of each territory in an interactive way. The emphasis has been on setting up mechanisms to enable cross fertilization among disciplines, skills and levels of power.

With the information collected in points 1-5, we have analyzed the following 10 variables: population, surface, GDP, unemployment rate, % of CCI companies, development level of CCI strategies, Cultural and Creative Districts strategies, stakeholders, competencies by administration level and CCI competences according to the value chain.

In this chapter we analyze these ten variables from 2 points of view:

- A. Profile of the Cultural and Creative District Creadis3.
- B. Profile of each territory / hub.

6.1 Profile of the cultural and creative district Creadis3

In this section we try to offer a brief cross-sectional view of Creadis 3 as a creative district (see table 7).

- **Variable 1: Population.** It is divided into 3 categories, less than 1 million of inhabitants, between 1-4 M.inh. and between 4 and 6 M.inh. The population of the Creadis3 district reaches almost 17 million inhabitants, with two hubs with a larger population (SR and ER, between 4 and 6 M.inh.), two medium-sized hubs (WA and BC) and two hubs of less than 1 m.h. (CF and WG).
- **Variable 2: Surface.** The surface of the Creadis3 district reaches almost 127,000 km², as with the population there are two large hubs (SR and ER), two medium surface hubs, in this case (WA and CF) and two hubs of less than 15,000 km². (WG and BC).
- **Variable 3: GDP (Gross Domestic Product).** It is divided into 2 categories, above and below the average GDP in Europe. Three territories are above the average European GDP, (ER, CF and BC) and three below (SR, WA, and WG).
- **Variable 4: Unemployment Rate.** It is divided into 2 categories, above and below 10% of Unemployment Rate. Three territories are below 10% Unemployment Rate (SR, ER and WA) and three above (CF, WG and BC).
- **Variable 5: % CCI companies.** It is divided into 3 categories, less than 4% of CCI companies over total companies, between 4% -9%, and more than 9% of CCI companies. There is a hub with less than 4% of CCI companies over total companies (WG), 2 hubs between 4% -9% (ER and CF), and three hubs above 9%, (SR, WA and BC).
- **Variable 6: Current CCI Strategies.** It is divided into 3 categories, initial phase, middle phase and mid-advanced phase. In the initial phase there are two hubs (SR and WG), two in the middle phase (CF and BC), and two in the advanced phase (ER and WA).

- **Variable 7: Cultural and Creative District linked Strategies.** It is divided into 3 categories: No specific CCI strategy, with three hubs (SR, CF, WG); Initial CCI District Strategy with two hubs (ER and BC) and CCI District strategy under Evaluation with a single hub, (WA).
- **Variable 8: Stakeholders Groups.** It is divided into 2 categories: Between 40%-60% of public sector representatives, with 3 hubs, (ER, WA, BC); more than 60% of public sector representatives, with 3 other hubs (SR, CF, WG).
- **Variable 9: Competences by administration levels.** It is divided into 3 categories: Cultural Department oriented, with 2 hubs (SR and CF), Economic Development Department oriented, with 3 hubs (ER, WA, WG) and Economic and Cultural Departments oriented, with a hub, (BC).
- **Variable 10: Value Chain competences.** It is divided into 3 categories: Joint Strategies (Joint Strategies of the departments of Culture and Economic Development in the value chain), with 2 hubs, (SR and ER); Economic Oriented (Economic Development participates in the entire value chain, Departments of Culture at some stage), with 2 hubs (CF and WA); Split Strategies (the departments of Culture and Economic Development participate in different parts of the value chain), with 2 hubs (WG and BC).

The variables 1-5, which could be called socioeconomic, present a creative district with hubs of different characteristics of population, area and starting situation of the weight of the CCI-s, as well as with important differences in the unemployment rates.

The variables 6-8, that could be called CCI Strategies, explain us some strategies with diversity of objectives and degrees of development, both at a territorial level as well as conceptualization and measurement of the CCI-s.

The variables 9-10, which can be named as presence and competences in the CCI sector, reflect the beginning of changes towards more defined policies for the CCI-s, with a diversity of competency situations both by levels of competencies of the administrations in the sectors, as in its incidence in the value chain.

As a result, the Cultural and Creative District Creadis3 is configured as a district with a very appropriate fabric to address situations of diversity in the CCI policies, and which can provide strategies and differentiated solutions based on shared work.

TABLE 7
Territorial profiles: ten basic variables by territory

	SR	ER	CF	WA	WG	BC
V1 Population (million inhab)	Between 4-6 M	Between 4-6 M	Less than 1 M	Between 1-4 M	Less than 1 M	Between 1-4 M
V2 Surface (km2)	Between 20,000-50,000	Between 20,000-50,000	Between 15,000-20,000	Between 15,000-20,000	Less than 15,000	Less than 15,000
V3 GDP	Under EU average	Over EU average	Over EU average	Under EU average	Under EU average	Over EU average
V4 Unemployment rate	< 10%	< 10%	> 10%	< 10%	> 10%	> 10%
V5 % CCI companies	> 9%	Between 4%-9%	Between 4%-9%	> 9%	< 4%	> 9%
V6 Current CCI Strategies	Initial phase	Medium-advanced phase	Medium phase	Medium-advanced phase	Initial phase	Medium phase
V7 Culture and Creative Districts linked Strategies	No specific CCI district strategy	Initial CCI district strategy	No specific CCI district strategy	Evaluating CCI district strategy	No specific CCI district strategy	Initial CCI district strategy
V8 Stakeholders groups	> 60% public sector reps	40-60% public sector reps	> 60% public sector reps	40-60% public sector reps	> 60% public sector reps	40-60% public sector reps
V9 Competences by administration levels	Cultural Department oriented	Economic Development Department oriented	Cultural Department oriented	Economic Development Department oriented	Economic Development Department oriented	Economic & Cultural Departments oriented
V10 Value chain competences	Joint strategies	Joint strategies	Economic oriented	Economic oriented	Split strategies	Split strategies

