

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

BELGIUM

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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1. Historical perspective: cultural policies and instruments

Belgium as a country may have been created in 1830, but it is not reasonable to take the view that cultural life did not begin until then, any more than it is possible to isolate the Belgian federal State, let alone each of its three constituent Communities (French, Flemish and German-speaking), from the rest of the world.

For example, Belgium's great emblematic cultural institutions (such as the Museums of Fine Arts, Art and History and the Opera) predate the creation of the Belgian State. These institutions proliferated and developed through the 19th and 20th centuries, and remained under the umbrella of the federal State when responsibilities were divided between the federal State and the federated bodies in 1970.

As in most European countries, cultural policies have expanded greatly since the Second World War. They have been shaped by the drive for democratisation of culture focused on fundamental values associated with the Universal Declaration of Human Rights: education for all, access to culture for all, freedom of association and of expression. Towards the end of the 1960s, cultural policies began to be supplemented by an approach based upon objectives of cultural democracy.

In Belgium, cultural policy instruments mostly take the form of subsidies to non-governmental associations, generally set up on a non-profit basis. In fact the main cultural policies are governed by what is known as the principle of subsidiarity. This is based on the principle that the State's role is not to intervene directly in cultural matters, other than by way of general regulations and subsidies. It leaves the initiative for action with the operators and associations.

While this approach does chime with the international context in which culture develops, where it was important to react to the fascism of the wartime years, in order to establish a distance from the Communist countries (with their State culture) and the United States (where culture is governed by the market and not the State), the principle behind it has to do with the way that society is organised in Belgium. This is a country which is profoundly shaped by the 'pillars' and their philosophical divisions between Christian and secular interpretations, and its political divisions between socialist and Christian socialist convictions, with the liberal pillar tending to be more diffusely organised on cultural issues.

In the 1970s, cultural autonomy and the autonomy of the linguistic communities making up Belgian society (Flemish, French and German-speaking) vis-à-vis the federal State were decided and placed on an organised institutional footing. Since that time, the history of cultural policies in Belgium has fallen into four separate areas: the three Communities and the federal State. The exception is the movable heritage, which comes under the aegis of the Regions, created in the 1980s (1980 saw the creation of the Flemish and Walloon Regions, with the Brussels-Capital Region being set up in 1989).

The Act of 16 July 1973, known as the Cultural Pact, passed when the Communities became autonomous, is intended to protect minorities. It also provides different modes and levels of participation in the implementation of cultural policies, and specifically an obligation to carry out prior consultation of bodies representing the professional elements in the sector and the various political and ideological movements. In concrete terms, the application of this Act means the setting up of consultative Committees and Councils for the majority of the regulations in cultural terms.

Flemish Community

Up to the 1980s, the policies of the successive ministers of culture, who were of a Christian-Democrat persuasion, were geared towards the "democratisation of culture". During this time, basic provisions like cultural centres and libraries were provided for throughout the territory of Flanders. Political decisions were taken to subsidise initiatives in the field of adult education and youth work.

During the period 1981-1992, there was an economic crisis in Flanders. With regard to culture, this was reflected in an actual reduction of the overall budget. Cultural institutions were the target of such cuts and were required to generate their own income. This new trend was not wholly based on purely liberal principles of the ruling political parties (and ministers of culture) but rather by a management-oriented trend that also continued under subsequent ministers of the Christian-Democrat political persuasion.

Throughout most of the 1990s, Ministers of Culture (Christian-Democrats) focussed their attention both on the traditional arts and on socio-cultural activities. Legislation was passed in the fields of the performing arts, music and museums which outlined the role of the government as well as criteria for their involvement. Policies were developed for block periods which provided the sector with greater legal security and allowed for longer term planning. This approach reflects the culture management trend.

During the decade 1999-2009, there was a considerable increase in the budget for culture and a new cultural policy strategy aimed at establishing an "integrated" or mainstreamed policy for Flanders in the fields of the arts, cultural heritage and socio-cultural activities. This approach aimed at a more streamlined system for creation, dissemination, preservation and support structures for culture and replaces individual, sector based policies, by a more comprehensive legal framework. During this period, several new decrees were implemented, such as the Flemish Parliament Act on the Arts, the Flemish Parliament Act on Cultural Heritage and a flanking Participation Flemish Parliament Act, and audience development and audience participation were major points of attention.

A government coalition consisting of Christian-Democrats (CD&V), Socialists (sp.a) and the Flemish Nationalist Party N-VA was elected for the legislation term 2009-2014. The Christian-Democrat Minister of Culture combined this portfolio with Environment and Nature. The coalition agreement of the Flemish government was based on the action plan "Vlaanderen in Actie" ("Flanders in Action"), a strategic project developed by the Flemish government in 2006. With this, the Flemish government aimed at installing Flanders in the top-5 of European regions, facing demographic, economic and ecological challenges. With the installment of a yearly 'Cultuurforum' (Culture Forum), the Minister aimed at generating ideas to include culture in this project.

In 2014, a new government was installed through a coalition of the NVA, Christian-Democrats and liberals (Open VLD). The current Minister of Culture is of a liberal signature. He combines the Culture portfolio with Media, Youth and Brussels. The current coalition agreement of the Flemish Government strongly emphasises economic growth. As far as arts and culture are concerned, current policy focuses on the 'excellence' and 'impact' by strengthening larger institutions and on entrepreneurship.

After a decade of growth, the budget for the arts and for culture has been under pressure since 2009. This has hindered the development of new culture policy initiatives. Space for new initiatives is limited. While new Flemish Parliament Acts for heritage and the socio-cultural field are being developed, some policy priorities mentioned in the current minister's policy letter (focusing on the position of individual artists, on the international culture policy, on audience participation and intercultural dialogue) have yet to be

translated into concrete policy impulses. On the federal level, a tax shelter for performing arts has been introduced.

Still, major changes are underway as far as the relationship between the different government levels is concerned. Cultural policy in Flanders has always been about the interplay and the co-operation between different government levels -- the Flemish Community level, the provinces and the municipalities -- based on the principles of complementarity and subsidiarity. Recently, the relationship between the different government levels has shifted greatly. Also, the relationship between the Flemish and the municipal level has changed significantly. Local cultural policy has been decentralised. In the past, cultural centres and libraries were co-financed by the Flemish government, through the Flemish Parliament Act on Local Cultural Policy. But since 2016, all Flemish funding for local culture goes directly to the municipalities, without earmarking..

French-speaking Community of Belgium

The Ministry of the French-speaking Community of Belgium has pursued the main thrusts in cultural policy followed by the federal State, specifically by the Ministry of National Education and Culture (these being responsibilities already covered by two different ministries, one French and one Flemish): mainly, support for artistic creation, professional artists and the big cultural institutions (the General Directorate of Arts and Letters), but also support for cultural dissemination and activities at the emerging local level (General Directorate of Youth and Leisure).

The 1970s and early 1980s saw the foundations being laid for a policy of cultural democracy and continuing education which drew on the work of the Council of Europe, delivering a string of regulatory mechanisms which provided diverse responses to social expectations and demands: decrees on continuing adult education and on public libraries, the renewal of youth policies, regulations on cultural centres, the birth of community TV stations, and support for expression and creativity and action theatre.

By the end of the 1980s, and all through the 1990s, we had begun to see a form of autonomous development in every sector: heritage, the various artistic disciplines (music, theatre, dance, plastic arts), continuing education, youth, the audio-visual sector, writing and books were all consolidating their internal structures. During this period, the sectors became more professional and more modern, and continued to forge international relations.

Since the 1990s, the question of social cohesion has, to a greater or lesser degree, been crossing all cultural sectors. Culture is regarded as a factor in social cohesion: it has a key role to play in the development of urban neighbourhoods; many experiments have been carried out by artistic institutions and cultural associations to enable all social groups to access culture and participate in it more easily.

Communication and new forms of cultural practices and expressions arising from the spread of new technologies are likewise becoming a major issue in cultural policies.

Since the turn of the century, there has been a concentration on the transverse and interdisciplinary dimensions, specifically by promoting projects involving cooperation between a number of types of cultural operators and cultural cross-overs. Cooperation between the cultural sector, the education sector and the social sector is equally building up around projects promoting social cohesion and local territorial development.

At the same time, the development of the digital culture has also been boosted, leading to new ways of thinking about the interactions between the economy and culture and support mechanisms suited to the cultural industries.

As digital technologies advance, they throw up more cultural issues and challenges, particularly around the question of copyright and intellectual property, but also everything to do with the conservation of heritage and archives.

Another noteworthy factor is the development of a culture of evaluation, in both quantitative and qualitative terms. Evaluation is conceived as a process that is both reciprocal and participatory, involving the public authorities, the consultative bodies and of course the cultural operator. These evaluations feed into various pieces of work and research in terms of development indicators and status reports. The decrees and regulations are likewise subject to a concerted evaluation process.

Finally, in tandem with issues in the non-merchant cultural sectors, we are seeing the development of priorities associated with the economic dimension of culture and the growing importance of the cultural industries, in particular in terms of employment.

German-speaking Community

In contrast to the autonomy granted to the French and Flemish speaking communities in the 1970s constitutional reform process, the German speaking community was initially granted limited authority, including in the field of culture. During the course of its establishment throughout the 1980s, the German speaking community acquired its own parliament and government, which led to a significant increase in its authority and influence as well as to the establishment of new structures. Today, this linguistic community consists of 70 000 inhabitants and has achieved a political rank which is equivalent to the other two communities.

It was mainly during the 1990s that the legal foundations for culture and sport were laid down or revised, in particular, supporting organisations active in the field of youth, adult education and libraries. Guidelines for infrastructure policy have recently been completed and the government has elaborated new strategies in the field of media policies and legislation covering public and private radio and television.

Future priorities continue to focus on youth, culture, media and adult education. Authorities have agreed to pay closer attention to creativity or artistic quality and increasing cultural professionalism (management) as well as cultural participation by young people. Other goals include the development of a legal framework for scientific surveying and administrative structures to maintain cultural heritage sites and monuments.

In the area of the media, the challenges in the next few years are to further develop the regional audiovisual and television landscape and expand online services.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

Flemish Community

In the 1990s, a system of long term policy planning was introduced in Flanders. This meant that each Minister presented a five-year plan outlining the activities and long term objectives for the coming period. The specific details of these plans are spelled out in yearly "policy letters".

The principle of political primacy is dominant in Flanders. This means that the minister is advised by advisory bodies and the administration, but the final decision is in the hands of the minister and the government. The minister can either accept or reject this advice, but must provide significant justification in the case of the latter.

The advisory system is divided into two separate parts: one concerning strategic policy advice and the other concerns specific advice on the allocation of subsidies.

On July 9th 2003, the Flemish Parliament approved a Flemish Parliament Act Concerning Strategic Advisory Councils (see chapter 3.1). A strategic advisory council – made up of independent experts and representatives of civil society – was set up for each policy area. These strategic advisory councils provide advice on policy proposals (based on its own initiative or in response to requests from the government) and legal counsel on planned legislation. The Strategic Advisory Council for the policy domain Culture, Youth, Sports and Media (SARC) was established in 2008. Since 2015, the SARC is an integrated part of the Flemish Administration. Apart from a 'general' Council, there are subcouncils for four different sectors: Arts and Heritage, Sports, Media and Socio-Cultural Work.

As far as sectoral policy and the allocation of subsidies are concerned, the basis in the different sectors (arts, heritage, socio-cultural work) is a combination of evaluation by peers and independent experts on the one hand and the administration on the other hand. They advise the Minister on subsidy applications in the context of different sectors of Flemish Parliament Acts (Flemish Parliament Act on the Arts, Heritage Flemish Parliament Act, Socio-Cultural Flemish Parliament Act, Youth Flemish Parliament Act). The final decision on the division of subsidies is the responsibility of the Minister of Culture and the Flemish Government.

There are, however, two exceptions to the principle of political primacy in the Flemish policy model. In 2000, a Literature Fund was set up to implement the government's literature policy and to grant subsidies. In 2002, the Flemish Audiovisual Fund was established to support and promote audiovisual creations. Both funds work via a management agreement with the Flemish government. These exceptions should not be mistaken for the existence of a comprehensive system of cultural funds which make decisions independent of the government.

Since the legislative period 1999-2004, the government has introduced a series of sectoral "support centres" ("steunpunten") designed to undertake supporting activities for the cultural sector on the one side, and on the other side to act as intermediary between the cultural sector and government, by informing the sector on cultural policy and by informing the government on tendencies and expectations in the sector. During the last decade, several support centres have merged. The current situation is that there is one support centre for the Arts, for Heritage, for Youth and for Socio-Cultural Work.

Concerning the division of responsibilities between government levels, there is a movement towards more autonomy for local governments, in other words towards decentralisation. Initially (since 2000), this was done by elaborating policy plans and

concluding covenants. For heritage, this already resulted in several covenants. In the period 2016-2020, there are 16 covenants with clusters of municipalities and 1 with the Flemish Community Commission in Brussels. (Through these covenants, 'heritage cells' are being supported, which take initiatives to stimulate cooperation between, and improve the visibility of, the heritage organisations in different regions.)

As indicated in Chapter 1, the autonomy of the municipalities has recently increased through a process of decentralisation of (local) culture policy. While this decision might have an impact on (support for) the culture sector, the future 'modus operandi' of the interplay between the different government levels is currently under development.

French-speaking Community of Belgium

The competence of the French-speaking Community of Belgium extends over the territory of Brussels and Wallonia. As a capital and a major city, Brussels is where by far the majority of cultural associations and institutions are based. For some twenty years now, there has been a proactive focus on decentralising cultural institutions in Wallonia, as well as ensuring that credits are shared fairly between Wallonia and Brussels.

The model emerging from the cultural policies currently being pursued revolves around eight fundamental, relatively transverse pillars:

- supporting artistic creation and dissemination: performing arts (music, theatre, dance, fairground arts), literature, plastic arts, cinema, audio-visual, radio;
- protecting and promoting cultural heritage (apart from the real estate heritage, which falls under the Regions): museums, folklore, ethnology, indigenous languages, cultural archives;
- territorial cultural development: cultural centres, public libraries;
- developing cultural democracy and participation in social and cultural life: youth and continuing education, cultural and associative life, intercultural affairs, amateur artistic practices;
- supporting training for cultural leaders: professionals and volunteers;
- supporting broadcasting: public radio and TV, community TV;
- supporting the press;
- supporting international activities.

The remit of the various sectors of competence is to develop the quality of their cultural materials while at the same time helping to ensure that creation and cultural action and initiatives grow strong local roots: this is the case with cultural centres, libraries, youth organisations and continuing education organisations, centres of expression and creativity, youth centres, regional drama centres and community TV stations.

The cultural template used by the French-speaking Community of Belgium relies very heavily on the principle of subsidiarity: support for initiatives taken by cultural operators or associations. This support is organised by decrees which define the conditions for access to subsidies, as well as their award and justification.

This template draws regular criticism, although without actually being fundamentally called into question. The main difficulty with the principle of subsidiarity is 'sprinkling': a growing number of beneficiaries are getting repeated support, and the quality criteria applied are not sufficiently selective; on top of that, too many operators are now not receiving enough funding to enable them to complete their projects.

However, policies involving the award of subsidies via programme contracts are becoming the norm. Support is planned beyond one year, generally over periods of 4 or 5 years, with specific strings attached. This type of contract responds to two objectives: firstly, transparency, for programme contracts appear on the culture website and flag up the link

between the subsidy and the missions and conditions to be met by the cultural operator, and secondly, harmonisation with due regard to the specific features: the same rules are applied to all operators in a given sector, but the notion of a programme contract means that missions can be customised and the operator's particular features factored in, especially the innovative or original character of its projects. For some years now, the policies on calls for projects have been evolving: they make it easier to flag projects and actions supported in light of the priorities and thrusts defined than is the case with the support granted under the decrees which leave the operators plenty of leeway.

The representative function plays an important role in the application of cultural policies.

There are more than 30 consultative bodies advising the Minister by submitting opinions, proposals or recommendations regarding sectoral policies or project selection.

There is a decree that organises the make-up and operation of the advisory bodies tasked with framing opinions, recommendations or proposals on the policies being pursued in the areas within their competence, either on their own initiative or at the behest of the Government of the French-speaking Community of Belgium.

The members of these advisory bodies are appointed by the FWB Government after public calls for applications. One half of the members sit as either professionals, experts or users and/or representatives of a particular ideology or philosophy, while the other half of the members sit as organisations representing the approved users (organisations representing or acting as an umbrella for a cultural sector or an artistic discipline).

The list of the advisory bodies, their make-up and their progress reports can be viewed via the website [www.culture.be/instances d'avis](http://www.culture.be/instances_d'avis).

German-speaking Community

The German-speaking Community mainly supports non-profit organisations, clubs and municipalities in the following four ways:

- operational subsidies;
- subsidies of personnel costs;
- financial interventions for projects and cooperation; and
- subsidies for infrastructure projects and equipment.

The promotional policy pursued by the German-speaking Community constitutes the basis for its cultural work and is presently governed by a variety of orders, decrees and circulars. Most of the rules date from the 1980s and 1990s and have hitherto been applied piecemeal to the needs of players in the cultural field. The government's aim is to scrutinise the rules in thorough detail and redraft them from the ground up.

The government that was installed in 2004 has drawn up a catalogue of concrete measures for implementing its programme. The most important measure in the cultural area is a renewal of the concept of cultural support and the drafting of a set of rules that at one and the same time reduced administrative expenditure to a minimum and are easy for cultural players to implement. The leeway thus opened up in terms of what can be done and its financial ramifications mean that it is possible to pay greater heed to the needs for multi-faceted cultural activities that cover a multitude of different areas and to construct lasting cooperation.

Conscious as it is of the growing importance of audiovisual and electronic media, the provision of media skills and the offering of online media services form the core of the Community's media policies. Expansion of the media presence of the German-speaking Community and adjustment of the legislation in line with European directives are further goals.

2.2 National definition of culture

The national definition of culture is based upon the third constitutional revision in 1971 and covers the following fields:

- the defence and illustration of the language;
- encouragement for the training of researchers;
- fine arts, including theatre and cinema;
- cultural heritage, museums and other cultural scientific institutions;
- libraries, record libraries and similar services;
- radio and TV broadcasting (with the exception of government communication broadcasting and commercial advertising);
- youth policy;
- continuing education and cultural activity;
- physical education, sport and outdoor life;
- leisure and tourism.

Successive reforms have impacted on cultural affairs, with new cultural responsibilities having been transferred from the State to the Communities:

- certain types of training, including arts education
- advertising on radio and TV and support for the press.

The following powers have been handed over to the Flemish, Walloon and Brussels regions:

- in terms of cultural heritage: monuments and sites; and
- tourism, infrastructures relating to physical education, sport and outdoor life.

2.3 Cultural policy objectives

All the objectives underpinning cultural policy are based on the principles of political democracy and cultural democracy. References to human rights and pluralist democracy are a constant guiding thread running through all the regulatory provisions. Cultural practices, creations and actions which explicitly fit within this approach are given priority. All the actions conducted likewise fit within the framework of the defence and promotion of a European culture that is tolerant, open to the world, intrinsically diverse and respectful of the minorities which contribute to global cultural development.

Belgium and its Communities have always played a very active role within the Council of Europe. Several cultural policy thrusts fit within the parameters set by the Council of Europe.

Flemish Community

Cultural policy in the Flemish Community is based on the following values:

- equal rights for all inhabitants;
- quality and diversity in the cultural offer (and taking measures to correct market distortions);
- cultural democracy and cultural participation;
- cultural competences;
- creativity; and
- protection and promotion of cultural heritage.

Core responsibilities of Flemish authorities in the field of professional arts, cultural heritage, socio-cultural youth work and adult work, are:

- developing a strategic conceptual framework;
- providing a set of instruments;
- monitoring; and
- taking measures to increase the quality of the cultural offer and provision of cultural services.

French-speaking Community of Belgium

In 2005, the Culture Minister launched the Culture Forum, a space for discussing cultural policy with all the cultural players in the French-speaking Community of Belgium which has been gestating for a number of years.

The priorities which have come out of the Culture Forum and been implemented are as follows:

- reinforcing public access and participation;
- improving cultural governance;
- guaranteeing funding for cultural policy;
- supporting creative artists;
- reinforcing the various cultural sectors;
- supporting the development of new forms of expression, specifically by means of technological developments; and
- ensuring the harmonious territorial and economic development of culture.

German-speaking Community

Art and cultural heritage are two main branches in the area of culture. Whilst literature is a part of culture, libraries and the promotion of reading, cinemas, radio and television and press assistance fall within the area of the media.

The German-speaking Community promotes:

- amateur arts;
- increased interest in the theatrical arts, plastic arts and literature;
- continuing education of young talent and aspiring artists with regional charisma;
- cultural cooperation with external partners;
- folklore activities;
- the protection and preservation of cultural heritage (museums, scientific historical publications, restoration work);
- libraries;
- expansion of media service centres;
- implementation of initiatives in the areas of books and film; and
- public-sector and private-sector radio and television broadcasters.

Promotional work is mainly affected by way of subsidies. Further possibilities are holding events (exhibitions, competitions, and readings), effecting or brokering cooperation or the purchase of artwork. A particular stance is taken by the Media Centre of the German-speaking Community, which carries out measures to promote reading, offers media awareness and media courses, maintains a multimedia workshop and produces television programming.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)

Flemish Community

Since 1 April 2006, the Flemish public administration system has undergone major changes. The main tasks are now organised on the basis of 11 policy areas, one of which is "Culture, Youth, Sports and Media". In principle, one minister would be in charge of each policy area, but this is not always the case. In 2014-2019, two Ministers are responsible for this policy area. One is the [Minister](#) for Culture, Youth, Media and Brussels. The [Minister](#) for Sports is also responsible for Economy, Work and Innovation.

Just like any other of the 11 policy areas, the policy area for Culture, Youth, Sports and Media consists of:

- A [Policy Council](#), where politicians and senior officials involved in a specific policy area meet;
- The Department for Culture, Youth and Media. This consists of different sections and services, including the Museum for Fine Arts in Antwerp, the Strategic Advisory Council SARC and sector-specific sections, for e.g. the Sections 'Arts', 'Cultural Heritage' and 'Socio-Cultural Work'. The figure behind this [link](#) represents the structure of the Flemish Department of Culture, Youth and Media as a whole.

Immovable heritage belongs to the policy area "Environment". Formal art education comes under "Education and Training".

French-speaking Community of Belgium

General Culture Administration

General Audio-visual and Media Service	General Letters and Books Service	General Cultural Inspectorate Service	General Territorial Action Service	General Artistic Creation Service	General Heritage Service	General Cultural Participation Service	
Media and Press Aid Directorate	Letters Directorate	Inspectorate Areas Directorate	Cultural Centres Directorate	Performing arts Directorate	Cultural Heritage Directorate	Continuing Education Directorate	Administrative Support Directorate
Cinema Production Directorate	French Language Directorate	Liège, Namur and Luxembourg Inspectorate Area	Public Reading Directorate	Theatre Directorate	Conservation Service	Youth Directorate	Human Resources Service
Film Selection Commission Service	Regional Languages Service	Hainaut and Brabant Wallon Inspectorate Area	Nivelles Library	Dance Service	Heritage Information Systems Service	International Youth Bureau	Budget and Accounts Service
Cinema Screening and Promotion Service	Youth Literature Service	Brussels Inspectorate Area	Gembloux Public Reading Centre	Circus Service	Valorisation Service	Training Directorate	Infrastructure and Security Service
Wallonie-Bruxelles Images	Book Service	Legal and Financial Support Service	Hannut Public Reading Centre	Music Directorate	Operator Management Service	Creativity and Artistic Practices Service	Non-merchant Employment Service
Transverse Support Service	Royal Academy of French Language and Literature	Transverse Support Service	Libremont Public Reading Centre	Contemporary Plastic Arts Directorate	General PEP's Delegation	Deaf and Hearing-Impaired Service	Strategic Directorate
	Transverse Support Service		Lobbes Central Reserve	Multidisciplinary Projects Service	Film Library Service	Literacy Service	Communication Service
			27 September Library	Wallonie-Bruxelles Théâtre Danse	Mariemont Royal Museum	La Marlagne	International Relations Service
			Naninne Material Loan Centre	Wallonie-Bruxelles Musique	Transverse Support Service	Transverse Support Service	Creative Europe Media Service
			Culture Point Service	Wallonie-Bruxelles Design Mode			IT Unit

			Transverse Support Service	Transverse Support Service			Dissemination Directorate
							French Community Coordination Unit

The French-speaking Community of Belgium is the French-language body within the Federal State with responsibility for cultural affairs. However, a number of cultural dimensions are handled by other public authorities.

Some cultural affairs fall under the responsibility of the Regions, as follows:

- **Brussels-Capital Region:** the Committee of the French Community (Cocof)².
- **Walloon Region:** General Directorate for Planning, Territory, Housing and Heritage – Department of Heritage: archaeology, protection and restoration of heritage.

The Regions have responsibility for matters of importance to cultural development: the built cultural heritage, tourism, local and regional planning, the development of urban and rural life, social integration, employment, the economy, new technologies and health.

Wallonie-Bruxelles International is the central administration responsible for external relations. This means it works closely with the French-speaking Community of Belgium, Cocof and the Wallonia Public Service.

Provincial and local levels

All the Provinces and many towns and municipalities are developing cultural policies. In some sectors, such as cultural centres and libraries, these policies are agreed between the French-speaking Community of Belgium, the Provinces and the municipalities.

Federal State

The Federal State has retained major cultural responsibilities, namely the big cultural, artistic and scientific institutions, typically based in Brussels: the Royal Institute of Natural Sciences, the Royal Museum of Central Africa, the Royal Museums of Art and History, the Royal Museums of Fine Arts, the Royal Library, the Royal Theatre of La Monnaie, the National Orchestra, the Archives of the Kingdom and the Palais des Beaux-Arts (Bozar).

Other institutions, such as the Cinema Library, the Cinema Museum and Europalia, span two communities.

These big cultural institutions represent the cultural heritage and the Fine Arts and essentially illustrate the cultural conservation function.

The Federal State likewise has competence over a whole string of issues, notably at the legislative level: the status of the artist, copyright, VAT, laws on the cultural pact (protection of ideological and philosophical movements, etc.).

Other big sectors run by the Federal State overlap with cultural aspects: topics such as the policy on cities, equal opportunities (the centre for equal opportunities and the fight against racism), the battle against poverty, and security and society contracts (the Ministry of the Interior), etc.

German-speaking Community

The cultural portfolio forms part of the Cultural Affairs Department of the Ministry for the German-speaking Community. In addition to cultural affairs, the Cultural Affairs

² The Committee of the French Community (Cocof) is a federal body within the Belgian institutional landscape which handles a series of areas closely linked to the everyday lives of the French-speaking residents of the Brussels Region.

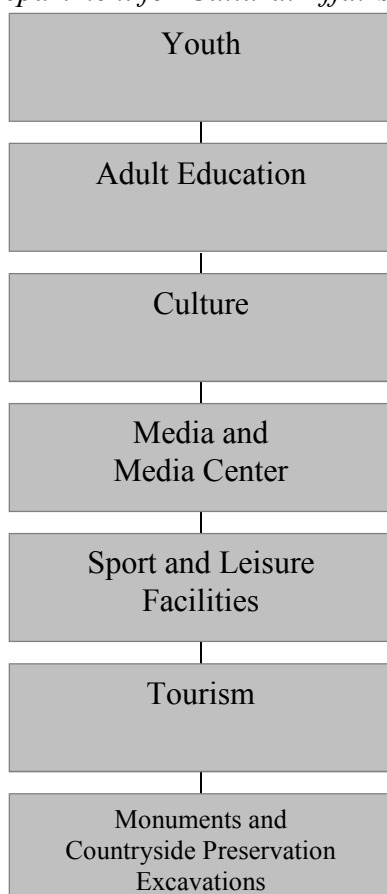
Department also administers the areas of youth, continuing and adult Education, media, sport, tourism, monument and countryside protection and archaeological excavations.

The culture portfolio encompasses the arts (music, theatre, dance, plastic and visual arts, and literature), cultural centres, museums, historical research, protection and preservation of moveable cultural heritage, folklore, cultural initiatives and projects together with inter-Community and international cooperation.

Certain transversal subject-areas are administered by the general offices of the Ministry, such as infrastructure and certain activities in the area of foreign relations.

Organisational chart
Ministry of the German-speaking Community
General Secretariat

Department for Cultural Affairs



3.2. Overall description of the system

Belgium is a federal country. Autonomy is vested in the federated entities: the Regions and the Communities in the fields for which they are competent. The Flemish, French and German-speaking Communities hold competences for culture as well as education, sport, early years, youth aid and legal advice centres.

Each Community is organised on the basis of a legislative power (Council) and an executive power (Government).

The Flemish Community is competent in Flanders and Brussels (for the Dutch-speaking population) and the French-speaking Community of Belgium (the French Community) is competent in Wallonia and Brussels (for the French-speaking population), while the

German-speaking Community is competent in that part of Wallonia where the population speaks German.

However, various matters which overlap with cultural policies fall under federal competence, such as labour law, social security, taxation and intellectual property rights.

Moreover, various cultural institutions, largely located in Brussels, fall under federal competence: the Royal Opera of La Monnaie, Bozar, the Royal Museums of Art and History, the Royal Museums of Fine Arts, the Royal Library of Belgium, the National Orchestra of Belgium, and the Royal Museum of Central Africa, to name but a few.

The Regions are responsible for managing monuments and sites.

3.3 Inter-ministerial or intergovernmental co-operation

Inter-ministerial co-operation, whether at the federal, regional or community level, takes place between ministers in the following fields that have an impact on cultural policy: foreign affairs, education, employment, environment, media, mobility, tourism, etc. These conferences do not have decisive power, but are facilitators for consultation and dialogue between the different levels of government within the federal state.

Official inter-community co-operation takes place between the French Community and the German-speaking Community, the French Community and the French Community Commission in Brussels, and between the Flemish Community and the German-speaking Community.

In 2004 a formal "inter-ministerial conference" was set up for "science policy and culture". It was only in September 2016 that an [actual meeting](#) took place. Eleven ministers of the different government levels with relevant competences were invited. On the agenda of the first meeting, there were a number of current topics such as the regulated book price, cultural communication in Brussels and the extension of the branch shelter to the performing arts.

In 2012, after a long period of preparation and negotiation, a [cooperation agreement](#) between the Flemish and French-speaking Communities was signed by the respective ministers for culture. In a first phase, a framework text was developed, indicating the scope of the agreement. After that, a cooperation platform with senior policy officials was installed. At present, the cooperation is the basis for yearly project calls stimulating exchange between the cultural operators from the Flemish and French Community, next to the support for one large-scale event (e.g. the NEXT festival).

Flemish Community

The Flemish government acts as a Board of Governors for inter-ministerial co-operation. In principle, decisions are taken by mutual agreement between ministries.

Cooperation between administrators of different policy domains happens on different levels on a day-to-day basis. Concrete dossiers are prepared in so called "inter-cabinet teams" before they are discussed in the Flemish government. The leading administrators of the Department CJM, the Flemish Department of Foreign Affairs, Flanders Investment and Trade and Tourism Flanders consult each other on a regular basis and protocols have been developed between the policy domains of culture and education. These protocols constitute the frame for collaboration between the different domains.

French-speaking Community of Belgium

The French-speaking Community of Belgium cooperates with the Walloon Region and the Brussels-Capital Region on the implementation of several transverse plans: the fight against social exclusion, equal opportunities, the struggle against domestic violence,

children's rights and association charter. The latest plan to be set up relates to youth affairs. All these plans have cultural dimensions and give rise to partnerships between cultural operators and public authorities for the accomplishment of intersectoral projects.

There are permanent cooperation arrangements between the Culture Administration and other administrations, specifically in terms of adult literacy, the development of culture at school, heritage and tourism.

Finally, the French-speaking Community of Belgium organises collaborations which are all covered by a cooperation agreement with the other Communities in Belgium. For example, a cultural cooperation agreement was set up in 2010 with the German-speaking Community, and one in 2012 with the Flemish Community. Moreover, with Belgium being a member of many international organisations, such as the EU, the Council of Europe, La Francophonie, etc., there is coordination between the federated bodies and the Federal State to determine the Belgian position. For instance, intra-Belgian coordination was set up as from the birth of federalism for everything to do with Youth, in particular in the framework of the European institutions (European Union and Council of Europe).

German-speaking Community

The German-speaking Community has concluded co-operation agreements with the French Community and with the Flemish Community, as well as with the Walloon Region and the Province of Liège. These agreements govern the cooperation of the partners in all corresponding areas of responsibility (cultural affairs, personal / social matters, teaching / training, employment). Special agreements have been signed with the French Community, including for cultural and audiovisual matters.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

Since 1993, the Communities have enjoyed self-government in terms of international relations, as far as their competences reach. The principle is: "in foro interno, in foro externo". This allows the Communities to enter into agreements not only with states, but also with regions or provinces of foreign countries. The Community Ministers responsible for culture rotate their participation on European Councils and international bodies.

Flemish Community

The Cultural Policy Document Culture ("Beleidsnota Cultuur") 2014-2019 advances the reinforcement of the international cultural policy as one of the main strategic aims of cultural policy. Some of the additional points of attention for this period are the following:

- Position Flanders as a hub for talent, excellence and expertise; this includes supporting international initiatives via the above mentioned Flemish Parliament Acts. The Flemish Parliament Act on the Arts allows the Flemish Government to support prestigious foreign "presentation platforms" ("presentatieplekken", such as e.g. Ruhr Triennale) in order to stimulate the presentation of established and emerging artists from Flanders during one or more years.
- Developing cultural ties with priority partners; special policies are being developed for exchanges with neighbouring countries/regions (The Netherlands, French Community) and the Kingdom of Morocco.
- Maximising the dialogue between the Flemish and international policy levels (EU, UNESCO);
- Facilitating access to subsidies and financing by international bodies (Creative Europe, Horizon 2020...).

In Flanders in the 1990's, the focus was clearly on the (instrumental) role of culture within the broader government policy. Around 2000, this shifted, when the budgets for international cultural cooperation were shifted from the domain of foreign policy towards cultural policy. For a number of years, the Flemish Community has been re-investigating the balance between a bottom-up approach, valuing the intrinsic international dimension of culture and facilitating initiatives from the field, and a more top-down perspective, where the government seeks to develop a more directive approach, with strategies that explicitly value the intrinsic value of culture, but also seek connections to other policy domains. Indeed, diplomacy has been showing a renewed interest in culture (cf. 3.4.2). Also, in the last years there have also been large-scale thematic focus programmes linking tourism to culture (mostly with a focus on heritage), e.g. about the Great War and about 'Flemish Masters'.

In the present system, subsidies for international activities are legally based in the framework of various sectoral decrees, like the Flemish Parliament Act on the Arts and the Flemish Parliament Act on Cultural Heritage, or the activities of the funds supporting literature (Flemish Literary Fund) and film (Flemish Audiovisual Fund) respectively.

- International arts and heritage policy is mainly regulated by two decrees: the Flemish Parliament Act on the Arts and the Flemish Parliament Act on Cultural Heritage. Within both decrees support for an international initiative can be requested. The supporting intermediary organisations (Flanders Arts Institute and Faro) are active in monitoring trends in international cooperation and developing international relations.
- The Flemish government also meets the travel and subsistence costs for international initiatives for actors in the field of amateur arts, social-cultural adult work, participation, Flemish Sign Language, circus and local cultural policy according to a regulation.
- Even though the Flemish government defines priorities for the attribution of support to organisations, the concrete initiatives for international projects and collaborations as a rule arise from the bottom-up, from the cultural field itself. In addition, there is also policy outside the Flemish Parliament Act on the Arts, directed by the minister.
- The literature and film Funds have it in their mission to promote their sectors internationally, cf. [Flanders Image](#) and [Flanders Literature](#). For the sectors regulated by decrees, the supporting organisations are responsible for the development of international relations.

French-speaking Community of Belgium

Wallonie-Bruxelles International (WBI) is the agency tasked with the French-speaking Community of Belgium's international relations. It is the instrument for the international policy conducted by the Walloon Region, the French-speaking Community of Belgium and the Committee of the French Community of the Brussels-Capital Region.

WBI's role is to manage the cultural agreements signed with other States, but equally with Regions or Provinces in foreign countries. WBI's priorities are the promotion and dissemination of the culture and arts created in the French-speaking Community of Belgium; multilateral action with UNESCO, the Council of Europe, the European Union and the various bodies associated with them in cultural terms; the French-speaking countries, whether industrialised or not; more strategic action aimed at the countries of the South and boosting youth exchange policies.

Under agreements with 70 countries and regions, WBI supports creators and entrepreneurs in Wallonia and Brussels. WBI handles the promotion of the constituent parts of Wallonia and Brussels as entities in which the capacity for international action is vested, and defends

the values and interests of each of the parties, in a spirit of cooperation and mutual assistance.

Actions are underway in the framework of:

- development cooperation;
- human rights;
- culture;
- health and social affairs;
- the environment;
- youth exchanges;
- education and training;
- higher education; and
- scientific research.

Wallonie-Bruxelles International also acts via a network of Delegations with diplomatic status in Algiers, Beijing, Berlin, Bucharest, Dakar, Geneva, Hanoi, Kinshasa, the Hague, Paris, Prague, Quebec, Rabat, Santiago in Chile, Tunis, Warsaw and Brussels (representation to the European Union).

For the purposes of carrying out its missions, WBI has specialist agencies, run jointly with the Ministry of the French-speaking Community of Belgium: Wallonie-Bruxelles Musiques (WBM), Wallonie-Bruxelles Images (WBI), Wallonie-Bruxelles Théâtre (WBT), Wallonie-Bruxelles Design et Mode (WBDM), the International Youth Bureau (BIJ) and the Agence Québec Wallonie-Bruxelles pour la Jeunesse.

WBI and the Ministry of the FWB likewise run projects stemming from European programmes such as Interreg (Greater Region, France-Wallonia-Flanders), Leader and the European Social Fund. In 2014, the Creative desk which runs the ‘Creative Europe’ programme was set up within the Ministry.

When it comes to the cinema, Belgium is one of the States which have ratified the European Convention on Cinematographic Co-production, the aim of which is to encourage the development of European cinematic co-production.

Via the Cinema and Audio-visual Centre (CCA), the French-speaking Community of Belgium participates in and contributes to Eurimages, the Council of Europe’s cultural fund for support for co-production, distribution and exhibition of European documentaries and feature films.

Created jointly by the European Commission and the Cinema and Audio-visual Centre of the French-speaking Community of Belgium (CCA), the MEDIA Desk Belgium – French Community – is available to keep audio-visual professionals and the general public informed about the developments and opportunities offered by the European Union’s MEDIA Programme and the European mechanisms providing support for cinema and television.

The French-speaking Community of Belgium has also signed cinematic co-production agreements with a number of States including France, China, Italy and Switzerland.

Finally, in addition to managing programmes, our institutions take part in all manner of international trade events and fairs, such as the Venice Biennale, the Venice Mostra and FIFF, in support of our cultural operators (creators, producers, artists, etc.).

3.4.2 Public actors and cultural diplomacy

Flemish Community

The cultural dimension in its international relations is of great importance to Flanders. The Flemish cultural diplomacy:

- supports the cultural sector and creative industries in their international ambitions and networking where useful, always aiming at promoting cooperation and exchange,
- enhances the international visibility and reputation of Flanders through the arts and heritage sector,
- considers culture as a bearer of values and believes in the international relations of Flanders and the European Union,
- fosters mutual understanding and trust in the relations with foreign countries.

The Department of Foreign Affairs acts as bridge between the broad cultural field and the diplomatic network of the Government of Flanders. It supports specific projects or initiatives abroad either representing the shared interests of the cultural sector and the government, or by means of exchange of ideas, values or traditions, fostering relations with other countries. For each of these cases the department consults with other entities such as the Department of Culture, Youth and Media, Tourism Flanders and Flanders Investment & Trade.

In the case of promotion through cultural events, the Ministry for Culture is consulted (and, when relevant, also other government bodies such as Flanders Investment and Trade and Toerisme Vlaanderen are implied).

Flanders has a network of diplomatic Flemish Representations: in the Netherlands, France (also competent for UNESCO, OECD, Council of Europe), the UK (also competent for EWRB), Germany, Austria (also competent for Hungary, the Czech Republic, Slovenia and the Slovak Republic), the USA, Poland (also competent for the Baltic States), Southern Africa (South Africa, Mozambique, Namibia, Botswana, Lesotho, Malawi and Swaziland), Spain, and the multilateral organisations based in Geneva (WTO, WHO, UNAIDS, ILO), and the European Union. In 2019, a new Flemish Representation in Rome will be installed.

Under certain conditions, these Flemish Representations can support or set up cultural events with funding provided by the Ministry for Culture. Flemish Representatives abroad have a budget for their cultural activities, which is provided from the overall culture budget of the Flemish government.

There is no intention to elaborate a network of publicly mandated cultural agencies and institutes abroad. There is just one Flemish Cultural House abroad: "De Brakke Grond" in Amsterdam, the Netherlands. There are two 'Flanders Houses' (in New York and in Japan), diplomatic bodies with a more cultural rather than political representation. Recently, the Flanders House in Japan was rebranded as 'Arts Flanders Japan', a portal centre for cultural cooperation between Flanders and Japan.

Next to these structural initiatives, the Flemish Department of Foreign Affairs has been financing projects enhancing the visibility of culture from Flanders abroad. For instance, there was a one-off investment to showcase Flemish performing arts for young audiences at the ASSITEJ meeting in South Africa (March 2017).

Cooperation between the Department for Foreign Affairs and actors in the policy domain of culture on an administrative level is increasing. Leading figures in the relevant ministries meet on a regular basis. 'Arts Flanders' is a planning tool under construction, which (as a collaboration between a.o. Flanders Arts Institute, the Department of Culture, Youth and Media and Department of Foreign Affairs) should allow for a better cross-sectoral strategic planning and cooperation.

Flanders has concluded several international conventions, co-operation and cultural agreements with various countries and regions. The last couple of years, Flemish cultural policy has not been investing in bilateral cultural exchanges. In recent policy documents, the focus is mainly on multilateral international bodies (such as the EU, Council of Europe or UNESCO).

There are two, maybe three or four, exceptions to this trend. Elsewhere, we discussed the recent cooperation agreement with the French Community, which has led to the installation of an administrative platform for discussing policy collaborations and open calls for projects (cf. 3.3). For a brief period (2012-2015) China was in the spotlight of a working plan. More recent policy documents do mention a mutual interest from the Flemish Community and the Kingdom of Morocco to set up new initiatives for cultural exchange (cf. 3.4.5), which however has not yet been operationalised. But bilateral co-operation between the Flemish Community and the Netherlands has always been the first priority, not only in terms of internal exchange and cooperation between them, but to act jointly on external relations.