FIGURE 7

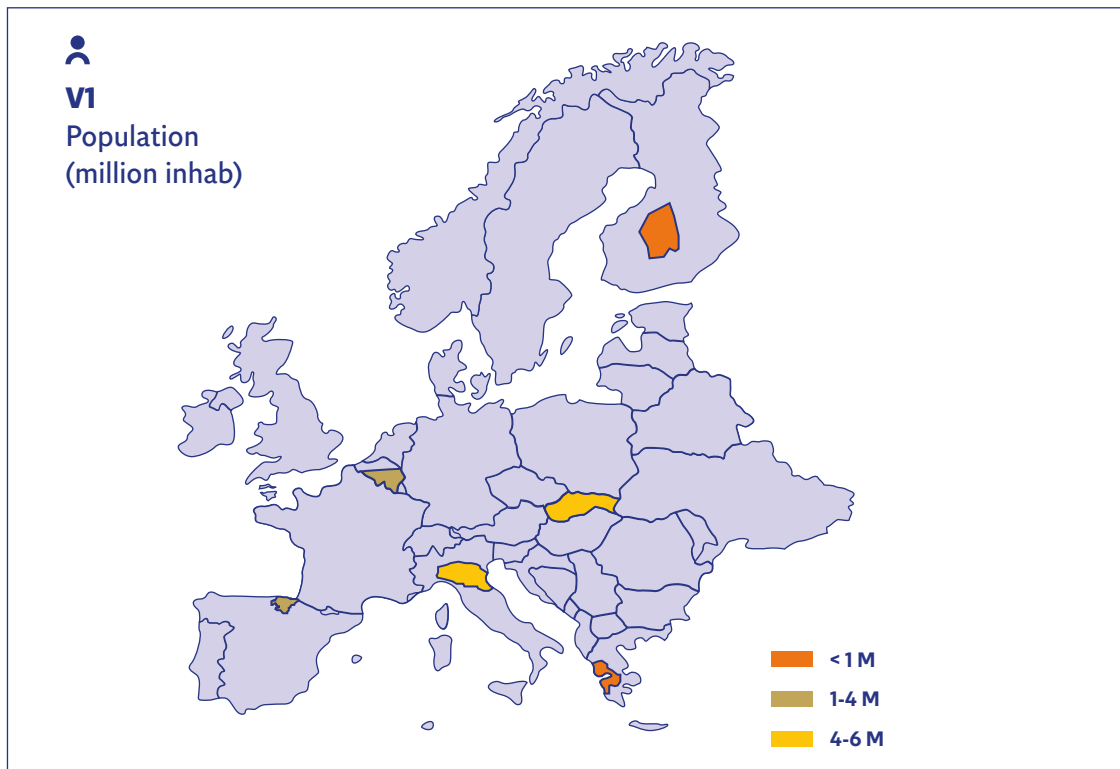


FIGURE 8

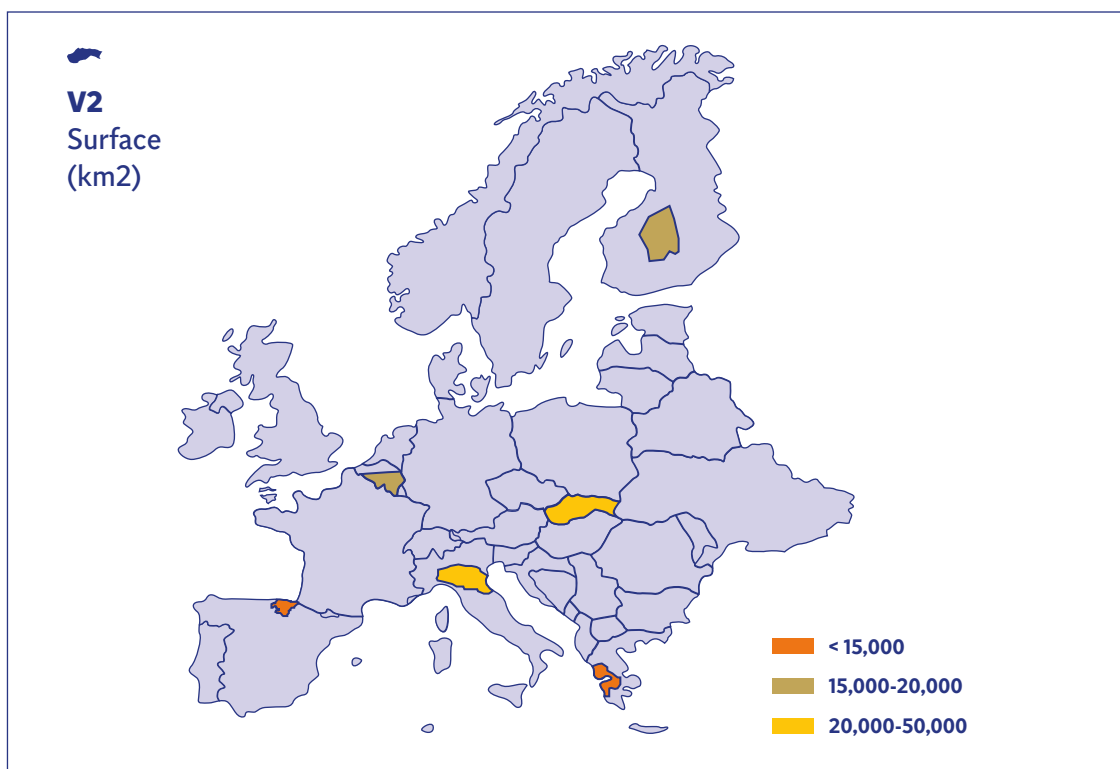


FIGURE 9

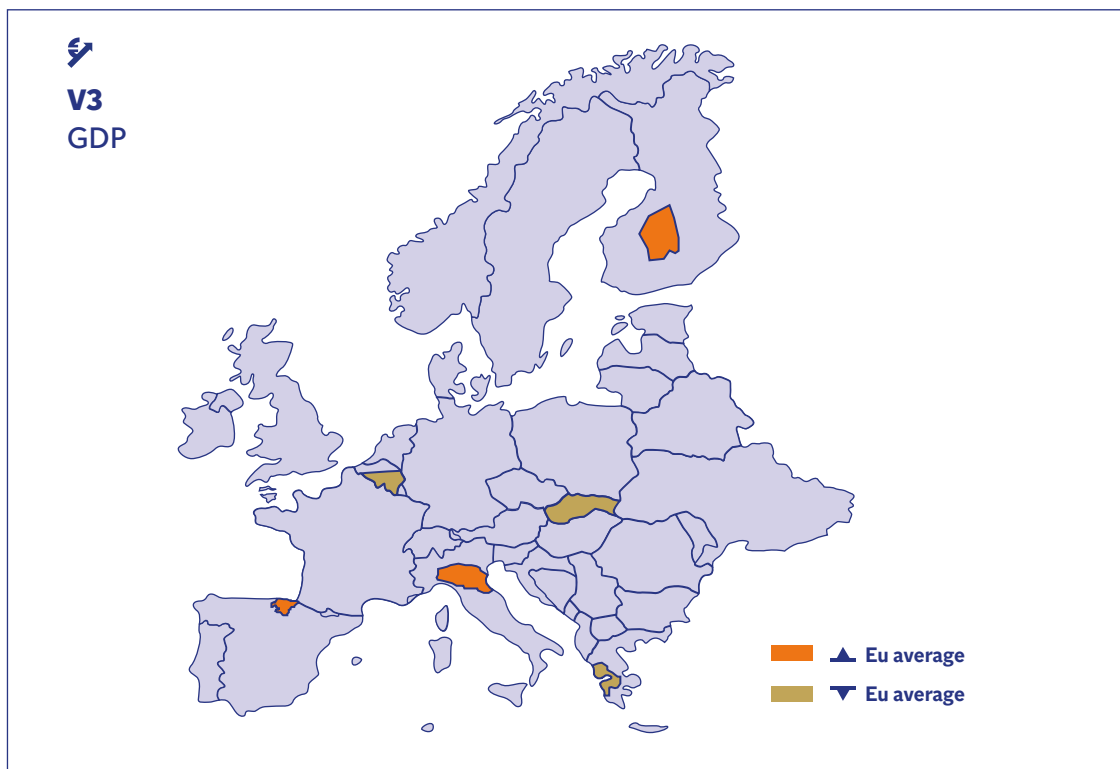


FIGURE 10

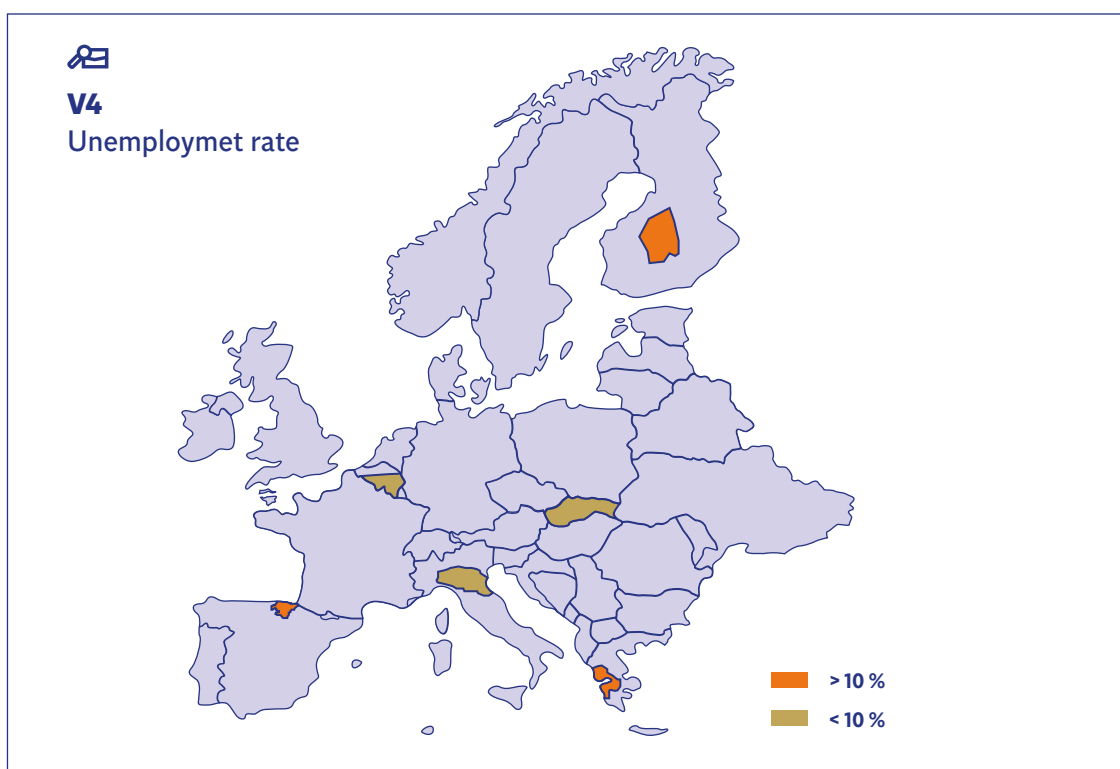


FIGURE 11

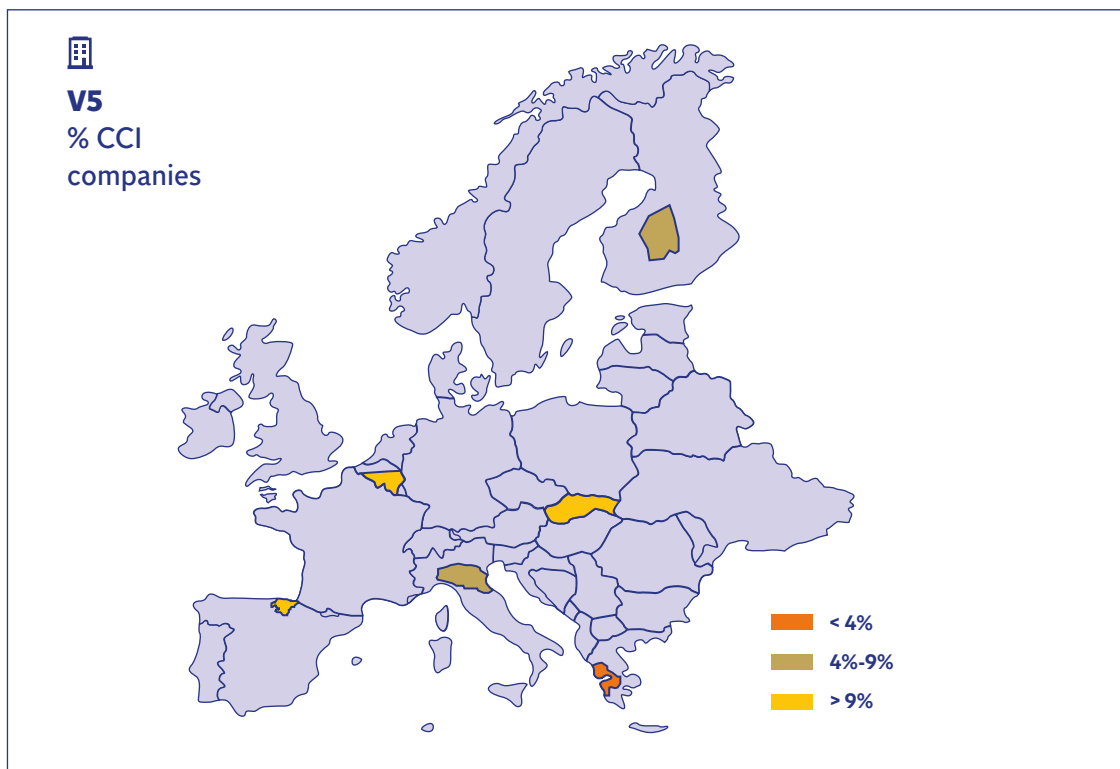


FIGURE 12

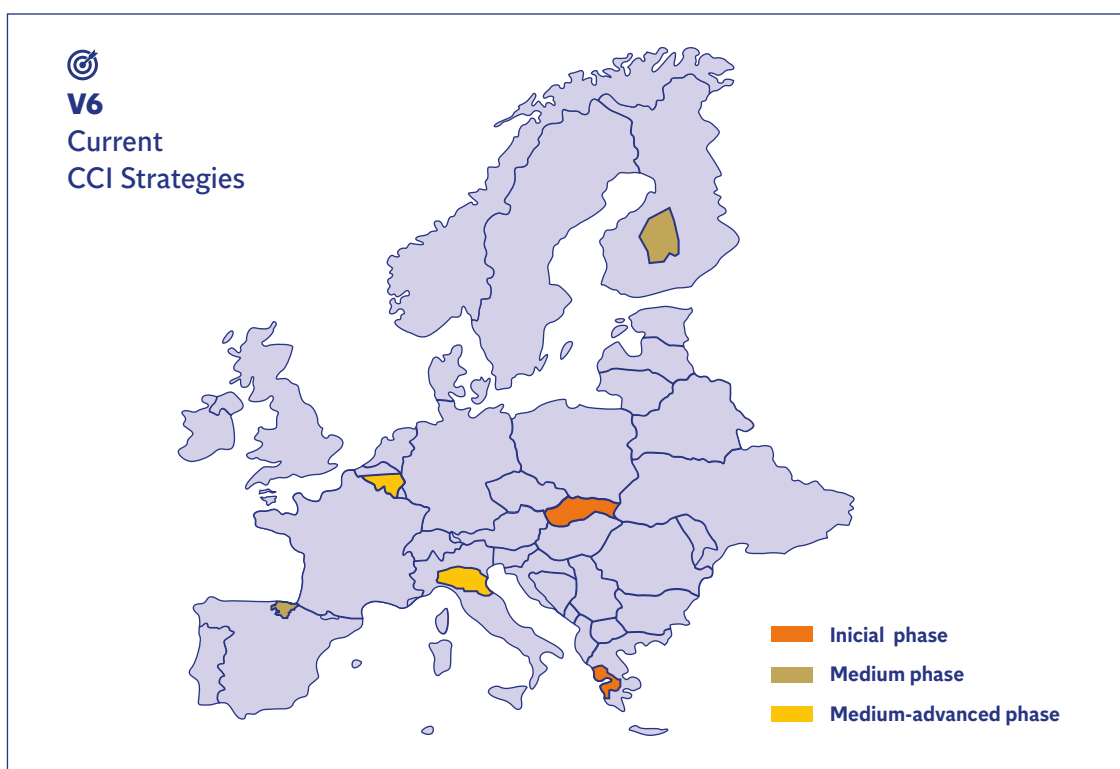


FIGURE 13

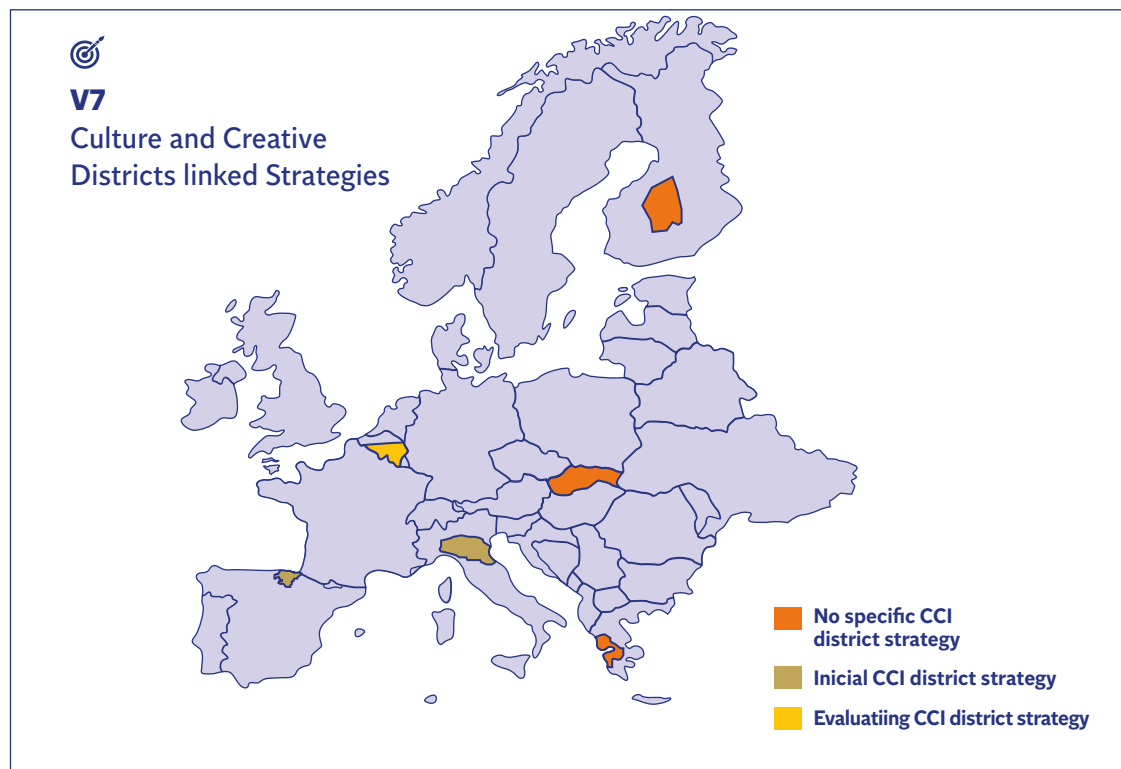


FIGURE 14