- One example is the "Taalunie", the Dutch Language Union. The latter was founded in 1980 as an inter-governmental organisation representing the Netherlands and the Flemish Community. Its mandate is to jointly promote the Dutch language and literature in the Dutch-speaking area and abroad.
- Since 1981, 'de Brakke Grond' in Amsterdam is the Flemish Cultural House in Amsterdam.
- In 2004, the Flemish-Dutch House "deBuren" was inaugurated in Brussels. It is financed by both the Flemish and the Dutch government and was given the task of presenting and documenting the culture of the Low Countries and of providing a platform for debate on culture, society and politics in the Netherlands, Flanders and Europe.
- 2015 was the year of the 20th anniversary of the Flemish Dutch Cooperation Agreement. A festive programme ('BesteBuren') with an open call for cooperation projects, went hand in hand with a reflection on the role of the cultural houses in Brussels and in the Netherlands. This reflection has not yet reached a conclusion.
- Also, a major initiative in the Dutch-Flemish cultural collaboration was the joint organisation of Flanders and the Netherlands as '[Guest of Honour](#)' at the Frankfurter Buchmesse 2016.

French Community

To carry its missions to a successful conclusion (see also chapter 3.4.1), the General Commission for the International Relations of the French Community of Belgium works with specialised agencies, which are managed jointly with the Ministry for the French Community: Wallonia-Brussels Music (WBM), Wallonia-Brussels Images (WBI), Wallonia-Brussels Theatre (WBT – Cultural Contact Point, in charge of the European programme Culture 2000), the International Youth Bureau (BIJ) and the Quebec Wallonia-Brussels Agency for Youth.

In addition to these specialised agencies, Wallonia-Brussels delegations relay the action of the French Community abroad, in particular in Berlin, Warsaw, Prague, Bucharest, Rabat, Tunis, Algiers, Dakar, Kinshasa, Quebec, Santiago of Chile, and Hanoi. In Paris, the General Delegation is more specifically in charge of the diplomatic relations with France and with international organisations based in Paris.

3.4.3 European / international actors and programmes

Flemish Community

Multilateral co-operation remains a major issue, especially in dealing with the European Union, the Council of Europe and UNESCO.

The Flemish Government established the Flemish UNESCO Commission on 14 February 2003. With this Commission, Flanders has its own organ that advises the Government on UNESCO issues and which promotes cooperation between Flanders and UNESCO.

The Flemish UNESCO Trust Fund, financed by the Flemish Ministry for Foreign Affairs, contributes to UNESCO projects, including cultural projects (900 000 EUR in 2017).

Several ministries are responsible for implementing and monitoring the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Not only are the Federal Ministries for Foreign Affairs and for Economy involved in this process, but also the Flemish Ministry for Culture and the Flemish Ministry for Foreign Affairs.

The Minister of Culture is involved in the implementation of the UNESCO Convention for the Protection of Intangible Heritage (17/10/2003) and in the adoption of the UNESCO Convention of 1970 on the regulations against illegal export of cultural goods. The Minister of Culture is also involved in the ratification of the Framework Convention of the Council of Europe on the value of cultural heritage for society (27/10/2005).

The culture minister is also responsible for the implementation process and monitoring of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. (In 2013, Belgium was the last EU country to ratify the Convention.)

Furthermore, the Flemish Government is an active partner on several European platforms (such as the European Commission's Open Method of Coordination) and Structural Fund programmes.

French Community

In Geneva, the Wallonia-Brussels Delegation represents the French Community at the United Nations Office and specialised agencies (WCO, WHO, UNAIDS, HCR, OIM, UNESCO, UNHCHR, UNESCO, ILO, OMPI.). In Brussels, the Delegation to the European Union, the Human Rights Delegation and the Delegation to International Audiovisual Issues and AGCS-related issues complete the network.

In the area of the French language, the French Community, through the CGRI, joined the Ministry for Foreign Affairs and the Alliance Française to create the European Centre for the French language (CELF) aimed at the European public based in Brussels.

3.4.4 Direct professional co-operation

Flemish community

As direct professional co-operation is most common in the professional arts field, numerous organisations and artists within the arts sector collaborate with partner organisations across the national borders as part of their daily activities. Research at Flanders Arts Institute, the support centre for the arts, has revealed that over the last decades, international collaboration has steadily increased. More Flemish artists and organisations find their way outside of Flanders / Belgium, but also more and more foreign artists settle in Flanders and Brussels in order to develop their work. Certainly in the performing arts and the visual, a zone of 'transnational' creation and distribution has been developing.

A number of network organisations facilitate international exchange, for instance the Brussels based IETM, i.e. the international network for contemporary performing arts (<http://www.ietm.org>) or EFA, the European Festival Association, based in Gent (<http://www.efa-aef.eu/>).

Several organisations realise part of their international operations via support from the European Creative Europe support programme. For the period 2014-2017, more than 100 organisations from Flanders are engaged in cultural and creative cooperation projects, platforms or networks, either as project leader or as participant. (<http://www.creativeeurope.be/sites/creativeeurope/files/media/creativeeurope-brochure-web-en-02.pdf>)

As for the heritage sector, 'internationalisation' can take many forms, such as:

- International umbrella organisations, such as ICOM (the International Council of Museums).
- Engagements for inter-governmental organisations, such as the UNESCO-networks for the safeguarding of intangible cultural heritage;
- International networks, such as the "Flemish Art Collection" (network of five art-historical museums in Flanders in order to enhance their reputation).
- International projects, such as Europeana.eu which is the EU digital platform for cultural heritage.

Other European support flows from the European Regional Development Fund to regional development programmes. Participation in INTERREG programmes are realised both in the east (with the cities of Hasselt and Genk) and in the west (with the city of Kortrijk) of the Flemish region.

3.4.5 Cross-border intercultural dialogue and co-operation

Flemish Community

In the first decade of this millennium, a number of cross-border projects concerning intercultural dialogue were set up by Flemish governments. A "Local Cultural Policy Project" (2003-2005) was set up in 6 municipalities in South Africa in order to develop a local cultural policy. In the period 2007-2010, a project was set up in South Africa. The project called "Batsha" (Youth) was built around the "adoption" of four community centres, focusing on youth development through arts education, heritage, the performing and visual arts and sports.

In 2007-2008, steps were taken to stimulate Flemish-Congolese cultural cooperation. In February 2008, a declaration was signed by both Ministers of Culture. The possibilities were explored for setting up a "space" with socio-cultural programming in Kinshasa. At the same time, the idea emerged to develop a Flemish-Congolese culture house in Brussels, to stimulate durable and creative cooperation with Congo.

In May 2006, the Flemish Community and Morocco signed an agreement to set up "Daarkom", a Flemish-Moroccan House for Culture in Brussels, with a focus on intercultural dialogue. In 2011, Daarkom became operational, but only for a few years. In 2016, the Flemish and Moroccan Culture ministers announced the closing of Daarkom, and the opening of a new culture centre, Darna (scheduled for autumn 2017).

In the last and current legislative term however, cultural policy documents mention no current specific initiatives concerning the development of cross-border intercultural dialogue (apart from this discussion about the collaboration between the Flemish Community and the Kingdom of Morocco). At the same time, initiatives from the field are increasing. For instance, an increasing number of arts organisations are developing projects

and strategies to connect with different and diverse regions, countries and continents. One example is KVS (the Flemish City Theatre in Brussels) which has been engaging in collaboration projects with Palestine and Congo. Mousseem is a nomadic arts centre focusing on exchange with artists and organisations from the MENA region. 0090 is a production and presentation platform stimulating exchange with artists and organisation from Turkey. All these initiatives are supported via the Flemish Parliament Act on the Arts, and this is important: their aim is artistic. Rather than to simply present them as initiatives ‘to promote intercultural exchange’, it would be more accurate to frame them as initiatives that wish to stimulate new balances and more diversity in international and transnational collaboration in the arts.

French Community

The French Community has its own delegation within the summits of French-speaking Heads of State.

3.4.6 Other relevant issues

German-speaking Community

The German-speaking Community is actively engaged in building and enlarging its own foreign relations. Due to the size of the Community (854 km²) and the number of its population (70 000), this cooperation is mainly directed at other German speaking regions, or European autonomous regions of comparable size. The main focus is the direct transborder neighbouring regions, such as the German Bundesländer Rhineland-Palatinate and Northrhine-Westphalia, Luxembourg or the Netherlands.

The German-speaking Community has signed bilateral agreements with 7 European states: Germany, France, Luxembourg, the Netherlands, Austria, Hungary, Italy (South Tyrol). Many of these agreements are based on accords previously drawn up by the then Belgian central state; some have been complemented by individual agreements, some have been changed to structurally accommodate the new distribution of competences, others simply remain with their original wording and action. Most of them, while referring to cultural agreements, define culture widely to include education, sports and science.

Two multilateral agreements have been drawn up on regional basis; they are founded on the Euro region structure, which has been consolidated over the past years in European transborder regions. One is the Euregio Maas-Rhein, which includes regions in three countries (Belgium, Germany and the Netherlands), the other the European Greater Region Saar-Lor-Lux, with Luxembourg and regions from Belgium, France and Germany.

The German-speaking Community of Belgium is represented since 1994 in the EU *Committee of the Regions* through its president. It also participates in the *Initiative of Regions with legislative Competences*, which includes Flanders, the Walloon Region, Bavaria, North Rhine-Westphalia, Salzburg, Scotland and Catalonia. Furthermore, it participates in the *Advisory Inter-parliamentary Committee of the Benelux-States* and the *Advisory Congress on Municipalities and Regions in Europe*.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Flemish Community

Cultural policy objectives are defined in the cultural policy document of the Flemish Minister of Culture for the years 2014-2019.

Minister Gatz formulates five leading principles which will be central in the development of his cultural policy: sustainability, innovation, collaboration, an international perspective and empowerment through lifelong participation.

The main strategic objectives of his five year policy period are:

- Developing a sustainable and integrated policy for the *arts*, through formulating clear priorities for the arts field, against the fragmentation of the budget among (too) many art organisations, putting the artist central and strengthening her socioeconomic position, and developing and integrated policy for both Literature and Film.
- Stimulating *entrepreneurship* and the mobilisation of additional financing for cultural organisations, for example by stimulating collaborations with private partners and developing the instrument of the tax-shelter
- Investing in *sustainable cultural infrastructure*
- Strengthening a sustainable *international cultural policy*, for example by positioning Flanders as the hub for talent and expertise, developing strong bonds with priority partners such as the neighbouring countries or South-Africa and maximizing the dialogue between the Flemish and international policy levels.
- Stimulating the integration of *e-culture and digitalisation* into the full cultural practice, through stimulating digital archiving and providing access to cultural content, giving impulses to innovation in production- and distribution models and through facilitating the transition of the local cultural policy level (local libraries and cultural centres into e-inclusion)
- Stimulating "*learning through participation*" and "participation through learning" in a *superdiverse* society, for example by strengthening the partnerships between the educational and cultural sectors and enhancing the cultural assignment of the media (more specifically public broadcasting)
- Developing a long-term vision on *cultural heritage*, for example by supporting the development of 'Collection Flanders', developing a depot system directed at Flemish level, stimulating international networking for cultural and immaterial heritage and the development of a new *Cultural Heritage Decree*.
- Developing a dynamic, accessible and inviting field of *socio-cultural work, circus- and amateur arts*, by drawing new decrees for the socio-cultural field and circus, detecting and valorising exemplary and innovative practices and organisations in the socio-cultural field, and investing in amateur arts as facilitator of creativity and imagination.
- Formulating clear and measurable goals and ambitions for the *large Flemish Institutions*. Stimulating KMSKA and M HKA as facilitators and centres of expertise for the cultural heritage field, updating the list of Institutions.
- Developing updated and effective *policy structures and instruments*, by carrying out the internal Flemish State Reform in the field of culture, redefining the relationship between Flemish and local cultural policy, and redefining the role of the intermediary institutions

The Flemish Government has a larger strategic framework in order to design and implement effective means of managing the larger societal changes ahead, the so-called "mega trends" and their potential implications. In March 2016, the Flemish Government

published its new strategic outlook for the future, called “*Vision 2050: a long term strategy for Flanders*”. This forward looking policy document sets out a vision "for an inclusive, open, resilient and internationally connected region that creates prosperity and well-being for its citizens in a smart, innovative and sustainable manner." The Flemish Government formulated seven ‘transition priorities’ for 2050: circular economy, smart living, industry 4.0, lifelong learning and a dynamic professional career, healthcare and welfare, transport and mobility, and energy. At the time of writing (September 2017), the respective administrations and policy makers for culture and ‘health and welfare’ are collectively developing an additional chapter under the heading of ‘living together in 2050’.

Over the past decades, attempts have been made to give cultural policy a scientific basis through externally commissioned studies. In 2016 an agreement was signed with a new *Knowledge Centre for Culture- and Media Participation*. This consortium of sociology research groups from the universities of Ghent and Brussels will guarantee the continuation of the research on participation of the Flemish population in culture and media, which was previously carried out by the so-called ‘scientific support centres.’ Since 2001, they survey the Flemish population in order to measure evolutions in participation and study their possible explanations (see more information [here](#)). Research on youth will be continued through the previously existing [Youth Research Platform](#).

French-speaking Community of Belgium

The French-speaking Community of Belgium’s new government was set up in July 2014 and has issued a Community Policy Statement for the 2014-2019 legislature.

Cultural policies are involved in transverse policies, notably forming part of the prospects for ‘better coexistence’: the promotion of gender equality (implementation of gender mainstreaming), preventing and combatting discrimination in all its forms, fighting all forms of racism, including on the internet and social media, and respect for sexual orientation.

The areas falling under the General Culture Administration are shared by several Ministers: Culture, Youth and Media.

CULTURE

Culture is considered to be a vector for emancipation, strengthening social bonds, and for human and economic development. Cultural development at the territorial level which helps to identify the needs, aspirations and desires of the public is likewise regarded as a major issue.

Moreover, in the context of globalisation, cultural policy will focus on strengthening the principles of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, primarily by undertaking:

- to preserve culture from the laws of the marketplace alone;
- to preserve the right to maintain, adopt and implement policies for the promotion of the diversity of cultural expressions;
- to promote and defend a policy on cultural exception; and
- to promote the French language as well as indigenous languages in the various media.

There is a strong fabric of associations across all artistic and cultural sectors, as well as in the fields of non-formal education and citizenship, which are backed by cultural policies.

The specific measures envisaged include:

- implementing the association charter, which enshrines complementarity between public action and action by associations; and

- encouraging the voluntary sector notably through support for the training of volunteers giving up their free time to run associations.

There are four priorities for action in cultural policy:

1. Supporting creation

- accompanying artists in the process of creation;
- drawing up an employment register for all jobs in the artistic sector;
- supporting the arts office in its vocation of accompanying and providing guidance for artists;
- fostering meetings between creators, the cultural and creative industries and public or private funding providers;
- accompanying artists who are active in emerging disciplines;
- encouraging artists' residencies by providing them with an appropriate infrastructure; and
- looking for supplementary funding streams: by supporting the award of short-term, low-interest loans to cultural economy projects via the Creative Industries Investment Fund (St'art) and promoting crowdfunding, micro-credit, patronage or sponsorship.

2. Reinforcing access to culture

- access to culture in schools;
- evaluating the existing mechanisms, such as 'school culture' and 'school shows';
- encouraging synergies between schools and the cultural world: museums, libraries, artists, academies, etc., for example by encouraging artists' residencies in schools;
- boosting accessibility measures, such as free entry to museums on the first Sunday of the month and developing teaching tools designed to provide cultural and artistic education for school students;
- urging all cultural operators to include an educational, schools dimension in their cultural or artistic planning;
- developing training programmes for artists, cultural operators and culture professionals around educational approaches and programmes for artistic and cultural education for teachers and trainee teachers;
- access to culture for all sectors of the public;
- placing value on amateur artistic practices;
- evaluating and adapting mechanisms to promote access to culture;
- maintaining and focusing policies offering reduced rates for those on low incomes and families;
- promoting collaborations between cultural operators and social players in terms of cultural mediation; and
- supporting transverse, structural consultation between all the sectors involved in books and publishing (education, early years, literacy, new technologies, culture).

3. Ensuring better dissemination and greater appreciation of culture and heritage

- supporting places disseminating, promoting and raising awareness of artistic disciplines, supporting networks of dissemination centres;
- developing the network of 'labelled booksellers' and giving specific thought to press booksellers;
- ensuring that the professional cultural operators such as amateur dramatic companies, musical groups, academy projects and so on give space to the dissemination of local initiatives in their planning;
- urging public broadcasting channels to showcase emerging artists (at prime time);

- promoting emerging or little-known disciplines (fairground arts, circus, plastic and visual arts, digital arts, street arts); and
- continuing to digitise heritage and guarantee free access to the various types of archives.

4. Continuing to optimise cultural governance

- consultation between various levels of power will be regulated through the creation of a body for cooperation on cultural policy for transverse issues: economy, heritage, employment, tourism, continuing education, etc.
- it is all about the user: administrative processes are being optimised and harmonised, internet sites developed, electronic forms developed, procedures and decisions made legible, payment deadlines reduced, the principle of legitimate expectations is being applied and a single dossier brought in for intersectoral projects.

Some examples of what these measures will mean in concrete terms:

- a review is underway into the remit and running of the advisory bodies;
- a code for cultural affairs is being drafted for the sake of harmonisation and simplification; and
- the non-merchant employment register is being developed.

YOUTH

Youth is a transverse concern where provision is being made for synergies between the various sectors where the federated entities are responsible, specifically in the fields of culture, social affairs, health and sport.

The following are priorities in terms of youth culture:

- getting citizenship and democracy embedded at the heart of youth policies;
- evaluating the decrees governing the processes for recognising and subsidising operators;
- valuing the training of volunteer leaders;
- promoting youth and its diversity in the public media;
- supporting the Youth Council and participation by young people and children in local life; and
- countering hate speech on the internet and social media.

MEDIA

The media are faced with new issues and challenges:

- they offer massive potential for new jobs in the cultural and creative economy; they shape cultural identity. There is a crucial need for pluralist, diverse media and high-quality programmes.

The priorities defined include the following:

- fostering synergies between media, culture, the economy, the digital world and innovation;
- consolidating the RTBF's public service missions;
- revitalising the media landscape, promoting the French-speaking Community of Belgium's cultural and artistic players and encouraging media partnerships at local level;
- developing digital cultural and creative enterprises; and
- developing media education training actions and programmes and training in the use and creation of the new digital platforms.

In the context of technological developments and the globalisation of audio-visual services, the French-speaking Community of Belgium is paying particular attention to adapting its regulatory structures to allow effective regulation in the sector.

German-speaking Community

A main issue is the promotion of the linguistic and cultural characteristics of the German speaking community, which form the basis of its institutional autonomy. The associations working at the basic levels of cultural life, i.e. adult education, youth work, media and folklore have been given an institutional foundation; their dissemination and development are financially supported.

Arts and cultural heritage receive financial support. An important instrument here is the transfer of competencies for cultural and natural heritage (02-02-1994) and archaeological sites (01-01-2000) to the German-speaking Community by the Walloon Region. Buildings and landscapes worth protecting could be classified and modalities for the restorations of protected buildings through public funds were agreed upon. The public Broadcasting and Television Centre of the German-speaking Community operates a TV station since 1999 and opened his own second radio channel in 2002.

A major part of the policy is cooperation with the other Communities in Belgium, neighbouring regions and other EU Member states in all the aforementioned areas.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Flemish Community

In many European countries, the legitimacy of subsidies for arts and culture is under pressure, with government expenditure being under increasing strain by the financial and economic crisis. In Flanders, this is no different. There were discussions on financial aspects of arts funding (subsidies versus additional funding, business models and economic impact of arts policy), which has sparked off other debates about the role of arts and culture in society and the relationship between arts and politics. In 2014, the support organisations of the different cultural fields in Flanders, together with the Department of Culture, Youth, Sports and Media, commissioned research about the value of culture, carried out by Prof. Pascal Gielen (U Groningen) and his research team. This led to a [publication](#) with a concise overview of the insights of impact studies and suggestions for a renewed discourse on the central role of culture (and arts) in our society.

In December 2013, a new (second) Flemish Parliament Act on the Arts was voted in, which contains a number of more far reaching innovations.

A strategic framework as a basis. At the start of each policy term, the Minister of Culture presents a [Strategic Vision Note for the Arts](#) to the Flemish Parliament, as a basis for future policy decisions. Flanders Arts Institute provides the basis for this document, with a [Landscape Sketch for the Arts](#).

An open definition of the artistic practice. In their applications, arts organisations and artists describe the core goals of their project or organization in terms of ‘functions’ and ‘disciplines’. Any combination of functions and disciplines can be opted for. The five *functions* stated in the law are: development, production, presentation, participation and reflection. The Flemish Parliament Act on the Arts itself does not forward any artistic *disciplines*, but in the current procedures, the following ‘main disciplines’ are presented as options: music, performing arts, visual and audiovisual arts, architecture and design, and

trans-disciplinary arts. Several potential ‘sub-disciplines’ are mentioned for most of these disciplines, without limiting the list. ‘Trans-disciplinarity’ stands for these artistic practices that do not define themselves in terms of the main artistic disciplines. With these options, the Flemish Government aimed to maximize the potential for self-definition of the artistic practitioners and aimed to facilitate, rather than limit future developments in the arts.

A pool of assessors. The Flemish Government equally opted for a more flexible approach in the organisation of the peer/expert evaluation. It now functions on the basis of a large ‘pool’ of assessors, with expertise in the abovementioned functions and/or disciplines. Groups of dossiers with similar profiles in terms of functions and disciplines are matched with groups of assessors, ad hoc commissions, with the necessary expertise.

Project subsidies up to three years. Structural funding for 5 years. In the past, project funding was limited to one year projects. In the new Decree, projects can last up to three years. Structural funding is now awarded for five years, rather than four.

In his Culture Policy Paper for 2014-2019, Minister Gatz termed ‘a dynamic execution’ of the Flemish Parliament Act on the Arts as one of his most important goals. He wishes to develop a sustainable and integrated policy for the arts, by formulating clear priorities for the field, against the fragmentation of the budget among (too) many art organisations. He stated that the budget for the arts has roughly remained constant over the last years, while the number of supported organisations has increased. Also, the Flemish Government aims to strengthen the largest ‘flagship’ institutions.

In 2016, the Minister communicated his decisions for the structural round 2017-2021 in which he operationalized this policy ambition. 207 arts organisations are receiving in total €84.763.400 in 2017, which is €3,2 million more than in 2016. 244 organisations gained a positive results following the artistic and business assessment (with a total budget of €105.947.900). Eleven organizations are new in the group of structurally funded structures, while 49 organisations that had structural subsidies in the previous round have lost their structural support (29 among them had been given a positive assessment). The seven Flemish Institutions together received €54 million (€2,3 million more than the year before). In 2016, the project subsidies - for grants to artists and project subsidies for artists and organisations amount to €8,8 million.

As Minister Gatz acknowledges in his policy documents, the *socio-economic position of the artist* is under pressure. In 2016, his administration co-financed a large scale [survey](#) on their socio-demographic profile, artistic and non-artistic activities, income and job satisfaction of artists in film, literature, music, performing arts and visual arts. Recently, he presented a number of policy initiatives that aim to better the position of artists, mainly focussing on so-called alternative income or entrepreneurship, such as updating the system of artist loans. Meanwhile, the debate on the socio-economic position of the artist has gained momentum in the arts field as well. It is part of a larger debate on ‘*fair practices*’ in which not only the socio-economic reality of artists and art workers are considered, but equally questions of transparency and diversity. Another important and related debate in the arts field has been the one on the role of *arts institutions*. One line of the debate tackles the question of the relationship between (independently working) artists and institutions, while others focus on the societal position of the arts institution in a changing society, in relation to changing demography but also the rise of the knowledge- and network society.

Two important new aspect of the Literature policy are the implementation of a *regulated book price* and the development of a subsidy instrument for *non-fiction*.

French-speaking Community of Belgium

Questions relating to artistic policy arise in terms of refinancing packages of aid designed to help artistic employment out of a situation of insecurity. To bolster the development of artistic expressions such as public youth theatre, an aspect which has been somewhat overlooked when support for performing arts has been given out, it is important to be able to deliver structural financial support to raise the profile of these sectors.

More broadly, an employment register might make it possible to renegotiate the decree on non-merchant employment so that performing arts operators can benefit, in the same way as libraries, cultural centres and continuing education and youth organisations.

In addition, given the changes made in late 2013 by the Federal government in terms of employment and social security, and the increasing insecurity of the artistic professions, the French-speaking Community of Belgium is thinking about setting up a permanent consultative platform spanning all levels of power (Communities, Regions and Federal) and bodies representing artists, to take account of the everyday problems being encountered, and to amend or rectify the legal instruments issued in late 2013, in such a way as to save the artistic professions from being plunged into poverty.

In 2013, a cooperation agreement was signed between the Flemish Community and the French-speaking Community of Belgium, to provide for the setting up of a platform for cooperation between the two administrations in order on the one hand to support the partnerships set up by the cultural institutions and on the other, to run the institutions co-financed by the two Communities (Festival de Wallonie/Festivaal van Vlaanderen, NEXT festival, Couleur Café, Passaporta, Muziekpublique and the Zinnekeparade).

4.2.2 Heritage issues and policies

Flemish Community

In Flanders heritage is often divided, for administrative and political purposes, into the fields of ‘Immovable’ and ‘Cultural Heritage’. Immovable heritage contains monuments, landscapes and archaeological sites. Within the field of cultural heritage, there is a subdivision into two subject areas: moveable cultural heritage (paintings, documents, archives ...) and intangible cultural *heritage*. The “UNESCO-Convention for the Safeguarding of the Intangible Cultural Heritage” (2003) defines the intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.

At a Flemish level, two different authorities are competent for cultural and immovable heritage policy. The Flemish Region and the Brussels-Capital Region are responsible for monuments, landscapes and archaeological. On January 1st 2015 a new general immovable heritage decree, bundling and updating all the legislation concerning the built heritage, landscapes and archaeology, has entered into force. This new law reaffirms certain principles already included in the older legislation (e.g. the development of heritage inventories, the listing of heritage, the system of financial support ...), updates them and strengthens their effectiveness (e.g. certain adaptations to the listing procedure ...), concretizes some concepts (e.g. the principle of subsidiarity, with larger responsibilities for communities ...) and introduces new ones (e.g. heritage orientation plans for broader policy-development ...). The main umbrella organisation in the field of immovable heritage is Herita, which also organises the annual “Open Monument Days”.

The Flemish Community is responsible for movable and intangible cultural heritage. It recognizes an organization that supports the implementation of its cultural heritage policy: “FARO. Flemish interface centre for cultural heritage”. FARO’s aim is to strengthen and

support the cultural heritage field in Flanders (museums, archives, heritage libraries, heritage cells, governments, voluntary associations...). FARO develops also communication and outreach initiatives for the broader public, like the yearly Heritage Day ([Erfgoeddag](#)).

During the past decades, also the local governments and the five provinces played a significant role in the field of cultural heritage. Under the umbrella of “complementary policy” the local, provincial and Flemish governments worked together and made mutual arrangements. In the second decade of the 21st century, the Flemish government intended a simplification of the administrative landscape. On the one hand the municipalities were given more competences and responsibilities. On the other hand, the provinces were drastically reformed. As of January 1, 2018, they have lost all of their so called ‘person-tied competences’ (such as culture and cultural heritage, wellbeing, sports...). These competences were transferred to the Flemish or the local level. This reform had a broad impact on the cultural sector: dozens of institutions and hundreds of provincial officials were transferred either to the Flemish Community or to the municipal level. Most of the provincial subsidy regulations were taken over by the Flemish Community, which will aim to produce a new framework policy for these regulations by 2020.

French-speaking Community of Belgium

Responsibilities for heritage are shared between the Regions (Wallonia and Brussels-Capital) and the French-speaking Community of Belgium. The Regions have competence for the built heritage, while the French-speaking Community of Belgium covers movable cultural heritage: the protection of movable cultural heritage; the protection of oral and non-material heritage; museums; private archive centres; history and archaeology circles and clubs; ethnology; heraldry; and the management of the French-speaking Community of Belgium’s collection of heritage art items, which runs to some 50,000 items. The basic rationale behind the transfer of competences in terms of built heritage from the French-speaking Community of Belgium to the Brussels and Walloon Regions is the concern to deliver better preservation for the heritage by bringing it under the umbrella of town and country planning.

The French-speaking Community of Belgium’s policy on heritage is largely focused on museums: aside from the Royal Museum at Mariemont and the Muséobus, which fall entirely under the French-speaking Community of Belgium, the French-speaking Community of Belgium also subsidises about 80 museums, including ten or so organised jointly with various public authorities, but above all, museums organised by other public authorities or by subsidised associations.

Since 2013, free entry to museums in the French-speaking Community of Belgium has been encouraged via a decree by the French-speaking Community of Belgium designed to facilitate public access. There are about a hundred museums today offering free entry on the 1st Sunday of every month. An association ([artsetpublics.be](#)) is tasked with providing full information about this free entry scheme and the museums applying it. While the impact of these measures on museum footfall depends on a number of different factors, it does show that this is an incentive that genuinely is promoting access to these institutions. In addition, 12 museums were still offering free access in 2014 for school parties and youth associations.

One of the difficulties experienced in Belgium is the fragmentation of responsibilities, in particular in terms of copyright. The communities have little control over the federal measures adopted pursuant to European legislation. What the French and Flemish communities want is to allocate the funds collected to help creation. The actual nuts and bolts of how this is done still need to be negotiated at the level of the Federal government.

German-speaking Community

The German-speaking Community is responsible for intangible cultural heritage, moveable cultural heritage, monument and countryside preservation and the protection of monumental sites. It supports folklore activities, the activities undertaken by museums and the publication of historical literature; it subsidises restoration work to moveable cultural heritage and monuments and runs an archaeological department.

In participation with the Walloon Region, the German-speaking Community participates in the European Heritage Days. Other initiatives in the field of cultural heritage are also carried out in co-operation with neighbouring regions (B, D).

Future efforts are directed at logging the entire stock of intangible heritage, moveable cultural heritage of the museums and churches, audiovisual heritage, listed buildings, monuments and the countryside.

4.2.3 Cultural / creative industries: policies and programmes

Flemish Community

Culture industries are defined as producers or distributors of cultural products or services, the cultural content being of utmost importance for the economic value of the products and / or services; where the actors intend to market the output and to realise a return.

Cultural industry organisations are seen as a major partner in the realisation of certain objectives of Flemish cultural policy. In certain sectors they are responsible for, as an example, the distribution or production of cultural products. Various initiatives have been taken to support these actors within the cultural domain.

The *Arts Decree* and the *Cultural Heritage Decree* (see chapter 5.2) both offer legal bodies with a commercial character the possibility of requesting project support or support for publications. Specifically with regard to the audiovisual arts, production investors can lay claim to a tax shelter and the Flemish Audiovisual Fund (VAF) offers production support for audiovisual creations. The management agreement between the government and the public broadcaster (VRT) states that the VRT must also participate in independent Flemish audio-visual productions, e.g., feature films, TV drama and documentaries.

On 31 March 2006, the Flemish government approved a new policy toolbox for companies in the culture industries sector: CultuurInvest. The sectors covered include: new media and computer games, the audiovisual sector and digital design, the music industry and concert scene, design and fashion design, printed media and graphic design, publishing and the book trade, music and performing arts, and distribution companies within the visual arts sector.

CultuurInvest had three methods of support:

- project financing: short term and bridge financing for specific projects;
- growth capital: capital participation in more mature growth companies; and
- subordinated loans: quasi-capital as long-term investment in the companies belonging to the target sector.

CultuurInvest also intended to provide management support and coaching to cultural entrepreneurs. CultuurInvest was subsumed under the Participatie Maatschappij Vlaanderen (PMV, Flanders Participation Company) from its initiation. After a start-up period, the first projects were presented in mid-2007. In 2011 and 2015, the effectiveness of the instrument was evaluated. Based on the second evaluation, policy has been changed and a new tailor made initiative will be launched in 2018: 'Cultuurbank'.

Also in other policy domains, initiatives have been taken by different bodies to stimulate innovation and creativity in Flanders.

Flanders Innovation & Entrepreneurship is a government agency. It helps Flemish companies and research centres to realise their research and development projects by providing funding, advice and a network of potential partners in Flanders and abroad. It also supports the Flemish Government in its innovation policy. IMEC is an independent research institute founded by the Flemish government to stimulate innovation in science and technology.

The [Social Innovation Factory](#) is a networking organization that promotes, guides and supports social and societal innovative concepts.

[Flanders DC](#), short for Flanders District of Creativity, is a Flemish governmental organisation that promotes entrepreneurial creativity throughout the region through network development, research and events. In 2011, Flanders DC coordinated the Overleg Creatieve Industrie (Creative Industries Consultation), consisting of representatives of 12 sectors, drafting a vision statement with recommendations to achieve an optimal development of the creative industries in Flanders. Also in 2011, Flanders DC's knowledge centre – together with Antwerp Management School – conducted a study on the economic impact of the creative industries in Flanders.

French-speaking Community of Belgium

The aim of cultural policies is to take better account of the entrepreneurial character of certain cultural operators, for example jobs linked to building sets and sewing costumes, publishing, or the provision of cultural services. One way to factor in this specific character lies in facilitating their insertion into the economic framework, in terms of tax burdens, employment charges and investment.

The French-speaking Community of Belgium believes that these cultural and creative sectors need to be recognised on two scores: on the one hand, for their intrinsic cultural value and their contribution to the welfare of the citizens, social cohesion and integration, and the reinforcement of cultural diversity, and on the other, for their contribution to the economy, in terms of growth and jobs.

In that context, several initiatives have been set up to support and develop the cultural and creative industries, and in particular:

- **Wallimage:** Created in 2001 by Wallonia, SA Wallimage was a pioneer in the field as her economic mission has clearly been oriented to the development of the audiovisual industry, and this since its inception. Wallimage has two subsidiaries with explicit names: Wallimage Coproductions and Wallimage Entreprises. What the first invests in movies or series, fiction, animation and documentary, must be spent in Wallonia and Brussels by the beneficiary producer. Regarding the competition between projects, Wallimage Coproductions generates today 400% of local audiovisual benefits (Source: Ernst & Young certified study). This financial windfall (over € 100 M in 13 years!) has attracted dozens of regional providers in digital industry. Wallimage Entreprises intervenes to support them for their installation and / or development in Wallonia, proceeding by subordinated loans or participation in their capital.
- **TWIST:** This cluster with 'dancing initials' (Walloon Technologies for Image, Sound and Text) is logically coming as an added project to the dynamics initiated by Wallimage. Its aim and ambition are to build a network for the various companies related to the world of image and sound whose number is growing in Wallonia. Recent developments in this sector which converges increasingly to that of computer led to a rapprochement with the ICT Cluster, notably via the creation of a common web

platform: Twistic. Recently, the model has been included in Brussels under the name Screen.Brussels

- **St'art:** The St'art investment fund is a financial instrument that is unique in Brussels and in Wallonia. It dates back to the end of 2009 and is the fruit of a shared determination by the Walloon Region and the French-speaking Community of Belgium to support the development of the creative economy. St'art is designed for small and medium-sized enterprises, including non-profits. The fund contributes towards the creation of enterprises or the development of existing structures, for example, to carry out a new project, create a product or conquer new markets. The fund's involvement takes the form of loans and holdings. The objective is to create a lever effect with the banks and private investors. St'art works in close collaboration with the public bodies and regional investment funds. This means that St'art's intervention complements the other existing financial mechanisms and any public aid packages.
- **Creative Wallonia:** the Walloon Region has set up this framework programme to restructure, reinforce and modernise its economic fabric, by placing creativity and innovation at the heart of the Walloon project. By creating links between business dynamism, the quality of the academic and scientific resources, workers' skills and the various initiatives taken over recent years, the results are remarkable for every citizen. Several studies or indicators highlight the excellent results achieved by Wallonia. This policy of innovation is based on society as a whole, a creative society. The issue today is to ensure the survival of this enterprising and systematic approach in the area in order to maintain and accentuate this favourable trend.

Furthermore, the French-speaking Community of Belgium provides support, via the Cinema and Audio-visual Centre (CCA), for the audio-visual production sector. Accordingly, the whole chain of parties actively involved in the process of creating audio-visual works are enabled to benefit from this support. It notably takes the form of aid to creation, aid to promotion and aid to training.

Public service TV and radio, a cultural industry in itself, is invited to collaborate with independent audio-visual producers. To do this, it earmarks part of its resources for the creation of creative works, such as fiction or animated shorts or feature films (including those for young people), televised works of fiction, TV films, series, collections and documentaries, shorts and web documentaries or web fiction.

4.2.4 Cultural diversity and inclusion policies

Flemish Community

Culture is officially a competence of the Flemish Community, and of the cities and municipalities. Whereas all integration- and poverty-related issues are managed on a federal or regional level. Therefore, cultural policies – and socio-cultural policies in particular - can only partially address the challenges that cultural diversity offers a society.

Interculturalisation in the cultural sector is mainly seen as policy processes on different tracks referred to as the "3 P's": Participation, Personnel & Programming. On the Flemish level, interculturality is anchored in all decrees and it is a *basic principle* for the Flemish government as a whole. Government subsidised organisations are invited to not only reflect on interculturality but also to declare a clear position and implement an action programme.

Different Ministers of Culture developed different strategies to stimulate the cultural sector to be more culturally diverse.

Bert Anciaux (2004-2009) once stated: "Society will be intercultural, or will not be." In 2006 he introduced an Interculturalisation Action Plan with a top-down approach that made use of quotas and the earmarking of resources. For instance, it formulated criteria for

staff, management and governance of a number of institutions and stimuli to promote the diversity of cultural production and the installation of a knowledge centre for interculturalisation in the Flemish Ministry for Culture. It implied a triple action towards more diversity for culture and for the arts:

- working towards intercultural participation;
- working towards a more intercultural programming;
- diversity on the work floor and the boards of cultural institutions.

His successor, Minister Joke Schauvliege (2009-2014), changed tactics in 2009. She followed a bottom-up strategy, encouraging organisations to make a declaration of commitment to diversity. The revision of the Flemish Parliament Act on the Arts created the chance to implement cultural diversity as one of the criteria of evaluation for arts organisations to get structural funding. Every arts organisation applying for structural funding has to answer several questions concerning their strategy and vision towards the implementation of societal and cultural diversity in their artistic programme, audience and staff.

In 2017, the current Minister of Culture Sven Gatz has integrated attention for intercultural participation in regular policies. His Policy Paper for 2014-2019 mentions the importance of cultural participation in a superdiverse society. However, no specific policy frameworks have been developed. Rather, it is a point of attention in all policy matters. For instance, a lot of attention went to the diverse composition of the assessment committees for the Flemish Parliament Act on the Arts, giving places to young professionals with ethnic diverse backgrounds.

At the same time the field slowly continues to evolve. In the arts, the explicit evaluation criteria in the Flemish Parliament Act on the Arts proves to be a stimulus for organisations to take action, while also gradually more artists and art workers with diverse background claim their position.

French-speaking Community of Belgium

With cultural policy being organised on a Community basis by reference to cultural and linguistic affiliation, the question of cultural minorities is viewed here from the point of view of the cultural minorities formed by communities of foreign or immigrant origins.

According to 2010 statistics, foreigners make up 9.76% of Belgium's total population. In Wallonia itself, the figure is 9.47%, which is close to the average. In Brussels, however, it is 30.02%.

In 2010, the foreign population in Wallonia breaks down as follows: 7.28% are from countries which are members of the European Union, and 2.19% from outside the EU. In Brussels, the corresponding figures are 19% and 11%. Across Belgium as a whole, the largest numbers among the non-EU population originate from Morocco (0.76% of the total population), Turkey (0.36%) and Congo (0.16%).

Cultural operators representing cultural minorities and artists living in Wallonia or Brussels, irrespective of their origin or nationality, have access to various types of support provided by decrees and regulations. However, these operators do report repeated difficulty in accessing these entitlements and these offerings, and this public does find it hard to make the switch to becoming operators.

Recognising and valuing populations' cultural diversity requires specific mechanisms which develop gradually, mainly in the form of calls for projects. These mechanisms are designed to promote a dynamic of associations within immigrant circles; to develop and value their expressions, their cultures, their histories and their various heritages; to develop their participation in social and cultural life in Wallonia and Brussels, and to provide a

showcase for their expressions and their creations. Particular attention is paid to the expression of the intercultural and intergenerational dimension of these social and cultural groups.

It is equally important to stress that the youth and continuing education sectors, and Cultural Centres, focus on the effectiveness of the exercise of fundamental rights, including cultural rights, and in particular access to culture and cultural participation by socially excluded people and social groups: a large number of associations base their issues and activities around the development and expression of minority cultures or the defence of the rights, issues and cultures of minority or marginalised populations, or those in an insecure situation.

Broadly speaking, priorities are laid down in all sectors, in order to attach value to the new forms of cultural and intercultural expression which are emerging as populations and cultural and artistic practices hybridise.

Specific credits, shared across several sectors (culture, education, youth, early years) are managed jointly to support projects by associations, schools or public players to develop projects in socially disadvantaged neighbourhoods and municipalities.

These projects relate to school support, learning French, literacy, social cohesion, educational and learning support, cultural action, the collective memory, intercultural dialogue, the expression of cultural diversity and equal opportunities and combatting discrimination.

When it comes to broadcasting, the RTBF (public service radio and TV broadcaster) and all the local TV stations (local editors of public TV services) must ensure, when drawing up their content offer, that the quality and diversity of the programmes available will engage the widest possible audiences, and serve as a factor for social cohesion while meeting the expectations of the socio-cultural minorities and allowing space to reflect the various schools of thought in society without discrimination, in particular in cultural, racial, sexual, ideological, philosophical or religious terms, and without social segregation.

German-speaking Community

Whether one speaks of minor urban or rural districts in the German-speaking Community, many places are seeing a high number of incomers from non-European states. However, the situation varies from borough to borough, so that each has developed its own measures, which are both social and e.g. cultural in nature.

For its part, the German-speaking Community supports initiatives by private-sector associations to advance integration. Above all in the area of continuing and adult education, recognised organisations have constructed a varied and comprehensive offering that includes literacy courses, language programmes, international events and more.

4.2.5 Language issues and policies

Language is one of the fundamental bases structuring Belgian society. In addition to the 3 official linguistic communities, there is a plurality of languages in use throughout the country by the many immigrant communities. As the capital of Europe, Brussels is a multilingual city.

The Bel'J project brings Belgium's 3 Communities (French, Flemish and German-speaking) together in a programme of exchanges and opportunities for young people to volunteer in a Community in Belgium other than their home Community, to help them to discover a culture, bolster language learning and open themselves up to the other Communities in Belgium. Nevertheless, the language question is not limited to the country's three national languages (French, Dutch and German). Many immigrant

communities live in Belgium, and of course Brussels, as the capital of Europe, is a multilingual city.

Flemish Community

The [Dutch Language Union](#) (Nederlandse Taalunie) was founded in 1980 as an inter-governmental organisation representing the Netherlands and the Flemish Community. In 2004, Surinam became an associate member of the Union. Since 2007, there are framework agreements for collaboration with Aruba, Curaçao and Sint-Maarten. The Taalunie also signed a letter of intent for closer cooperation with the Republic of South Africa in language-related contexts.

Important societal evolutions - globalisation, digitalisation and economisation - forced the Language Union to reconsider its role. Therefore, it formulated a new mission: the Taalunie stimulates people and parts of society to use Dutch in the most effective and efficient way possible, in order to increase their own opportunities. Therefore, the Taalunie proactively develops language policies, products and services. This way, the Dutch language stays an attractive and vivid language, both within and outside its own language area.