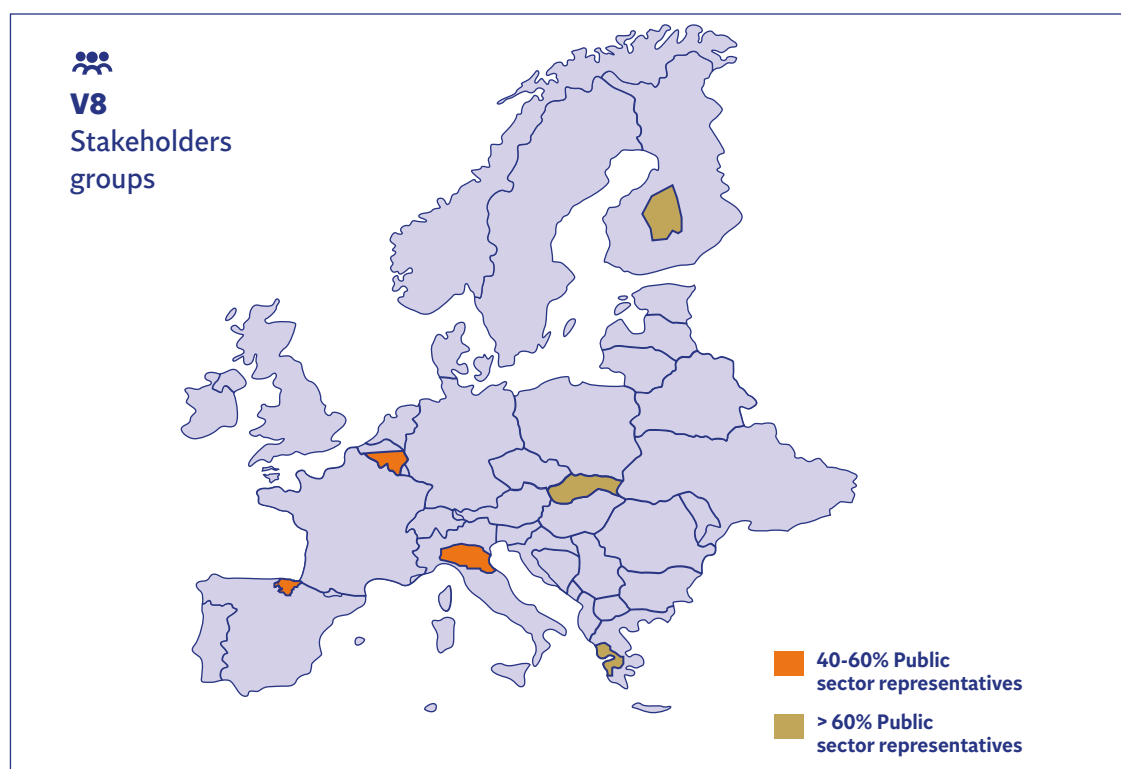


FIGURE 15

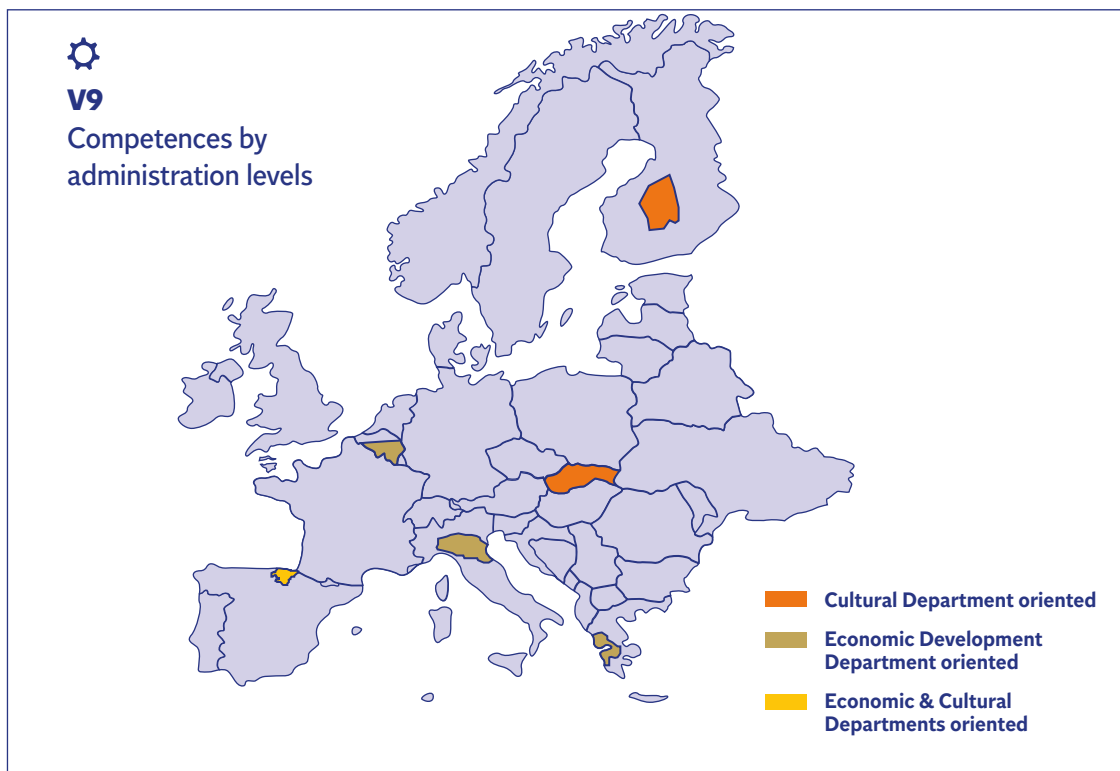
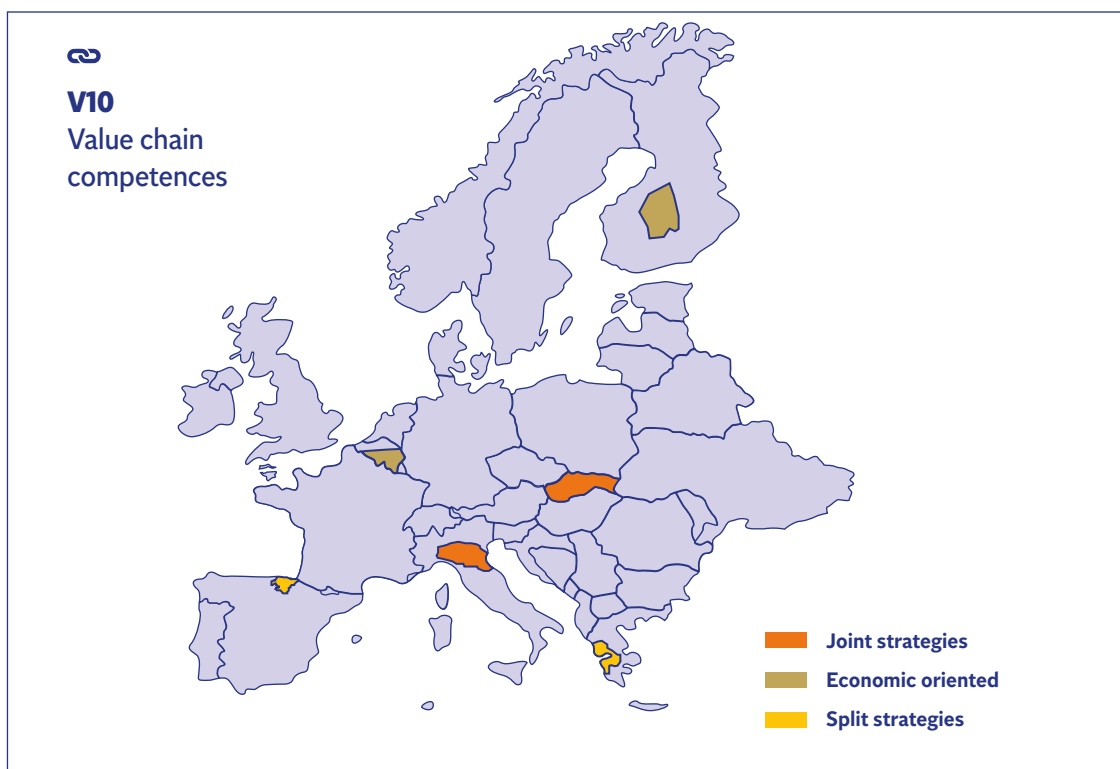
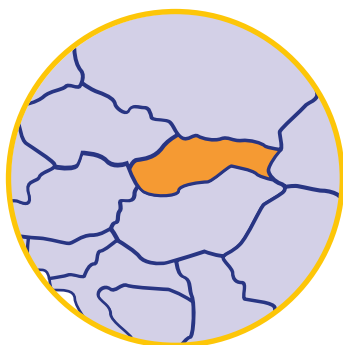


FIGURE 16



6.2. Profile of each territory/Hub

Finally, and based on these 10 variables and the objective of each one of the 6 territories in Creadis 3, we can thus define each one of the 6 hubs in the CREADIS3 district, with these profiles:



Slovak Republic Hub

“Creating administrative structures for collaboration on CCI-s”

The objective is how to create a model to foment collaboration between CCI-s authorities.

This territory has a vast extension and large population, with a GDP beneath the European average, and an unemployment rate below 10%. There are over 15,000 CCI companies, in initial CCI strategy stage, and up until now, they had not considered district and creative strategies at a state level. The group of stakeholders is comprised of greater participation from the public sector. CCI competences by sectors are considered more from the cultural than from the economic sector, and competences, depending on the Culture and Economic Development chain of value, can be found in the majority of the phases of the chain.

This is a good example for territories that are beginning to design their CCI policies.

-  4-6 M
-  20,000-50,000 km²
-  ▼ EU average
-  < 10%
-  > 9%
-  Initial phase
-  No specific CCI district strategy
-  > 60% public sector representatives
-  Cultural Department oriented
-  Joint strategies



-  4-6 M
-  20,000-50,000 km²
-   EU average
-  < 10%
-  4%-9%
-  Medium-advanced phase
-  Initial CCI District strategy
-  40-60% public sector representatives
-  Economic Development Department oriented
-  Joint strategies

Emilia-Romagna Hub

“Supporting international territorial attractiveness to increase investment in the creative potential of the regional CCI-s”

The objective is how to invest more in the creative potential of CCI-s at a regional level, making them more internationally attractive.