French-speaking Community of Belgium

The French language and 'la francophonie'

There is a special unit tasked with defending and promoting the French language. It runs three main types of actions:

- the enrichment and legibility of the French language (e.g. the decree on the feminine linguistic form of job titles);
- the use and presence of French in the sciences, information and the economic sector, etc.; and
- the raising of the public's consciousness of its language: the organisation of major annual events such as 'la langue française en fête' or 'ville des mots'.

There is extensive cooperation in language-related matters with the linguistic bodies in France, Quebec and French-speaking Switzerland.

The French-speaking Community of Belgium is a member of the International Organisation of La Francophonie (OIF). As such, it participates in many working groups (theatre, music, languages, etc.) and specifically in the work being done, in particular on cultural diversity, by countries which share the French language. Indeed, the 'Forum mondial de la langue française' is to be held in Liège (Wallonia) in 2015. The French-speaking Community of Belgium is likewise represented at the 'Jeux de la francophonie', an opportunity to showcase the originality of the French-speaking cultures in all their diversity and a chance to forge artistic exchanges between the French-speaking countries.

The French-speaking Community of Belgium is also one of the founder members of TV5. As the world's number one broadcaster of French-speaking cultures, TV5 is beamed into over 270 million living rooms in over 200 countries and territories, where it helps to raise the profile of the pluralism of 'la francophonie'.

In audio-visual terms, the French-speaking Community of Belgium's regulatory framework requires editors of TV and radio services to dedicate part of their programming to broadcasting programmes and works in French.

Finally, the French-speaking Community of Belgium is a participating partner in the organisation of the 'Trophées Francophones du Cinéma', designed to raise the profile of the French-language movement in the landscape of the world's major cinematographic events.

Indigenous languages

Indigenous languages which do not hold national language status are used in certain regions of Wallonia. Efforts to defend and protect them are made by supporting literature, linguistics and education. The French-speaking Community of Belgium regards them as an expression of cultural heritage.

Indeed, since 1990, the French-speaking Community of Belgium has recognised the special linguistic and cultural status of the users of ‘indigenous regional languages’. The term embraces all minority tongues developed in parallel with French across the territory, whether they come from the Romance area (Champenois, Lorrain, Picard, Walloon) or the Germanic area (Brussels Brabançon, Thiois or Carolingian Franconian, Luxembourgish or Moselle Franconian).

Learning French as a foreign language

Some associations are supported in the framework of cultural decrees to develop actions around welcoming newcomers and learning French for any person living in Wallonia and Brussels.

The Regions adopted some decrees in 2013 to organise the pathway for new arrivals. This welcome pathway is based around a set of actions coordinated at local level and the networking of competent associations and public operators. A cooperation agreement between the Regions and the French-speaking Community of Belgium (the Culture and Education Unit) concentrates in particular on French learning and literacy training. These courses include a citizenship element based on two pillars: information about the way Belgian society is organised, and the promotion of participation in cultural and social life.

Wallonie-Bruxelles International supports the web-based French learning programme set up by TV5.

German-speaking Community

Protection of and giving prominence to the German language in public life is a field for which the German-speaking Community could yet expand its services in future.

Use of languages in teaching is extensively determined by the statutory language status of the boroughs of the German-language area, which all have language facilities for the French-speaking population. In this regard, the *Decree of 19 April 2004 on the Instrumentality and Use of Languages in Teaching* makes it possible under certain conditions to set up primary schools in which French or Dutch is the teaching language and then German the first foreign language and to allow secondary schools to allocate subject teaching up to 50% or 65% in French.

The Belgian Radio and Television Centre of the German-speaking Community (BRF), instituted by *Act of 18 July 1979*, has a remit to offer public radio and television broadcasting services in German and currently has two radio stations and one television channel. Legal entities that broadcast radio or television programmes are obliged to ensure protection of and prominence to the German language in their broadcasts by moderating a certain proportion (75%) of their broadcasts in German.

A further initiative for ensuring prominence to the German language is the prizes awarded by the Council of the German-speaking Community:

- prizes for authors of literary works or works dealing with topics relating to the German language area; and
- book prizes for schoolchildren with a particularly good command of the standard German language.

The linguistic exchange between the German-speaking Community and the other two Communities is regulated by the agreements on co-operation. This exchange concerns both the area of culture and media and youth policy and teaching.

4.2.6 Media pluralism and content diversity

Flemish Community

Various large groups balance each other out in the Flemish media sector in its entirety (newspapers, magazines, radio and television). Local concentration movements did not lead to the development of one dominant player. The offer of newspapers, magazines and Flemish radio and television broadcasting services has even grown, despite these concentrations.

The public monopoly for national radio was broken up in 2003. With the arrival of national and regional private radio stations a more diverse radio landscape was created.

The high penetration of analogue Flemish cable TV (in 2009 96.5% of Flemings older than 15 years watched television via cable TV) was until 2005-2006 unique in Europe and made the situation of the Flemish media landscape one of a kind; with the launch of interactive digital television services (both via cable and DSL networks) that landscape has slightly changed to a more competitive environment. Watching television is not only possible through multiple distribution channels but also through multiple playback devices. According to SCV Survey (2016), 49% of Flemings watched TV online least in a period of 3 months and 39% listened to online music. (Source: VRIND 2017)

In this sector, the government wants to take on the role of an objective and moderate regulator and facilitator to protect a balanced and multiform media landscape, where the various market players are able to provide a diverse and high quality offer from which every citizen can choose and that is easily accessible. In the current policy term (2014-2019), the four main goals of Flemish media policy are:

- focus on the media consumer in the mobile and digital age;
- focus on digital technology as the engine of growth and change;
- focus on a diverse, plural and high quality media landscape; and
- focus on clear, effective and efficient market regulation.

The task of public radio and television (VRT) is determined by Decree (coordinated *Decree of 27th of March 2009*). The Decree states the objective that the VRT provides a high quality offer in the following sectors: information, culture, education and recreation. The VRT's priority is to bring viewers and listeners focussed information and culture programmes. Sport, modern education, in-house drama and recreation are also provided. The VRT and the Flemish government conclude management agreements every five years. These agreements include performance standards for the realisation of the objectives.

The 2016-2020 management agreement between the public broadcasting network and the Flemish Community focuses on 7 strategic goals.

- Relevancy for all media consumers
- Priority on information, culture and education
- Need for public added value regarding sports and entertainment
- New market strategy with VRT as brand for quality
- Being forward looking, digital and innovative
- Stimulating the media-ecosystem
- Working towards a lean and efficient organization.

The VRT also has plans to provide enhanced access to its digital archive. These plans are being discussed in collaboration with the Flanders Institute for (Audiovisual) Archiving.

French-speaking Community of Belgium

The decree on audio-visual media services adopted in the French-speaking Community of Belgium includes several provisions helping to ensure transparency and safeguarding media pluralism. These measures do not seek in so many words to ban certain forms of media concentration, but aim instead:

- to ensure transparency in media ownership; and
- to guarantee pluralism of content, particularly where the market is dominated by powerful operators.

The basic purpose underlying these rules is to ensure public access to information about the editors of services, to allow them to form their own opinion on the origin of the information they receive. They also seek to furnish the Higher Audio-visual Council (CSA) with the information it needs on the one hand to assess the independence of the service editors, and on the other to monitor the activities of the service editors for the sake of ensuring the public's freedom of access to a pluralist supply in terms of audio-visual media services.

There are certain rules in place to guarantee pluralism of points of view and approaches in terms of the supply of information by denying a service editor the exclusive right over certain types of information and imposing an obligation to process the information to guarantee a balance between the various existing ideological convictions.

Several provisions have also been brought in to avoid interference by any public or private authority in the processing of information, thereby ensuring the independence, autonomy and accountability of the audio-visual media service editors.

Public service TV and radio also have to oversee the quality and diversity of their broadcasting, for the sake of gathering the largest possible audiences and at the same time responding to the expectations of socio-cultural minorities. These broadcasts must also be able to reflect the various schools of thought within society, without discrimination, in particular of a cultural, sexual or ideological nature.

When it comes to the print media, the French-speaking Community of Belgium contributes to maintaining diversity of titles and safeguarding pluralism of opinions by developing systems to help daily newspapers.

The French-speaking Community of Belgium subsidises several associative media, in particular the youth information centres which provide general information and promote 'the development of critical, active and responsible citizenship [...] through consciousness raising and an understanding of the realities in society' (Decree of 20 July 2000 laying down the conditions for the recognition of local youth centres, meeting and lodging centres, youth information centres and their federations). The decree singles out the importance of ensuring 'the ownership, by young people, of information and information tools for the sake of pluralism, independence and comprehensiveness'.

German-speaking Community

The Belgian Broadcasting and Television Centre (BRF) is responsible for information, education and entertainment of the audience and has the task to make the German-speaking Community known. Information broadcasts have to be transmitted in compliance with strict objectivity criteria and without previous censure. The management board, which has supervisory responsibility for the Centre, strives for freedom of opinion for the various ideological and philosophical tendencies.

According to the *Media Decree*, all television providers must ensure the visibility of the German-speaking Community in their programmes. Works from European countries must have a share in the programming; a representative part of them may not be older than 5 years. Private radio broadcasters have to enshrine balanced information that reflects a multitude of views in their programming. Furthermore, they have to put emphasis on culture and artists from the German-speaking Community and the neighbouring regions.

Private individual and legal entities are able under their own responsibility to transmit television programming under certain time limitations. For this purpose, the German-speaking Community has set up a public broadcasting channel under private sponsorship, which offers free, equal access and free, equal use. Access is denied, *inter alia*, to political parties; sponsored contributions are not permitted.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Flemish Community

See chapter 4.2.4.

Different actors are playing a role in the stimulation of intercultural dialogue in the arts:

- Minority Forum (Forum van Etnisch-Culturele Minderheden) is recognized as the official representative organization for minorities in Flanders. The Flemish Ministry of Culture gave the assignment to the Minority Forum to build bridges between (cultural) associations of ethnic minorities and the cultural sector and to give advice to the cultural sector about the needs of ethnic minorities for cultural participation.
- Demos is the Flemish expertise center on participation through culture, youth and sports. Their focus concerning the arts is to guide practices in the margin towards the center and to detect innovative practices and make them visible for the cultural sector as a whole.
- Flanders Arts Institute, the Interface organisation and expertise centre for music, performing and visual arts from Flanders & Brussels. One of their key focuses is diversity, urbanity and young artists.
- Het Sociaal Fonds voor de Podiumkunsten (Social Fund Performing Arts) is the officially recognized employer and employee umbrella organization for the performing arts. One of their key assignments is to stimulate equal employment opportunities in the performing arts sector.

French-speaking Community of Belgium

The intercultural dimension is systematically incorporated into the programme contracts with the cultural operators: one of the stated aims of cultural policy is to guarantee cultural diversity in all action programmes.

Some units within the Culture Administration and several decrees relying on objectives of cultural participation (youth, continuing education and creativity) focus their support as a priority on actions and projects by associations conducted with an eye to respecting and valuing cultural diversity and intercultural dialogue.

As part of the European year of intercultural dialogue in 2008, a seminar bringing together scientists, teachers, school mediators and cultural players led to the publication in 2012 of 'Conceptions du dialogue interculturel'. It can be accessed via www.education.permanente.cfwb.be/publications.

In 2012, an Anti-racism Platform was set up on an initiative by the Minister of Culture. It has set itself the remit of collating and networking initiatives taken by cultural associations in the French-speaking Community of Belgium which are dedicated to countering racism. The objective is to deliver some proposals for concrete anti-racism actions.

The platform's main purpose is to work with the players on the ground to identify new forms and expressions of racism in Belgian society and to encourage practices being implemented to combat racism.

Two issues/projects have been given priority: raising awareness of the battle against racism in schools, and respect for different belief systems.

Since 2013, this platform has been managed by an association, the Brussels Intercultural Action Centre. This is an umbrella for sixty or so associations in the French-speaking Community of Belgium.

Other initiatives are testament to the importance attached to this topic in Wallonia and Brussels. For example, in 2014, the 'Réciprocités' project is supporting a set of cultural or artistic productions (photo exhibitions, documentary, shows, publications, etc.) valuing the specific cultural features associated with these migrant audiences, and this will lead to a presentation event. The main idea here is to open up the doors to cultural participation to associations of migrants and new arrivals who only rarely respond to calls for projects, and to help the associations, via training, to claim ownership of the conditions for the sound management of a project in light of the needs and expectations of their own target audience, in order to facilitate understanding and awareness of the issues involved in the mechanisms made available by the subsidising authorities. Also in 2014, a seminar has been held on the basis of a selection of youth books about interculturalism and better coexistence promoted by the French-speaking Community of Belgium, which served to raise awareness among the operators involved in the early years, youth and education sectors about the use of youth books in their approach to this topic with their audiences. In addition, as part of the 50th anniversary of Turkish and Moroccan immigration into Belgium, 2014 has seen a string of cultural and citizenship initiatives which have helped to make this historic event into an opportunity to reflect about social cohesion and living together in the French-speaking Community of Belgium.

Finally, the French-speaking Community of Belgium has been actively involved, via the International Youth Bureau, in the 'No Hate Speech Online' campaign, the Council of Europe's movement against h@te speech.

4.2.8 Social cohesion and cultural policies

Flemish Community

Encouraging access to cultural development for everyone is a major issue in the government of Flanders coalition agreement 2014-2019. The UiTPAS combines a benefits programme for everyone with financial discounts for people with low or fixed incomes. Holders of a UiTPAS can earn points by participating in leisure activities and exchange them for benefits. People with low or fixed incomes are entitled to a UiTPAS at a reduced price. That makes it easier for them to take part in leisure activities, without being stigmatized. An important link is made between this aspiration and the pursuit of an intercultural society (see chapter 4.2.4).

Another major link has been made to the field of "socio-artistic practice", which has become a specific point of attention. In this context, "socio-artistic work" is conceptualised as process-like-activities which focus both on the artistic aspect and the involvement of the participants. Since 2006, project subsidies have been replaced by transversal support and financing. Socio-artistic practice offers possibilities for the reinforcement of city and communal patterns of cohabitation.

There are several types of support within the framework of the Flemish Parliament Act on the Arts (2004, amended 2008 and 2013). Artistic organisations can either opt to take on participative activities as a major element in their overall activities, and calculate this in

their subsidy request, or they can file for a project subsidy as can individual artists. Organisations specifically targeted towards socio-artistic activities received structural subsidies for a period of 5 years (2017-2021).

A *Participation Decree* entered into force in January 2008. It provides a policy framework for explicit participation initiatives to facilitate access to culture, aimed at:

- people in poverty;
- prisoners;
- disabled people;
- people with an ethnic-cultural diversified background; and
- families with young children.

This Decree offers:

- policy instruments to stimulate the participation of the various groups;
- subsidies for projects that encourage participation. This particularly concerns initiatives related to socio-cultural work, communication, circulation and dissemination of artworks, financial obstacles, and physical access. Longitudinal scientific research on cultural participation is also important for the policy; and
- grants for large scale cultural events.

The organisation Dēmos is a knowledge centre active in the Participation Decree. It was founded as "Kunst en Democratie" (Art and Democracy) at the beginning of the 1990s as a knowledge centre paying attention to social topics such as the battle against extremism, racism and discrimination, the role of culture and sport in situations of exclusion and the responsibility of artists in our democracy. Their focus is on renewing and deepening the participation of disadvantaged groups in culture, youth and sport.

In 2009 scientific research into *amateur arts* in Flanders estimated 37% of Flemish people between the ages of 14 and 75 practised at least one creative hobby in the past six months. 27% of Flemish people can be considered frequent practitioners. This means that they pursue at least one creative hobby every week or two different disciplines at least several times a month. In comparison, only a minority of the Flemish population (29%) has never practised any kind of art form. The Flemish amateur arts sector is strongly developed and includes nine nationally recognised amateur arts organizations and a platform. Together, they support many thousands of artists and interested members in every sub-discipline.

In 2015 the subsidised social-cultural sector in Flanders consists of 54 associations, 18 training institutes, three union-related training organisations, 13 local colleges, four training institutes for people with a disability and 35 other movements to promote a rich and varied range of socio-cultural activities (primarily) for adults. In this field, around 2.000 professionals support 250.000 volunteers to increase their general development and participation in society as well as giving more people the chance to participate in cultural life. In January 2018, a new Flemish Parliament Act on *social-cultural work for adults* will start functioning. The main objective is to promote a rich and differentiated range of socio-cultural activities that are organised on a non-commercial basis, linked to personal development, social inclusion, active citizenship, and much more.

The refugee crisis of 2015 urged also the cultural sector to respond: e.g. organising meetings with locals, trips to museums and sports clubs. New approaches and collaborations were developed to reach out: performances, concerts, exhibitions and debates featuring refugee artists.

French-speaking Community of Belgium

The objectives and missions of several cultural sectors (youth, continuing education, creativity, libraries, cultural centres, public audio-visual media services) are incorporating issues relating to social cohesion which are generally identified with cultural participation and expression by people and social groups in a vulnerable social or economic situation.

Several associations are supported simultaneously by both social cohesion policies and cultural policies. They thus combine objectives of social inclusion with continuing education cultural practices (citizen participation and expression) or socio-artistic practices (artistic expression in connection with a project linked to living conditions and the social environment).

These sectors account for almost half of cultural spending by the Culture Administration.

Specific programmes to complement the recurrent regulatory provisions are being rolled out to support expression by particular sectors of the public: young people³, illiterate people⁴, people of foreign origin and new arrivals⁵, and people suffering a disability⁶.

In 2010, in the framework of the European year of the fight against poverty and social exclusion and the Belgian Presidency of the Council of Ministers of the European Union, conclusions were adopted by the Council of Ministers on culture on the initiative of the French-speaking Community, on the role of culture in the fight against poverty and social exclusion. A symposium on the same theme has completed this reflection and stance⁷.

4.2.9 Employment policies for the cultural sector

At the federal level, the "Maribel" social fund has been created to sustain job creation in the non-profit sector (health care, well-being & culture). On 1 July 2003, the social statute for artists (see chapter 5.1.4) brought deductions in costs for employers. On 1 July 2004, the "small expense compensation system" came into effect. Under this scheme, artists can receive a fixed expense reimbursement that is exempt from social security contributions. Since 1 January 2007, the "small expense compensation system" is tax free. These exemptions are linked to the respect for certain conditions.

Flemish Community

In the very broad sense of the word, the number of persons employed in the cultural sector was almost 136 000 in 2007 in the Flemish Region. In Brussels there are more than 9 000 employees. There has been an increase in these numbers in the Flemish region since the last measurement point in late 2006. In Brussels, following a strong expansion in 2006, numbers indicate a sharp decline in employment in the cultural sector.

³ 'Soutien aux projets jeunes', circular in application by the French-speaking Community of Belgium since 2007.

⁴ 'Alpha-culture' is a programme set up in 2007 by the French-speaking Community of Belgium to support and promote projects around artistic or cultural practices conducted with illiterate people as part of their training.

⁵ The Immigrant Policy Incentive Fund fell under the responsibility of the Federal State until 2014, but was transferred to the Communities and the Regions in July 2014. It notably supports the social and cultural participation and mixing of people of immigrant origin and new arrivals.

⁶ Decree on the inclusion of disabled people, adopted by the Cocof in 2014. In Wallonia, the Walloon Agency for the Integration of Disabled People (AWIPH) focused several actions in 2013 on cultural expression by disabled people via the big screen and the stage.

⁷ « Conclusions du Conseil sur le rôle de la culture dans la lutte contre la pauvreté et l'exclusion sociale » (2010/ C 324/03), 1/12/2010, *Journal officiel de l'Union européenne*

Le rôle de la culture dans la lutte contre la pauvreté et l'exclusion sociale, Administration générale de la Culture, Service général de la Jeunesse et de l'Education permanente, Collection Culture Education permanente, n°19, 2013.

Approximately 75% of employment can be ascribed to the private sector. For many years, the cultural sector has made intensive use of special forms of employment organised by the government to combat unemployment.

A fund for socio-economic security was set up in the music, performing arts and life entertainment sector in 2001 ("Sociaal Fonds voor de Podiumkunsten"). A collective labour agreement was concluded with regard to high-risk groups. The general social security contribution of 0.1%, collected from the total payroll, flows back to sector specific initiatives in the framework of employment and education, such as initiatives for the transition of the careers of dancers and the employability of freelance actors and musicians. This fund is also responsible for the execution of a covenant between the social partners (employers' federations and unions) and the Flemish government concerning lifelong learning, development of diversity, health and safety.

"Kunstenloket" was created in 2004, in order to inform and advise on legal and administrative aspects of artistic activity; to follow up the implementation of the new social status of the artist initiatives; to collect and analyse data on employment; and to organise training. Kunstenloket was an active partner in the "Practices" mobility pilot project of the European Parliament (2008-2011). As of 2018, Kunstenloket will merge with "Cultuurloket" to form a new structure to support entrepreneurship in the cultural sector.

French-speaking Community of Belgium

Since 1974, cultural employment has been developed and subsidised mainly in the sectors of cultural centres, youth, continuing education, libraries and theatre and in the major cultural institutions.

The various anti-unemployment plans implemented under global employment policies have enabled a genuine investment towards employment in the various cultural sectors.

This has been very helpful to the development of cultural sector employment. New forms of cooperation between cultural policies (Community-based) and employment policies (federal and regional) are being sought in order to expand cultural employment in a more structural manner.

Appropriate cultural policies also develop training and qualification for cultural leaders.

A cultural employment register has been set up, which records all the cultural jobs in certain sectors: centres of expression and creativity, cultural centres, youth centres, youth organisations, continuing education associations and libraries. Some major sectors such as performing arts and artistic creation in general, and museums, are not included.

This register shows the number of workers and jobs in the socio-cultural milieu, together with the functional profiles, qualifications and status of the people concerned.

In 2012, the register held details of almost 10,000 workers.

The gender breakdown is 1/3 men to 2/3 women. The age structure is relatively balanced, with slightly more people in the 25-35 age bracket. Two thirds of the jobs are subsidised by cultural policies.

The 'non-merchant agreements' signed between the federal, Community and regional bodies are designed to enhance the funding of employment in the social, health, sporting, cultural and audio-visual sectors, one reason being to allow for compliance with the scale conditions laid down by the Joint Committees (social partners). The extra credits released by these agreements have enabled a really significant enhancement of the employment of permanent staff subsidised in the youth sector, continuing education, cultural centres, audio-visual production workshops and community TV.

By way of an example, in 2014, a social fund in the French-speaking Community of Belgium, called the Maribel social fund, is supporting cultural centres (59 FTE⁸), libraries, toy libraries and media libraries (20.5 FTE), sporting organisations (44.5 FTE), non-commercial TV and radio (27 FTE), adult continuing education organisations (166.55 FTE), youth bodies (110.75 FTE), socio-professional integration associations (16 FTE), museums and non-commercial tourism organisations (36 FTE), Centres of Expression and Creativity (6.25 FTE), development education cooperation associations (15 FTE) and organisations managing the bodies listed above (6.25 FTE).

Nevertheless, these advances do not mean we can overlook the measures taken in 2012 at federal level (ONem) to restrict the status of artists, a move which can mean, for example, that an artist who has not accrued a large enough number of performances may lose social, legal and economic benefits. This all tends to make the artistic professions more and more insecure. The decisions taken at federal level with regard to the status of artists (from the social and fiscal points of view) have major repercussions on the development of culture. A platform for consultation between the various levels of power (Federal and French-speaking Community of Belgium) has been created in a bid to find some lasting solutions for artists.

German-speaking Community

Subsidies for the financing of staff of cultural organisations, museums and creative studios as well as organisations of youth and adult education are regulated by decree or by agreement.

Since the Walloon Region transferred exercise of the responsibilities in the area of employment to the German-speaking Community in 2000, the regulation of job-creation measures by the government and institution of a Labour Office for the German-speaking Community have been the most important instruments of employment policy.

Job-creation measures are aimed at enabling the long-term unemployed and recipients of welfare to gain regular employment. By means of grants for the salary costs of associations and authorities that take on additional staff in the context of projects of global community interest, the German-speaking Community provides a targeted contribution towards increasing the volume of employment.

4.2.10 Gender equality and cultural policies

Flemish Community

According to the *Decree of 15 July 1997 on the Introduction of a more Balanced Representation of Men and Women in Advisory Councils*, a maximum of two thirds of the members of the Flemish advisory bodies may be of the same sex.

Gender equality is part of a broader equal opportunities policy, including a Flemish Policy Plan for Equal Rights. The Cell Equal Opportunities is an administrative unit created since 1 January 1996 which now belongs to the Flemish Services for the General Government Policy.

In 2017, the Flemish Minister of Culture commissioned research on gender inequality in the arts sector in order to inform potential policies towards more equality, after the journal *Rekto: Verso* opened the debate on the still persisting gender inequality (for example in power positions and payment) and sexism in the artistic sectors.

⁸ Full-Time Equivalent.

French-speaking Community of Belgium

A specific policy on gender equality is being conducted to defend women's rights and support projects working towards this via an Equal Opportunities Directorate at the Ministry of the French-speaking Community of Belgium. Since 2014, there has been a decree aimed at promoting a balanced representation of men and women in the consultative bodies: a maximum of two thirds of the members may be of the same gender.

It is important to stress that the sectors which are particularly worried by cultural democracy issues, such as continuing education and youth, do subsidise – among others – associations whose main objectives are equality between men and women and the valuing of issues and interests which are particularly feminine or feminist.

Lastly, the French-speaking Community of Belgium has plans in place to combat violence between partners and forced marriages.

German-speaking Community

The *Decree of 3 May 2004* to promote the balanced representation of men and women in consultative committees governs the relative numbers of each sex sitting on councils, commissions, committees and in other statutory bodies that are consulted by the government or its ministers.

The Decree provides that:

- for each actual position, a man and a woman must be nominated;
- no more than two-thirds of the voting members of a consultative committee may belong to the same sex; and
- the government must present a biannual report to the parliament of the German-speaking Community regarding implementation of the Decree.

The rules affect the following bodies, amongst others:

- the Media Council;
- the Management Board of the Belgian Radio and Television Centre;
- the Libraries Advisory Council;
- the Council for Continuing and Adult Education;
- the Council for German-speaking Youth; and
- the Royal Monuments and Countryside Protection Commission.

4.2.11 New technologies and digitalisation in the arts and culture

Flemish Community

'Reaching added value for culture and inclusive society through integrating e-culture and digitalisation in all aspects of the cultural practice' is one of the ten strategic priorities of the Flemish Government for Culture in the period 2014-2019. By prioritizing digitalisation, the Minister of Culture wishes to safeguard the long term preservation and accessibility of cultural products such as books, art works, films and cultural heritage. The minister wants to stimulate cultural institutions to engage strategically with the digital shift in order to create value for society in a contemporary way. Also, he wishes to stimulate citizens to use the available digital tools and networks and position culture as an integral part of a digital vital society by stimulating and facilitating digital entrepreneurship in this field. The digital challenges demand support in the integral process of production, conservation, presentation and participation.

Self-evidently, in the development of this policy plan, the cultural policy makers connect to their counterparts in the fields of innovation. The Minister also reaches out to different kinds of cultural actors involved in innovation and the cultural field to collaborate in the

operationalization of the policy, such as Flanders Innovation and Entrepreneurship, universities, the Social Innovation Factory, etc... The focus of these collaborations is to establish a vocabulary that is shared between culture and innovation, which allows for initiatives (projects, ...) to target shared goals. A noteworthy initiative in this context is De Krook in the city of Ghent. This initiative of the city, the university of Ghent and Imec is a hub for knowledge, culture and innovation. It holds the public library of the city (in a fully new and up-to-date infrastructure) and several research and development centres, focusing on entrepreneurship and innovation in cultural domains.

The following cultural institutions also foster innovation by providing specific services to the cultural organisations. Besides this, every cultural institution incorporates digital processes in its own cultural practice. Hence this list is not exhaustive in describing the current situation:

The Flemish government facilitates the sustainable, digital preservation and dissemination of cultural goods for example by financing [VIAA](#), the Flemish institute for digital archiving. VIAA is in the process of digitalizing the audiovisual archives of the public broadcaster (VRT), commercial and regional television stations, cultural heritage institutions and audiovisual materials of organisations in the performing arts field. Making digital heritage accessible to the public is a second prime goal of VIAA, with a current emphasis on education.

[PACKED](#) is the Centre of Expertise in Digital Heritage, focusing the development of knowledge, experience and expertise regarding digitisation and digital archiving, and in spreading the acquired knowledge amongst cultural actors. PACKED stimulates the take up of open data, sustainable management of digital data (creation, accessibility, preservation), persistent identification, by developing tools, collaborating on projects and advising cultural institutions. So far PACKED has developed activities in the field of cultural heritage and arts (related to archiving). The centre of expertise aims to align its activities with institutes and projects that develop similar activities outside the field of cultural heritage, e.g. university libraries and broadcasting corporations. PACKED vzw embeds its activities not only within the context of Flanders and Brussels, but evidently also within Belgium, Europe and on a larger international scale. Working on a digital society is a cross-regional matter per definition.

Since 2016, [Cultuurconnect](#) is the Flemish support centre for the network of Flemish libraries and cultural centres and is commissioned with the task to support these organisations in their responses to societal transitions. Currently the challenge of digitalization is top priority. It initiates experiments and projects in digital innovation in the fields of cultural dissemination, participation, community building, diversity etc. One of the projects of Cultuurconnect is the development of one united Library System for all Flemish libraries.

Publiq – the recent merger of Cultuurnet Vlaanderen and CJP (Cultural Youth Passport) is specialized in cultural marketing and communication. Their ambition is to make (more) people (more) enthusiastic for (more) culture. The UiT database is the heart of the organization. It is the central hub where all information on leisure activities in Flanders is entered, gathered and redistributed. This wealth of information is not only accessible through the calendars of local governments, but also through our own popular website UiTinVlaanderen. Gathering and sharing information is only a first step in a wider activating mission. Publiq offers local governments within the UiT network a useful set of tools with which they can develop policies to encourage public participation. One excellent example is the Flemish leisure card UiTPAS. This smart card combines attractive benefits for all cardholders with discounts for people with low or fixed incomes. In the meantime,

UitPAS is registering valuable and anonymous real-time data on the participation patterns and preferences of UitPAS users.

The Flemish Cultural policy on digitalisation and new technologies is in full development. In winter 2017, the government will launch a new policy paper.

French-speaking Community of Belgium

The internet, which we take so much for granted in 2014, represents several issues for culture. Let us look at the internet as a means of expression, a medium for cultural participation by various types of public, and finally the internet as a digital forum for heritage conservation.

Artistic platform

Since 2006, the French-speaking Community of Belgium has been running a policy of supporting digital arts as a way of recognising and encouraging its artists and operators: this is an initiative which gets artists exploring fresh horizons every day.

But this was not enough. The point is that a work is created in order to be seen, and the public, both foreign and Belgian alike, is entitled to have ready access to what its culture is doing.

This was the thinking behind the idea of a Digital Fortnight: digital art, often misunderstood, gets up close and personal with the public, with families, with professionals, with students and more besides.

In 2013, the appeal for projects issued as part of this event succeeded in doubling the number of activities supported. The 11 projects in Digital Fortnight 2013, spread right across the territory of the French-speaking Community of Belgium, illustrated the diversity of the digital arts in terms of its subject matter and the types of events.

Other tools have been put in place by the French-speaking Community of Belgium. To help with digital creation, Web Creation project development and production aid is designed to support authors and makers of Web documentaries and Web fiction, thereby encouraging narrative creation on the internet platform. For digital dissemination, 'laplateforme.be', created at the initiative of the Cinema and Audio-visual Centre (CCA) in partnership with the Cinema Library and Media Library of the French-speaking Community of Belgium, is the French-speaking Community of Belgium's showcase for the promotion of documentary films on the net. The purpose of this service is to make the cinematographic and TV heritage of the French-speaking Community of Belgium readily available for dissemination in the socio-cultural and educational sector.

Public participation in culture

Internet participation involves encouraging cultural expression made and/or disseminated by that medium, which is extensively consumed by young people but also used by adults.

This participation also involves remaining attentive to the appropriation of this tool by everyone. Accordingly, an 'Internet fest' – now rebranded 'Digital week' – has been staged every year since 2001; the objective is to show how much the French-speaking Community of Belgium, and more especially culture, is involved in the knowledge society. It also gives the organisers the chance to raise awareness and inform the public about new media and digital platforms which they may find useful in expressing their ideas.

New products affording the various sectors of the public better access to cultural practice or consumption are coming on stream every year. For example:

- the SAMARCANDE search engine, a portal to the collective catalogues of the public libraries, which offers some new services such as automated search, finding a work via the French-speaking Community of Belgium, or sharing views and comments.
- MARCO, the artwork portal of the French-speaking Community of Belgium and the Mariemont Royal Museum, which offers some innovative possibilities for advanced searches starting with an artwork, on its artist, an associated event, the institution holding it, etc.

The French-speaking Community of Belgium likewise supports associations devoted to thinking about digital cultural expression, such as PILEn, the Inter-professional Digital Publishing and Book Partnership.

Heritage conservation

The main thrust in the development of new technologies has been e-administration (the development of sites, portals, offices and on-line services) and the long-term preservation of cultural heritage: digitisation of the heritage in accordance with international standards and norms.

A computerised programme for access to the collections held by the museum institutions (AICIM) is under development.

Its internet site currently allows access to the database including part of the collections of the museums participating in AICIM (Computerised Access to the Collections of the Museum Institutions): www.aicim.be.

The French-speaking Community of Belgium's PEP's Plan for the Preservation and Exploitation of Heritage, adopted by the Government in October 2007, is a digitisation plan for the cultural and heritage funds and collections conserved in museums, archive centres, libraries, audio-visual institutions and so on: www.numériques.be.

The PEP's plan has a twofold objective:

- **to preserve** cultural heritages by ensuring the safeguarding and survival of the collections in order to deliver access to digitised heritage in the short and medium term;
- **to attach value** to cultural heritages by ensuring interoperable access to the services and institutions of the French-speaking Community of Belgium, the general public, education networks and researchers.

To do this, the PEP's plan relies on the tools offered by information and communication technologies. Its implementation falls within the remit of the General Delegation for Digitisation of Cultural Heritages.

When it comes to audio-visual matters, the French-speaking Community of Belgium has a stake in SONUMA (the Society for Digitisation and Commercialisation of Audio-visual Archives). SONUMA handles the preservation, digitisation and commercialisation of the TV and radio archives held by the RTBF (public service radio and TV) and the local public service TV stations.

German-speaking Community

The most important project alongside the re-launch of the internet portal of the German-speaking Community is the continual expansion of a virtual library network. This is an electronic network in which the Media Centre, school media libraries and certain public libraries work in cooperation. The items in the German-speaking Community's art collection are being stored digitally and made accessible online in the form of a virtual museum.

Various concrete cooperation projects are aimed at further developing the cultural and media landscape by network-linking the various players and encouraging exchanges of tried and tested practices.

In conjunction with the areas of teaching and youth, the communication of media skills is being furthered by e.g. school classes taking part in the European needy, support of the "Jumix" online youth magazine, offering courses, projects and events via the Media Centre and the Community's educational server (learnbox).

4.3 Other relevant issues and debates

French-speaking Community of Belgium

Cultural participation

Alongside the artistic creation and heritage conservation functions, the participation function is an important dimension of cultural policy.

This cultural function is performed by many associations supported pursuant to various decrees relating to cultural centres, youth organisations, youth centres, continuing education associations (for adults), centres of expression and creativity, and federations and associations for amateur artistic practices. These associations are active in the socio-cultural, socio-artistic or socio-political arenas. They all hold a brief for active, critical and accountable citizen participation.

Unlike cultural operators which have more of a focus on issues around creation, production and dissemination, these sectors are applying approaches based on non-formal education, training, raising awareness of the issues of citizenship and democracy, practice and action in connection with the social environment of the groups concerned. They are aiming to develop the participants' powers of expression and action and concentrating on developing their activities with vulnerable sections of the public.

Cultural policies are careful to value the cultural expression developed by associations not just in terms of the 'products' which result from their work with the various sectors of the public, but also the participative process which, in particular, allows groups and participants to produce and gain public appreciation for a cultural expression that belongs to them.

Non-formal education

Several associations recognised by the decrees in the sectors of youth or continuing education are developing in-depth non-formal education programmes aimed at particular sectors of the public or their voluntary frameworks.

Adult literacy

The continuing education sector is running and leading the Adult Literacy Steering Committee set up in 2005.

Adult literacy has long represented an important issue both for the operators running adult literacy programmes and for the various public authorities in charge of social cohesion, professional integration, education and culture (cultural participation – continuing education).

This Adult Literacy Steering Committee is made up of representatives from the French-language public authorities concerned and the fabric of associations; its brief is to produce an annual snapshot of literacy and to offer the Interdepartmental Literacy Conference some proposals for coordination of the operator support mechanisms.

Youth

The Youth sector is an important element in cultural policy in the French-speaking Community of Belgium. The point is to highlight and develop youth creativity within a dynamic of continuing education, both in youth centres and in centres of expression and creativity (which are not aimed exclusively at young people). Participation and growing autonomy are the centrepieces of the practices, and they promote cultural expression by young people.

Moreover, several calls for projects organised by the French-speaking Community of Belgium are directed at rising artists who are not (yet) recognised in the field, and seek to support them by enabling their mobility in order to open them up to contemporary artistic practices recognised at international level. Aid to creation is also awarded, including to young authors writing strip cartoons in French.

In more global terms, the French-speaking Community of Belgium seeks to stimulate cultural projects carried out by young amateurs which are not exclusively of an artistic nature, culture here being interpreted in its broadest sense, the point being to explore and recognise any form of cultural ownership and/or expression. Most of these collective projects tend to come from an associative structure, such as a youth centre, and/or established artists, and 10% of them are initiated by youth groups without adult accompaniment.

In the field of literature, the French-speaking Community of Belgium promotes youth literature, particularly as part of education, via a Culture and Education Unit designed to strengthen ties between teachers, librarians and other associations. Also, the French-speaking Community of Belgium has teamed up with various associations to offer prizes designed to encourage young people to read, by showcasing contemporary publications in the field of youth writing.

For young people, the French-speaking Community of Belgium provides significant specific support to the development of theatre for children and young people (Decree of 13 July 1994 on theatre for children and young people).

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The *Constitution of Belgium* includes the right of freedom of expression (*Article 19*), the right to cultural development (*Article 23, 5*) and freedom of the press (*Article 25*).

5.1.2 Division of jurisdiction

The *Constitution* determines cultural affairs, cultural cooperation between the communities and international cultural cooperation within the scope of the Flemish and the French Community (*Article 127, § 1*).

5.1.3 Allocation of public funds

The fundamental part of federal legislation is the *Cultural Pact Act* passed in 1973. This Act has also served as the basis for legislation (in the form of decrees) at community level.

According to the *Cultural Pact Act*, regulation regarding recognition and funding of regular cultural activities is determined according to a decree or discussion of a representative government meeting. In the event of a lack of these regulations all subsidies and benefits must be allocated from a specific budget. This excludes subsidies for new experimental initiatives, but these starting subsidies may only be granted for a maximum of three years, on the basis of advice from an authorised advisory body.

The *Cultural Pact Act* also prescribes that government aid – in whatever form– must guarantee the equality of rights between citizens, regardless of their conviction.

The *Cultural Pact Act* also obliges every government to set up participation or advisory structures and to involve these in the preparation and implementation of the cultural policy.

Complaints against infringements on the stipulations of the *Cultural Pact Act* can be submitted to a special commission.

5.1.4 Social security frameworks

In 2000, measures were taken to enable artists who receive unemployment benefits to practise their art more freely, which hitherto had been prohibited by law.

In December 2002, the federal parliament ratified measures to improve the social security system for artists. On 1 July 2003, this regulation came into effect. Some rules were changed in December 2013. The main points are:

- artists are treated either as employees or as self-employed for the purposes of social security. To stimulate salaried work for artists, which gives them more social protection than working self-employed, employers are given a discount on their share of social security contributions to compensate for these additional costs. Artists who cannot make an employment contract with a commissioner, can also work as an employee if they have an "artists visum";
- payment of child and holiday allowances for artists, which are covered by employees' regulation, are simplified since working in short contracts for different employers caused a lot of delays;
- those who infrequently hire artists (e.g. for an occasional show in a café or for an individual commission) can apply to the "Social Bureau for Artists" to take care of the employer's share of administrative procedures. These bureaux are specialist interim offices that must be recognised by the regional authorities; and

- on 1 July 2004, the additional "small expense compensation system" came into effect. Under this scheme, artists can receive a fixed expense reimbursement that is exempt from social security contributions. Since 1 January 2007, the "small expense compensation system" is tax free. These exemptions are linked to certain conditions.

5.1.5 Tax laws

Tax regime for income on royalties

On 30/07/2008 a tax regime for income generated from copyright and related rights was published in the Belgian law gazette. Individuals who receive income from the transfer (assignment or concession) of copyright and related rights, as well as legal and compulsory licenses provided for in the *Copyright Act*, will be taxed advantageously. The scheme is applied from January 1, 2008 (tax year 2009).

VAT

A new VAT system has been in force since 1993, which was the result of a harmonisation of the different systems in the European Union.

The VAT system is divided into two rates: a high rate of 21%, and a low rate of 6%. The low rate applies to most cultural objects (magazines, books, original works of art, collector's objects) and services (tickets for productions, copyright).

Belgian legislation allows for many cultural exemptions (*Article 44, §2, 6-9°, VAT Code*) including:

- the hire (renting) of objects of a cultural nature, if these are made available on a non-profit basis;
- visits to museums, (natural) monuments, botanical gardens and zoos which are not exploited for profit;
- services by performing artists for organisers / companies provided by actors, leaders of orchestras, musicians and other artists; and
- the organisation of theatre, ballet or film productions, exhibitions, concerts or conferences by institutions recognised by the competent authorities, provided the income they gain from their activities is used exclusively to cover the costs incurred.

Such exemptions mean that there is no right to deduct tax in advance. The exemption for performing artists providing services to organisers / companies was also extended to unions of performing artists such as theatre companies. However, on 1 April 1998, this tax exemption was limited to individual performing artists (*Letter no. 13 of the Minister of Finance, dated 19/11/1997*). Since then performances which are not given by individuals would become subject to tax at 6%. The scope and application of this new interpretation remains very unclear and local tax inspectors are sometimes confused regarding the allocation of VAT status to theatre companies applying on the basis of Letter no 13. On 24 October 2006 the matter was discussed in the Chamber Commission of Finance. The debate led to the conclusion that: since new legislation is not to be expected in due course, companies can choose the best suitable system.

Income tax

In some cross-border situations, the Belgium government is allowed to tax the income of non-residents who earn money by working in Belgium. However, this depends on co-operation agreements (double taxation laws) reached with the corresponding countries. For visiting artists, this system can lead to a deduction of company tax from the income which they earn for their performances in Belgium. This tax should be deducted by the Belgian organisers of the performances.

Flemish Community

- The *Law of 17 May 2004*, regarding the change of *Article 194b of 1992* on income tax, with regard to the tax shelter arrangement for the benefit of audiovisual production.

French Community

- *Law of 17 May 2004*, regarding the change of *Article 194b of 1992* on income tax with regard to the tax shelter arrangement for the benefit of audiovisual production.

Tax shelter

From January 2003 onwards, investors can enjoy a tax exemption for the amount they invest in the production of an audiovisual work in Belgium. From 2017 a tax shelter to support investment in the production of performances is in place.