This territory has a vast extension and large population, with a GDP above the European average, and an unemployment rate below 10%. There are over 15,000 CCI companies, at a medium-advanced stage in CCI strategies, with initial strategies implemented at cultural and creative district level. The group of stakeholders is comprised of a balanced public-private participation. CCI competences by sectors are considered more from the economic than from the cultural sector, and competences, depending on the Culture and Economic Development chain of value, are all to be found in all phases of the chain.

This is a good example for territories with settled structures that are already considering CCI policies with a shared foundation to attract international creative potential.



-  < 1M
-  15,000-20,000 km²
-  ▲ EU average
-  > 10%
-  4%-9%
-  Medium phase
-  No specific CCI district strategy
-  > 60% public sector representatives
-  Cultural Department oriented
-  Economic oriented

Central Finland Hub

“Improving cross fertilisation across culture and technology sectors: trigger spillover effects”

The objective is how to create a cross fertilisation model with technological sectors, without a specific CCI policy.

This territory has a medium extension and small population, with a GDP above the European average, and an unemployment rate above 10%. There are much fewer than 15,000 CCI companies, at a medium stage in CCI strategies. Up until now, they have not considered cultural and creative district strategies at a regional level. The stakeholder group is comprised by a greater public sector participation, CCI sector competences are considered more from the cultural than the economic sector, and competences, depending on the chain of value, are considered more from Economic Development in chain phases. Moreover, they are currently undergoing a profound change with competences between different levels of governance to state level.

This is a good example for territories tackling cross fertilisation from their more driving sectors, given the difficulty of undertaking specific CCI strategies.



-  1-4 M
-  15,000-20,000 km²
-  ▼ EU average
-  < 10%
-  > 9%
-  Medium-advanced phase
-  Evaluating CCI District strategy
-  40-60% public sector representatives
-  Economic Development Department oriented
-  Economic oriented

Wallonia Hub

“Improving cross collaborations within the local ecosystem of private and public agents”

The objective is how to develop collaboration with the local ecosystem from a Creative District already in existence but in need of change and improvement.

This territory has a medium extension and population, with a GDP beneath the European average, and an unemployment rate below 10%. There are fewer than 15,000 CCI companies, at a medium-high degree of progress in CCI strategies, with a creative district underway and results are in assessment phase. The group of stakeholders is comprised of a balanced public-private participation. CCI competences by sectors are considered more from the economic than from the cultural sector, and competences, depending on the chain of value, have greater Economic Development presence in chain phases.

This is a good example for territories with CCI policies considered from Economic Development and with a Creative District underway, currently in the phase of assessing results from the first cycle.



-  < 1 M
-  < 15,000 km²
-  ▼ EU average
-  > 10%
-  < 4%
-  Initial phase
-  No specific CCI District strategy
-  > 60% public sector representatives
-  Economic Development Department oriented
-  Split strategies

Western Greece Hub

“Supporting the internationalisation of SMEs through new business models”

The objective is how to create and orient new business models to encourage internationalisation.

This territory has a medium extension and small population, with a GDP below the European average, and an unemployment rate above 10%. There are over 15,000 CCI companies, in initial CCI strategy stage, and up until now, they had not considered district and creative strategies at a state level. The group of stakeholders is comprised of greater participation from the public sector. CCI competences by sectors are considered more from the economic sector, and competences, depending on the Culture and Economic Development chain of value, are all to be found in a differentiated way in the different phases of the chain.

This is a good example for territories that are beginning to design their CCI policies with the objective of developing new business models that are more market-oriented, providing for internationalisation processes.



-  1-4 M
-  < 15,000 km²
-  ▲ EU average
-  > 10%
-  > 9%
-  Medium phase
-  Initial CCI District strategy
-  40-60% public sector representatives
-  Economic & Cultural Departments oriented
-  Split strategies

Basque Country Hub

“Articulating better cultural and economic policies for effective CCI innovation policies”.

The objective is how to articulate better cultural and economic policies to be more effective in implementing CCI policies with an innovative foundation.

This territory has a small extension and high-density population, with a GDP above the European average, and an unemployment rate above 10%. There are over 15,000 CCI companies, at a medium stage in CCI strategies, with initial strategies implemented at cultural and creative district level. The group of stakeholders is comprised of balanced public-private participation. CCI competences by sectors are considered both from the economic and the cultural sector, and competences, depending on the chain of value, Culture and Economic Development are all to be found in a differentiated way in the different phases of the chain.

This is a good example for territories with separately settled cultural and creative policies, but that are beginning the process of improving joint articulation based on innovative potential.

In closing, it should be noted that the Territory of Creative District Creadis3 is sharing its current situation through its 6 hubs or partners, the challenges we are facing in the delicate task of tackling multi-level governance processes within the scope of CCIs and structuring them at regional and state level.

Action plans that will be defined in 2019 will include the measures that each territory will set forth to improve its policies. We hope that this first governance report helps with this objective, and that it is also helpful to other European territories that are working in CCI fields and Cultural and Creative Districts.

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WESTERN GREECE

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