5.1.6 Labour laws

Labour laws are the responsibility of the *Federal Government* and are carried out by the Employment Minister (Federal Employment, Labour and Social Negotiations Government Service). Exemptions for the cultural sector are provided in legislation relating to night work and the protection of Sunday as a rest day.

The social partners, represented by unions and employer federations, are deeply involved in the realisation of regulation in the labour sector.

The *joint committees* (JC) include an equal amount of employer and employee organisation representatives, under the direction of an independent chairperson. JCs have been set up for all branches of industry with the aim of grouping companies with similar activities and to develop instructions adapted to labour conditions. The JC assignments consist mainly of concluding collective labour agreements, preventing or solving social disputes and advising on policy.

In principle an employer does not freely choose which JC deals with its activities. This is determined on the basis of an employer's activity and the responsibility of each JC. The following JCs are important for the cultural sector:

- JC227 (audiovisual arts and media sectors);
- JC303 (film: production, distribution, movie theatres);
- JC304 (music and performing arts, life entertainment); and
- JC329 (non-profit cultural sector).

The collective labour agreements that are concluded in the JCs can be accessed at <http://www.meta.fgov.be/>.

A *collective labour agreement* (CLA) is an agreement that determines individual and collective relations between employers and employees in companies or branches. When an employer is bound by a CLA, the resulting rights and obligations apply to all employees, regardless of whether they are members of the union(s) in question. The sectoral CLAs are mainly concluded in joint committees or sub-committees. They determine the jobs and corresponding wages for a sector and can include arrangements regarding flexibility.

These agreements can be declared generally binding by the King of Belgium and an employer or employee cannot divert individually from this type of CLA. A major example is the Music CLA concluded in JC304, which is generally declared binding so it applies to everyone who employs a musician in Belgium. As of 1/7/2017 a new Music and Performing Arts CLA provides arrangements for labour conditions in Flanders and Dutch speaking employers in Brussels.

5.1.7 Copyright provisions

Authors' rights systems

The Minister of the Economy is responsible for copyright legislation, a branch of intellectual property, and the monitoring of collective management companies that see to the management, collection and distribution of copyright and related rights. The *Belgian Copyright Act* was passed in 1994 and covers copyright and related rights, resale rights, copying for own use, borrowing and lending rights. The Act has been adapted to several *European Directives*.

The protection of the *Copyright Act* is reserved for work which expresses a clear idea in a particular material form determined by the author of literary and artistic works, with an adequately original character. The copyright protects the work and the relationship between the artist and his work. The Act also makes a distinction between an author's moral and property rights.

Related rights

Related rights protect performances by holders of related rights. These may be performers (singers, musicians, actors, etc.), producers of sound works or first film recordings, radio/television organisations and databank producers.

Resale rights

Resale right is a compensation for authors of original graphic, visual and photographic works in case their works are resold through an art market professional. Since July 2015, a digital [platform](#) for the declarations of resale rights is active.

Private copy

The *Copyright Act* makes a distinction between copying audio and audio-visual works for private use on the one hand and copying of graphic or literary works on the other hand. The payment for copying audio and audio-visual works for home use should be paid by the manufacturer, importer, wholesaler or carrier (USB-stick, external hard drive etc. or reproduction equipment such as a DVD-recorder, tablet etc.). The amount of the payment is determined by *Royal Decree*. The distribution of the payment is made at a rate of 1/3 for each of the following: authors, performing artists, and producers.

For reprography, rules have changed in 2017 by *Royal Decree*. Before, fees were collected from the manufacturer, importer or wholesaler of reproduction equipment as well as the person making copies or the people or institutions that make reproduction equipment available. Due to this new regulation, only operators have to pay. Payments are distributed to the authors and to the publishers.

Public lending rights

The new *Copyright Act* recognises the right of the author to payment for the lending or loaning of his / her work with an educational or cultural aim, in a public library. This payment is determined by *Royal Decree*. Declaration and distribution is the mission of a collective management organisation.

Adequate compensation

Since October 1999 public rendition of recorded music includes an "adequate compensation" for the benefit of musicians and producers. The rates were determined after extensive consultation with users, where a separate arrangement was provided for the socio-cultural sector.

5.1.8 Data protection laws

Databases are protected by law (*Directive 96/9/EC of 11 March 1996 and Belgian Law of 31 August 1998*).

The maker of the database has a property right if there has been a substantial investment – in terms of quality or quantity or a combination of both – in obtaining, verifying or presenting the contents of the database.

The maker of the database can oppose:

- the extraction or re-utilisation of all or a substantial part of the contents of the database in terms of quality or quantity or a combination of both; and
- repeated extraction or re-utilisation of insubstantial parts of the content of the database if these acts are incompatible with normal use of the database or if these acts cause unjustified damage to the rightful interests of the maker of the database.

Database rights expire 15 years after the 1st of January of the year following the date of completion of the database. If the database is made available to the public before the end of the aforementioned period, this right shall expire 15 years after the 1st of January of the year following the date when the database was made available to the public.

A simple update of the database will not initiate new copyright protection however a substantial modification of the database, whether quantitatively or qualitatively, will start new copyright protection of 15 years under the Belgian Law.

5.1.9 Language laws

Some principles of applying the language rules in Flanders (the Flemish municipalities) and the Brussels Capital Region.

A first principle is the freedom of language use. Privately anyone can use the language that he or she chooses. In a number of cases this freedom can be restricted, in particular: contacts of citizens and businesses with government services, contacts with the court (the language used in court proceedings), education, contacts between employers and employees.

There are four language areas in Belgium: the Dutch language area, the French-speaking area, the bilingual region of Brussels-Capital (19 municipalities of Brussels) and the German language area. The Dutch language area includes the Flemish Region, including the municipalities (some suburbs of Brussels and isolated linguistic communities).

Current legislation

- For contact with the government:
 1. The Language Law for Administration (Taalwet Bestuurszaken);
 2. The Flemish Decree of 30 June 1981;
 3. The Law on institutional reform of 9 August 1980;
 4. The Law of 16 June 1989 laying down various institutional reforms.
- For business and economic activities:
 5. Article 52 of the Language Law for Administration;
 6. The Flemish Decree of 19 July 1973 by the Dutch Cultural Council (the September Decree)
- For primary and secondary education:
 7. The Law of 30 July 1963 concerning the use of languages in education (the Education Language Law)
- For higher education:

8. The Decree of 4 April 2003 on the restructuring of higher education in Flanders.

German-speaking Community

- 29.03.1982 – *Regulatory Order on the Language Regulations for Primary Schools*;
- 21.12.1987 – *Decree to Encourage Nurture of the Standard German Language in Schools*;
- 26.10.1998 – *Decree on the Introduction of the New German Spelling Rules*;
- 10.05.1999 – *Decree on Naming of Public Roads*; and
- 19.04.2004 – *Decree on the Intermediation and Use of Languages in Teaching*.

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

Flemish Community

Since the 1990s, Flanders has been working on a thorough restructuring of the legislation on culture. Important principles are:

- changing as many regulations into Flemish Parliament Acts as possible. Parliament Acts are suggested by the government or the Flemish Parliament and submitted for approval to the Flemish Parliament;
- combating the disintegration of regulation as much as possible, also in view of a more coherent, integrated cultural policy. Good examples are the Flemish Parliament Act on the Arts, the *Flemish Parliament Act on Heritage* and the *Flemish Parliament Act Concerning Socio-Cultural Work for Adults*;
- the system of subsidising organisations over the longer term, which was already implemented for several sectors, has become a common principle for most of the cultural sector. The system is based on the policy plans of the organisations funded, which are also regularly updated and evaluated. In addition, project-based subsidies are also possible; and
- the last and current policy terms (2009-2014) saw a thorough revisioning of the main sectoral Flemish Parliament Acts -- the Flemish Parliament Act on the Arts, the Heritage Flemish Parliament Act, and the Flemish Parliament Act concerning Socio-cultural Work for Adults). These Flemish Parliament Acts have a number of recurring principles in common: a more explicit and knowledge-based strategic framework for decision-making, the combination of multi-annual structural funding and project funding, a 'functional' approach, the identification of sectoral supporting organisations ('steunpunten'), etc.

Flemish Parliament Act on the Arts

A first Flemish Parliament Act on the Arts was adopted on the 2nd April 2004. For the first time, there was an integrated approach to all arts forms (excluding film and literature, which are regulated by funds), since this Flemish Parliament Act replaced all former Flemish Parliament Acts and regulations addressing various art forms: performing arts, music, visual and audiovisual arts, architecture, design, new media and all hybrid art forms.

In 2008, small amendments were made to the Flemish Parliament Act on the Arts, aimed at making it more transparent, to optimise its implementation and to reduce the administrative burden on arts organisations and individual artists.

In December 2013, a new (second) Flemish Parliament Act on the Arts was voted, which contains a number of more far reaching innovations:

- *A strategic framework as a basis.* At the start of each policy term, the Minister of Culture presents a [Strategic Vision Note for the Arts](#) to the Flemish Parliament, as a basis for future policy decisions. Flanders Arts Institute provides the basis for this document, with a [Landscape Sketch for the Arts](#).
- *A function-oriented approach to the art landscape.* In their applications, arts organisations can flexibly opt for different functions (development, production, presentation, participation, reflection) and disciplines (music, performing arts, visual/audiovisual arts, architecture/design, transdisciplinary arts).
- *Supporting organisations.* Flanders Arts Institute is responsible for research/monitoring/field analysis, professional development and international relations development. Kunstenloket provides juridic/administrative support, and Vlaams Architectuurinstituut (VAi) supports the culture of architecture.
- *An adjustment of the assessment system.* A more flexible approach to peer/expert evaluation, on the basis of a large ‘pool’ of assessors, with an expertise in the abovementioned functions and/or disciplines.
- *A revaluation of project subsidization:* in the past project funding was limited to one year projects. In the new Flemish Parliament Act, projects can last up till three years.
- *An impulse policy for new initiatives:* the Flemish Parliament Act introduces new instruments to support the internationalisation of the arts and the distribution of the arts in Flanders.
- *A complementary policy with other governments.* A protocol provides the outline for the future dialogue between the Flemish and the local policy level concerning the support for different types of art organisations, in order to foster collaboration.

The new Flemish Parliament Act on the Arts offers five year funding for various types of arts organisations next to (multi-annual) project grants for artists and organisations. The instruments for funding are:

- *Grants for artists:* short term grants and longer term grants (max: 3 years, only for established artists). These allow for the research and development of new ideas, residencies abroad or reflection about one’s career.
- *Project subsidies for artists or organisations:* for projects limited in time (max: 3 years) or scope (in terms of functions and disciplines).
- *Multi-annual funding for arts organisations (five years)* which opt for one or a combination of more functions and/or disciplines (cf supra).
- *Art Institutions:* Art institutions are large-scale initiatives with national and international appeal and an important symbolic value. These are the permanent structures of the art field with a structural link with the Flemish community. The Flemish Government determines which organizations may submit a recognition application. A commission advises the minister on recognition. This advice is based on the conditions set out in the Flemish Parliament Act on the Arts. A recognized organization may apply for a five year grant. The Flemish Community concludes a management agreement with these institutions. In the period 2014-2019, these are the Art Institutions of the Flemish Community: Concertgebouw Brugge, deSingel, two symphonic orchestras ‘Antwerp Symphony Orchestra’ and ‘Brussels Philharmonic’, Kunstencentrum Vooruit, Kunsthuis Vlaanderen (Opera Flanders and Ballet Flanders) and Ancienne Belgique.

Next to these ‘basic instruments’, several other instruments provide impulses to the internationalisation of the arts, the distribution of the arts in Flanders, and entrepreneurship.

The Flemish Parliament Act was slightly amended on 25 February 2015.

Flemish Parliament Act on Cultural Heritage

Since the late 1990s, different new decrees were introduced in the domain of cultural heritage: the Archive Decree (19/7/2002), the Heritage Decree (7/05/2004), the Decree of Popular Culture (27/10/1998). In 2008 these decrees were integrated into a new umbrella Decree on the Development, Organisation and Funding of Flemish Cultural Heritage, also called the Cultural Heritage Decree (23 May 2008). In 2012 this Decree was updated (6/7/2012).

Administrative changes (cf. 3.2.2.), the wish to streamline procedures in cultural policy and implementation of new policy priorities led to the development of a new Cultural Heritage Decree, approved in the Flemish Parliament on 24 February 2017. The *Cultural Heritage Decree* deals only with movable and intangible heritage (oral history, traditions, rites ...). The policy for immovable heritage (monuments, landscapes and archaeological sites) is issued through other decrees.

Some elements of the Cultural Heritage Decree of 6 July 2012 were retained, such as the quality label for museums, archives and heritage libraries. In addition, there are a number of innovations, with a striking similarity with the above-mentioned Art Decree.

- First, there are administrative changes which impact the relationship between the different government levels. As of 1 January 2018, the provinces lose their cultural competence and are no longer involved in the cultural heritage policy. With the cities, municipalities and the Flemish Community Commission (VGC), a new agreement is made on how they become involved in the implementation of the decree.
- Second, the decree introduces for the first time a Strategic Vision Note for Cultural Heritage. On 31 March 2017, Minister Sven Gatz presented this note to the Flemish Government. This paper sets out policy priorities for the period 2019 to 2023. The policy has four main priorities: reinforcing art and heritage collections in Flanders; linking tangible heritage such as art works and manuscripts with intangible heritage such as traditions and practices; more co-operation between different branches of the cultural-heritage sector; and broader and more diverse participation.
- Finally, the new Cultural Heritage Decree introduces *functions and roles* as important new concepts. These form the basis of the subsidisation.
- A *function* is defined as a basic task in the cultural heritage work. The four basic functions of the previous decree are updated and expanded into five functions: recognizing and collecting; conservation and management; research; presentation; participation.
- A *role* relates to a specific service task or cluster of services that an organisation takes up to support (the functions of) other cultural heritage organisations or communities. Possible roles are not fixed in the decree. This will keep openness to respond to new evolutions and needs in the field. At the start of a subsidy period, the "Strategic Vision Note for Cultural Heritage" defines a series of thematic priorities for the development of the heritage field. Some examples for the current term are: agricultural and industrial heritage, religious heritage, crafts, popular culture and family history (local history and genealogy), artistic heritage with special attention to visual arts archives and artists' statues (heritage of artists), data policy for museums, ...

These are the main instruments of the new Cultural Heritage Decree:

- *Quality label*. Collection based organizations (museums, cultural archives or heritage libraries) which meet minimal quality standards can be recognized by the Flemish Community.

- *Cultural Heritage Institutions*. A number of organizations with a high level of performance, with an appearance, scale, range and relevance at national and international level, can be recognized and funded as (large) 'cultural heritage institutions'.

Topstukkendecreet ("Masterpiece Decree")

The Flemish Parliament Act Concerning the Protection of Movable Cultural Heritage of Exceptional Significance of 24 January 2003 - the so-called Masterpiece Flemish Parliament Act - is about the protection of the most important movable cultural heritage because of its special archaeological, historical, cultural, artistic or scientific significance. A shortlist has been drawn, listing rare and invaluable masterpieces in Flanders to which the "Topstukkendecreet" has been applied. For these protected masterpieces and exceptional collections, conservation and restoration grants can be requested. The Flemish Parliament Act also includes regulations concerning the exportation of major works (out of the Flemish Community) and a purchase obligation by the Flemish government in case of denial of an export license. The Council for the preservation of movable cultural heritage advises the Minister about the shortlist of masterpieces.

Participation Flemish Parliament Act

The *Participation Flemish Parliament Act* entered into force on the 1 January 2008 (with amendments made in 2014). It provides a policy framework for explicit participation initiatives to facilitate access to culture, aimed at:

- people in poverty;
- prisoners;
- disabled people;
- people with an ethnic-cultural diversified background; and
- families with children.

This Flemish Parliament Act offers:

- policy instruments to stimulate the participation of the various groups;
- subsidies for projects that encourage participation. This particularly concerns initiatives related to socio-cultural work, communication, circulation and dissemination of artworks, financial obstacles, and physical access. Longitudinal scientific research into cultural participation is also important for the policy.

Circus Flemish Parliament Act

The *Circus Flemish Parliament Act* (21 November 2008) aims at the optimal development of the circus arts in Flanders. To achieve this, the Flemish Parliament Act wants to:

- support the creation, distribution, promotion and professionalisation of the circus arts in Flanders;
- encourage and promote a diversified supply of circus arts throughout Flanders; and
- develop an integrated and sustainable Flemish policy on the circus arts.

The *Circus Flemish Parliament Act* subsidises the creation of Flemish circus arts productions, subsidises the dissemination of Flemish circus arts productions, funds education and training of circus artists, and subsidises the support and promotion of circus arts.

Flemish Parliament Act concerning Social-Cultural Work for Adults (5 May 2017).

During the 1999-2003 legislature, the Flemish Government considered culture as a central issue for the development of individuals and society. With its cultural policy, it created conditions that 'must enable the individual to self-evidently develop personally and

creatively and participate in the formation of a rich, democratic and diversified community in Flanders'. In this regard, the Flemish government, with the Flemish Parliament Act on the Social-Cultural Work for Adults (4 April 2003), regulated its specific relationship with socio-cultural associations, educational institutions and so-called socio-cultural movements. This includes all initiatives that were previously referred to as 'folk development work' in previous regulations.

In 2017, a new Flemish Parliament Act on Socio-Cultural Work for Adults was voted in. Innovations once more resemble some elements discussed above with regards to the arts and cultural Heritage Flemish Parliament Act: a combination of multi-annual structural funding and project subsidies, a qualitative evaluation procedure and a functional approach.

Also here, traditional categorisations and definitions make way for a more flexible functional approach. Organisations choose in their applications one or more of the following functions: culture function, learning function, community function and societal movement function.

Flemish Parliament Act concerning a renewed youth and children's rights policy

Complementary to the Flemish Parliament Act concerning Socio-Cultural Work for Adults, this Flemish Parliament Act (voted 20 January 2012) supports youth organisations and movements via diverse instruments, a.o. the installation of a Youth Council and subsidies for youth organisations working on the Flemish level.

The Local Cultural Policy Flemish Parliament Act

Flemish Parliament Act concerning the Stimulation of a Qualitative and Integrated Local Cultural Policy was adopted on 6 July 2012 and amended in 2014.

The Flemish Parliament Act of 2012 replaced a Flemish Parliament Act of 2001. With this Flemish Parliament Act on Local Cultural Policy of 2001, the Flemish government aimed to stimulate an integral local cultural policy. Local authorities were assigned a large role in policymaking and are responsible for their cultural policy. Municipalities received financial support from the Flemish government (see chapter 8.4.2). The Flemish Parliament Act included obligations in the areas of participation and consultation (cultural council) and public libraries.

As an effect of another Flemish Parliament Act (Planlastendecreet), which drastically downsized Flemish policy planning demands towards local governments, some changes needed to be made to this Flemish Parliament Act on Local Cultural Policy. On 6 July 2012, a new Flemish Parliament Act was voted in. This Flemish Parliament Act continued to regulate Flemish subsidies to cultural centres, municipal libraries and local cultural policy development, with only few remarkable changes.

Recently however, there was a fundamental shift: as of 2016, the scope of the Flemish Parliament Act of 2012 has been limited greatly, as the result of a policy decision to decentralise local cultural policy and grant more autonomy to cities and municipalities (cf. 7.1).

However, the Flemish Parliament Act on Local Cultural Policy does not disappear completely. For now, for the municipalities in the Brussels-Capital Region and for the facility districts in the Flemish municipalities neighbouring Brussels, the current scheme remains in force.

Flemish Parliament Act on the Amateur Arts

An estimated one in three Flemish people (aged between 14 and 75) practice a creative leisure time: music, singing, theater, dance, visual arts, writing, film, photography ...

sometimes even a combination of one or more arts disciplines. The Flemish Parliament Act on the Amateur Arts of 22 December 2000 regulates everything that is happening in this sector.

In concrete terms, "amateur arts" means the following disciplines: theater, dance, visual arts (film, photography, video (image) and painting and sculpture), music (this includes instrumental and vocal music, light music, folk music and jazz) and literature. Each of these (sub) disciplines is coordinated by an organization, subsidized by the Flemish government. Together they reach out to over 6.000 local initiatives. The Amateur Arts Forum (Forum voor Amateurkunsten) offers since 2006 support, training and visibility.

Furthermore, there is the possibility of subsidizing international projects and new disciplines.

French-speaking Community of Belgium

- Decree of 24 October 2008 determining the conditions of subsidizing employment in the socio-cultural sectors of the French Community

German-speaking Community

The cultural policy is currently based on various sets of rules (Decrees, Orders of the government, Circulars). The German-speaking Community has set itself the goal of renewing this legislation taking account of certain principles, such as considering a specific sector as a whole, consolidating individual sets of rules in an overall text and simplifying administrative processes.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

Flemish Community

- *The Flemish Parliament Act on the Arts - Flemish Parliament Act Concerning the Support for the Professional Arts (13 December 2013, amended 25 February 2015).*

French-speaking Community of Belgium

- *Decree of 10 May 1984 in Respect of the Integration of Works of Art into Public Buildings;*
- *Decree of the French Community Government mandating the Involvement of Artists in Commission Meetings Regarding the Integration of Works of Art into Public Buildings;*
- *Decree of 10 June 1988 of the French Community Executive to set up its Consultative Commission for Visual Arts; and*
- *Decree of 3 April 2014 on the plastic arts.*

The last decree defines the arrangements for subsidies to all sectors (visual and plastic arts, design, fashion, digital arts and architecture).

5.3.2 Performing arts and music

Flemish Community

- *The Flemish Parliament Act Concerning Support for the Professional Arts (13 December 2013, amended 25 February 2015).*
- *Circus Flemish Parliament Act - Flemish Parliament Act Concerning Support for Circus Arts in Flanders (November 2008)*

French-speaking Community of Belgium

- *Decree of 13 July 1994 on theatre for children and young people; and*
- *Framework Decree of 10 April 2003 in Respect of the Recognition of and Subsidising of the Professional Sectors of the Performing Arts (and orders implementing the law).*

German-speaking Community

- *28.06.1988 Decree Governing the Recognition of and Grants for Amateur Art;*
- *18.04.1995 – Decree setting down the Grant Provisions for the Procurement of Items of Equipment by Associations and Clubs for Practising Amateur Art Activities; and*
- *25.05.1999 – Decree Governing the Recognition of and Grants for Chamber Music Ensembles.*

5.3.3 Cultural heritage

Flemish Community

- *The Flemish Parliament Act on Cultural Heritage (24 February 2017)*
- *Flemish Parliament Act Concerning the Protection of Moveable Cultural Heritage of Exceptional Importance (24 January 2003).*

French-speaking Community of Belgium

- *Edict of 5 July 1985 Instituting the Heraldic and Vexillogical Council of the French Community of Belgium and Laying down the Flag, Seal and Coat of Arms of the Towns and Municipalities and Decrees of 8 August 1988 and of 26 February 1991;*
- *Edict of 26 May 1981 Instituting the Superior Council of Popular Art and Tradition and of Folklore;*
- *Decree of 26 June 1990 of the French Community Executive Instituting the Superior Council of Ethnology of the French Community;*
- *Edict of 12 May 2000 Regarding the Private Archive Centres in the French Community;*
- *Decree of 11 July 2002 Concerning Moveable Cultural Property and the Immovable Heritage of the French Community;*
- *Decree of 17 July 2004 Concerning the Recognition and Subsidising of Museums and other Museum Institutions; and*
- *Decree of 3 May 2012 bringing in free entry to museums on the first Sunday in the month.*

German-speaking Community

- *29.03.1982 – Regulatory Order to Lay down the Provisions for the Award of Grants in Favour of Museums not Subject to State Control;*
- *23.03.1992 – Decree on the Award of Grants for Costs of Staff for Recognised Museums, Creative Workshops, Regional Organisations for Continuing and Adult Education and Youth Organisations, Youth Centres and Youth Services;*
- *14.03.1994 – Decree on the Royal Monuments and Countryside Protection Commission of the German-speaking Community; and*
- *16.02.1998 – Decree on the Recognition of and Award of Grants to Associations and Clubs Involved in Folklore Activities.*

5.3.4 Literature and libraries

Flemish Community

Literature

All regulations emanate from the Vlaams Fonds voor de Letteren [Flemish Literature Fund] (*established by Flemish Parliament Act of 30 March 1999, amended on 29 July 2004*):

Its policy is aimed at supporting creation, production, presentation and conversation. To this end, it grants subsidies, information and documentation. It also organizes and finances projects, collaboration platforms and other initiatives.

Libraries

- *Local Cultural Policy Flemish Parliament Act (2012); and*
- *public lending rights: Copyright Act (2004).*

French-speaking Community of Belgium

- *Decree of 5 July 1985 of the French Community Executive Creating a Literary Commission of the French Community and Order of 19 May 1989 (amendments);*
- *Decree of 4 April 1988 of the French Community Executive Laying down the Models of Aid for Publishing in the French Community;*
- *Decree of 28 March 1990 of the French Community Executive Creating the Book Council of the Wallonia-Brussels French Community;*
- *Decree of 23 October 1991 of the French Community Executive Laying down the Forms of Aid for Dissemination in the French Community;*
- *Edict of 28 February 1978 Organising the Public Reading Service; Decrees of 21 October 1988, of 19 July 1991 and of 30 November 1992 (amendments); and*
- *Decree of 14 March 1995 of the French Community Government in Respect of the Organisation of the Public Reading Service; Orders of 2 September 1997 and of 8 November 1999 (amendments).*

German-speaking Community

- *15.06.1994 – Public Libraries Decree.*

5.3.5 Architecture and spatial planning

Flemish Community

- *The Flemish Parliament Act on the Arts - Flemish Parliament Act Concerning Support for the Professional Arts (13 December 2013).*

The Flemish Parliament Act on the Arts supports arts organisations which stimulate "architecture culture", not the actual design or creation of buildings.

French-speaking Community of Belgium

- *Decree of 28 January 2004 Concerning the Agreement of Cooperation Between the French Community and Walloon Region Regarding Education on the Environment.*

5.3.6 Film, video and photography

Flemish Community

- *The Flemish Parliament Act on the Arts - Decree Concerning Support for the Professional Arts (13 December 2013, amended 25 February 2015).*
- *Flemish Parliament Act of 13 April 1999 authorizing the Flemish Government to cooperate in establishing the association of a non-profit Flemish Audiovisual Fund (Amended 25 April 2014).*

Support for new work, education and international promotion in the film industry is granted by the Vlaams Audiovisueel Fonds [Flemish Audiovisual Fund], established by the

Flemish Parliament Act on 13 April 1999. There are regulations for supporting production, development, distribution and promotion, as well as other grants and training initiatives.

The VAF funds single screen audiovisual work. Non-single-screen audio-visual arts and photography are funded via the Flemish Parliament Act on the Arts, as they are seen to be more part of the visual arts field than part of the film production sector.

French-speaking Community of Belgium

- *Decree of 10 November 2011 on support for the cinema and audio-visual creation modified on 17 July 2013 (BG 09 12 2011).*
- *Order by the Government of the French Community of 29 March 2012 on reinvestment premiums modified on 21 November 2013 (BG 08 05 2012).*
- *Order by the Government of the French Community of 29 March 2012 on aid to creation (coordinated version) (BG 08 05 2012).*
- *Order by the Government of the French Community of 29 March 2012 on aid to audio-visual operators, modified on 7 March 2013 (BG 08 05 2012).*
- *Order by the Government of the French Community of 29 March 2012 on aid to training, modified on 3 May 2013 (BG 08 05 2012).*
- *Order by the Government of the French Community of 29 March 2012 creating the Cinema and Audio-visual Centre (BG 08 05 2012).*
- *Income tax code 1992, Art. 194ter, modified by programme law of 22 December 2003 (BG 31 12 2003), the law of 17 May 2004 (BG 04 06 2004), the law of 3 December 2006 (BG 27 12 2006), the law of 21 December 2009 (BG 31 12 2009), the law of 17 June 2013 (BG 28 06 2013).*

German-speaking Community

- *26.04.1999 – Media Decree.*

5.3.7 Mass media

Flemish Community

- *Flemish Parliament Act concerning Radio and Television coordinated on 27 March 2009.*

French-speaking Community of Belgium

- *Decree of 26 March 2009 on audio-visual media services, coordinated version (BG 24 07 2009).*
- *Decree of 14 July 1997 on the status of Belgian radio and television in the French-speaking Community of Belgium (RTBF) (BG 28 08 1997).*
- *Order by the Government of the French Community of 8 June 2004 designating the events of major interest and setting out the arrangements for their access by the public of the French Community by the use of a free-access television broadcasting service (BG 06 09 2004).*
- *Order by the Government of 3 December 2004 on the transparency of broadcasting service editors (BG 10 03 2005).*
- *Order by the Government of the French Community of 21 December 2012 approving the fourth management contract for Belgian radio and television in the French Community for the years 2013 to 2017 inclusive (BG 01 03 2013).*
- *Order by the Government of the French Community of 15 September 2006 setting out the criteria and arrangements for the award of operating subsidies to local television stations (BG 07 12 2006).*

- *Order by the Government of the French Community of 3 December 2004 setting out the arrangements for the payment of the contribution by television broadcasting service editors to the Cinema and Audio-visual Centre (BG 21 12 2004).*
- *Order by the Government of 2 October 2008 setting out the arrangements for the contribution by television broadcasting service editors to the production of audio-visual works in the form of co-production or pre-purchase (BG 03 12 2008).*
- *Royal decree of 10 January 1992 regulating radio broadcasting on frequency modulation in the band 87.5 Mhz - 108 Mhz (BG 20 03 1992).*
- *Order by the Government of the French Community of 30 April 2003 assigning an obligatory right of distribution on cable to the service 'TV5 France-Belgique-Suisse' edited by S.A. 'TV5 Monde' (BG 04 09 2003).*
- *Order by the Government of the French Community of 27 May 2009 regulating the arrangements for subsidies to associative radio broadcasters and those with a cultural or continuing education remit (BG 09 03 2010).*
- *Decree of 31 March 2004 on aid granted to the daily written press in the French language and the development of initiatives by the daily written press in the French language in schools (BG 13 05 2004).*

German-speaking Community

- *27.06.1986 – Decree on the Belgian Radio and Television Centre of the German-speaking Community;*
- *07.02.1994 – Decree on Assistance to Daily Newspapers; and*
- *26.04.1999 – Media Decree.*

5.3.8 Other areas of culture specific legislation

Flemish Community

- *Flemish Parliament Act Concerning Socio-Cultural Work (5 May 2017);*
- *Flemish Parliament Act on the Amateur Arts (22 December 2000; amended on 17 November 2006, 20 December 2013 and 21 March 2014).*
- *Flemish Parliament Act of 12 December 2012 concerning Youth and Children's Rights.*

French-speaking Community of Belgium

Cultural centres

The decree of 21 November 2013, which became effective in 2014, redefines the framework and missions of the French-speaking Community of Belgium's 115 Cultural Centres. What these bodies seek to do is to promote and be the central players in cultural democracy, by gearing their actions to the entitlement that the populations within a territory have to culture. To do this, the cultural centres have to develop partnerships with the various socio-cultural players in their territory with an eye to complementarity and territorial roots.

Continuing education

Decree of 17 July 2003 on action by associations in the field of continuing education (order of 30 April 2014).

This decree defines the conditions for recognition of and granting of subsidies to continuing education associations.

Continuing education is defined as an action aimed at a critical analysis of society, the stimulation of collective democratic initiatives, the development of active citizenship and the exercise of social, cultural, environmental and economic rights with a view to individual and collective emancipation, focusing on active participation by various sectors

of the public, cultural expression and meetings between cultures. The decree aims to bring about cultural democracy.

Creativity and artistic practices

Decree of 13 July 1994 on theatre for young audiences.

Framework decree of 10 April 2003 on the recognition of and granting of subsidies to the professional performing arts sector. This decree, modified on 23 June 2006, recognises 5 areas of artistic expression:

- dramatic art (including action theatre),
- choreography,
- classical and contemporary music (including opera),
- non-classical music,
- fairground arts, circus arts and street arts.

Decree of 10 April 2003 on the operation of the advisory bodies working in the cultural sector. This decree organises the running of the advisory bodies right across the Culture General Directorate, laying down among other things the rules for the transparent and dynamic operation of the advisory bodies.

Decree of 30 April 2009 on the management of and granting of subsidies to amateur artistic federations and federations representing centres of expression and creativity and the centres of expression and creativity (order of 3 April 2014).

This decree defines the conditions for recognition of and granting of subsidies to the Federations of artistic practices, the federations of centres of expression and creativity and the centres of expression and creativity.

Artistic practices and the creative workshops and activities developed by the recognised associations must be aimed at the prospect of social and cultural emancipation and promote citizen expression and participation in social and cultural life.

Training

A ministerial circular of 16 July 2009 defines the conditions for subsidies for training courses organised by the training operators in the cultural sectors of youth and continuing education.

This mainly means training courses conducted under skills programmes for leaders and coordinators in holiday centres and leaders in homework schools, as well as the four types of 'BAGIC' training (the Certificate of Aptitude for the Management of Cultural Institutions) certified by the French-speaking Community of Belgium.

Youth

- *Royal Order of 28 August 1977 to create the Council of Youth of French expression;*
- *Decree of 20 June 1980 governing the recognition of and the granting of subsidies to youth organisations;*
- *Ministerial Order of 3 March 2004 governing the recognition of and the granting of subsidy to youth organisations; and*
- *Decree of 20 July 2000 governing the recognition of and the granting of subsidies to youth hostels, community and accommodation centres and centres of information for young people and their federations.*
- *Decree of 14 November 2008 establishing the Youth Council in the French Community;*
- *Decree of 26 March 2009 laying down the requirements for approval and grants to youth organizations.*

The Youth sector, within the Ministry of the French-speaking Community of Belgium, breaks down into 5 regional bodies coordinating homework schools, 93 Youth organisations, 203 Youth centres and almost a thousand local youth movement groups, plus a hundred or so accredited local thematic movement groups devoting their efforts to serving society within the territory of the French-speaking Community of Belgium.

The continuing education approach is the basis for the youth operators whose purpose is to train what they refer to as 'CRACS': Citizens (individuals who are members of the society in which they have a place to occupy and a voice to be heard), who are Responsible (individuals who are informed about their rights and responsibilities, the realities of the society around them and who make informed choices), Active (individuals who are committed as players in society, either collectively or individually), Critical (individuals who follow the news and form an enlightened point of view) and show Solidarity (individuals who build up social ties and make a commitment to others).

Specific support is available to youth centres which provide permanent support for expression and creation by young people (Annex 13).

Moreover, the 1999 decree on holiday centres defines the remit of these sorts of structures, which offer children education and support to help them realise their full potential during the school holidays, pursuing objectives including promoting the child's physical development by playing sport, games or outdoor activities, helping the child's creativity and access to culture through various activities involving performance, expression, creation and communication, fostering the child's social integration with due regard to differences, in a spirit of cooperation and a multicultural approach, and learning about citizenship and participation.

German-speaking Community

Infrastructure

- 18.03.2002 – *Infrastructure Decree.*

Continuing Education

- 18.01.1993 – *Decree on the Recognition of and Award of Grants to Organisations for Continuing and Adult Education;*
- 23.03.1992 – *Decree on the Award of Grants for the Costs of Staff for Recognised Museums, Creative Workshops, Regional Organisations for Continuing and Adult Education and Youth Organisations, Youth Centres and Youth Services; and*
- 16.12.2003 – *Decree on the Promotion of Creative Workshops.*

Youth

- 23.03.1992 – *Decree on the Award of Grants for the Costs of Staff for Recognised Museums, Creative Workshops, Regional Organisations for Continuing and Adult Education and Youth Organisations, Youth Centres and Youth Services; and*
- 14.12.1998 – *Decree on the Recognition of and Award of Grants to Youth Organisations, Youth Centres and Youth Services.*

6. Financing of culture

6.1 Short overview

In the context of the division of responsibilities in the Belgian federal State, cultural policy is mainly the core competence of the communities: the Flemish, French and German-speaking Community. However, different other levels of government are involved in financing culture: the federal State (primarily via the large institutions in Brussels), the Regions (via monuments and sites and the part played by culture existing within social action and in the field of socio-professional integration); the provinces, the Committees of the Flemish and the French Community (in the Brussels-Capital Region) and the municipalities.

French Community

The French-speaking Community of Belgium gives a sizeable budgetary allowance to the Committee of the French Community, to which it delegates the exercise of some of its cultural responsibilities in Brussels. This Committee is a public administration which reports to the Brussels-Capital Region.

The RTBF (public service radio and TV) enjoys a management contract to fulfil its remit, with the corresponding funding written into the budget of the Ministry of the French-speaking Community of Belgium (+/-210,000,000 €).

No sectors of cultural policy have their management delegated to foundations or other private bodies. The cinema and audio-visual centre which enjoys an allowance is managed within the Administration of the General Audio-visual Service of the French-speaking Community of Belgium.

The French-speaking Community of Belgium has created an independent administrative authority, the Higher Audio-visual Council (CSA). This has responsibility for regulating the broadcasting sector in the French-speaking Community of Belgium. In order to be able to carry out its supervisory and advisory role on broadcasting, the Government of the French-speaking Community of Belgium enters into a financing contract with the CSA which lays down, for a 5-year period, the amount of funding to the Higher Audio-visual Council.

The Mariemont Royal Museum is a separately managed body which receives funding from the French-speaking Community of Belgium. This museum holds collections of antiques and archaeological finds. It is very actively involved in science, education and cultural dissemination.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

According to a study made by the French Community, total cultural expenditure per capita in Belgium in 1999 was 245 EUR including expenditure by the Flemish and French Community for non-professional arts education (or 223 EUR excluding this item). This amount includes inter-governmental transfers.

Flemish Community

In 2017, cultural expenditure in the Flemish Community was 829 674 000 EUR for Culture, Youth and Media.

The share of the budget allocated to culture was 4.14% in 1995, 4.27% in 2000, 4.99% in 2005 and 2.88% in 2010. (Source: VRIND)

French-speaking Community of Belgium

In 2013, the average subsidy per capita in the French-speaking Community of Belgium is 63 EUR; the figure for the Brussels-Capital Region is 124 EUR, while in the Walloon Region it stands at 45 EUR. These are subsidies only from the General Culture Administration. Other subsidies are paid by the audio-visual sector, within the French-speaking Community of Belgium, and by other levels of power (federal, local, etc.).

The subsidies are noticeably larger in the Brussels-Capital Region than in the Provinces of Wallonia. This is because the operators' federations, which are active across the French-speaking Community of Belgium, are concentrated in Brussels.

Table 1: Average subsidy per capita, in EUR, 2013

Territory	Population	Subsidies	Spending per capita
French-speaking Community of Belgium	4 562 578	288 546 577	63
Brussels-Capital Region ⁹	1 057 162	131 603 505	124
Walloon Region	3 505 416	156,943 072	45
Province of Brabant wallon	389 479	13,159 834	34
Province of Hainaut	1 332 489	54 603 458	41
Province of Liège ¹⁰	1 019 101	58 823 466	58
Province of Luxembourg	278 278	7 851 892	28
Province of Namur	486 069	22 504 423	46

Source: Focus Culture, FWB, 2013

6.2.2 Public cultural expenditure broken down by level of government

Table 2: Public cultural expenditure: by level of government, in 1 000 EUR, 2013

Level of government	Culture	Media	R&D Culture	R&D Media	Misc (Recreation, Culture & Religion)	Total (1.000 EUR)
Federal state	92 490		21 965			114 455
Brussels-capital region	15 427					15 427
Flemish Community Commission in Brussels	35 380	2 416				37 796

⁹ A formula for the breakdown between French and Dutch speakers of 90%-10% is applied to the population of the Brussels-Capital Region.

¹⁰ Not including the German-speaking Community.

French Community Commission in Brussels	4 604	2 691			1 073	8 368
Flemish Community and region	664 437	560 402	269	2 545	30 701	1 258 354
French Community	212 262	347 858			152 456	712 576
Walloon region	43 585	250	17			43 852
German speaking Community	2 737	31				2 768
Total						2 193 596

Source: Jozef Pacolet & Joris Vanormelingen, *Onderzoek naar een satellietrekening voor cultuur*. HIVA/KU Leuven, 2016. Based on figures provided by FOD Budget en Beheerscontrole (2013)

6.2.3 Sector breakdown

Flemish Community

Table 3: State cultural budget: by sector, Flemish Community, 2017

	Budget for Culture (in 1000 €)		% of total
Transversal budget for Culture, Youth and Media	117 221		14%
Social-Cultural Work for Adults	87 748		11%
Arts and Cultural Heritage	231 056		28%
- <i>Flemish Literature Fund</i>		5 946	1%
- <i>Flemish Audiovisual Fund</i>		16 718	2%
- <i>Flemish Parliament Act on the Arts</i>		157 193	19%
- <i>Flemish Parliament Act on Cultural Heritage</i>		33 274	4%
Youth policy	42 887		5%
Media	350 762		42%
- <i>VRT (Public broadcasting Company)</i>		271 167	33%
Total	829 674		100%

Source: Departement Cultuur, Jeugd en Media

French-speaking Community of Belgium

The breakdown of spending per cultural function shows the three main thrusts of the policy pursued by the French-speaking Community of Belgium:

- 35% of total spending goes to the function of creation, 64% of it coming from the performing arts and 31% from cultural participation;
- one third of total spending (34%) relates to the education function, 85% of it coming from cultural participation; and
- the dissemination function represents 20% of total spending; although all the areas are represented within this function, it is once again the areas of the performing arts and cultural participation that are most strongly represented, with 43% and 22% respectively.

Next come three other functions carried out by the French-speaking Community of Belgium:

- the production/publication function represents no more than 2% of total spending in 2013 and 49% relates to the publication of works in the museums and the publication of art magazines (Heritage) and 29% music record production (Performing arts);
- the conservation function represents 4% of total spending, the vast majority of it on library and heritage activities; and
- the management/regulation function represents 5% of cultural spending and 65% of this is multidisciplinary.

However, the contribution to the Committee of the French Community (10 million euro) is part of this function and this area, which inflates the function's share in the total. The management/regulation function is mainly present in the operating expenditure of the Administration's services (not covered in this analysis), but also the subsidies paid to associations representing operators. The average grant to all recipients of the General Administration of Culture amounts to € 90,575. However, the amounts vary according to the areas.

Table 4: Grants from the French speaking Community by field of activity

Domain/ Function	Creation	Production /Publication	Dissemin ation	Conservat ion	Educatio n	Managemen t/ Regulation	Total
Archives	1 448 123	1 258 050	623 160	958 660	287 660		2 492 638
Visual arts	65 490 280	31 000	4 377 259	6 250			5 831 632
Performing arts		33 750	25 087 554		497 000		93 599 012
Libraries		847 616	5 865 139	5 835 139	6 327 162		18 058 441
Language	1 020 602		168 460				269 420
Books and press	32 140 665	2 152 102	1 115 870		88 800		3 104 287
Cultural participation		28 125	12 783 719		82 228 427		128 486 309
Heritage	2 133 243	1 258 050	2 241 352	2 121 845	2 087 118		10 802 020
Multidiscipli nary	1 448 123	31 000	6 636 946	1 387 396	5 611 855		26 108 465
Total in %	102 232 913 35%	4 350 643 2%	58 899 458 20%	10 309 290 4%	97 128 022 34%	15 831 896 5%	288 752 223 100%

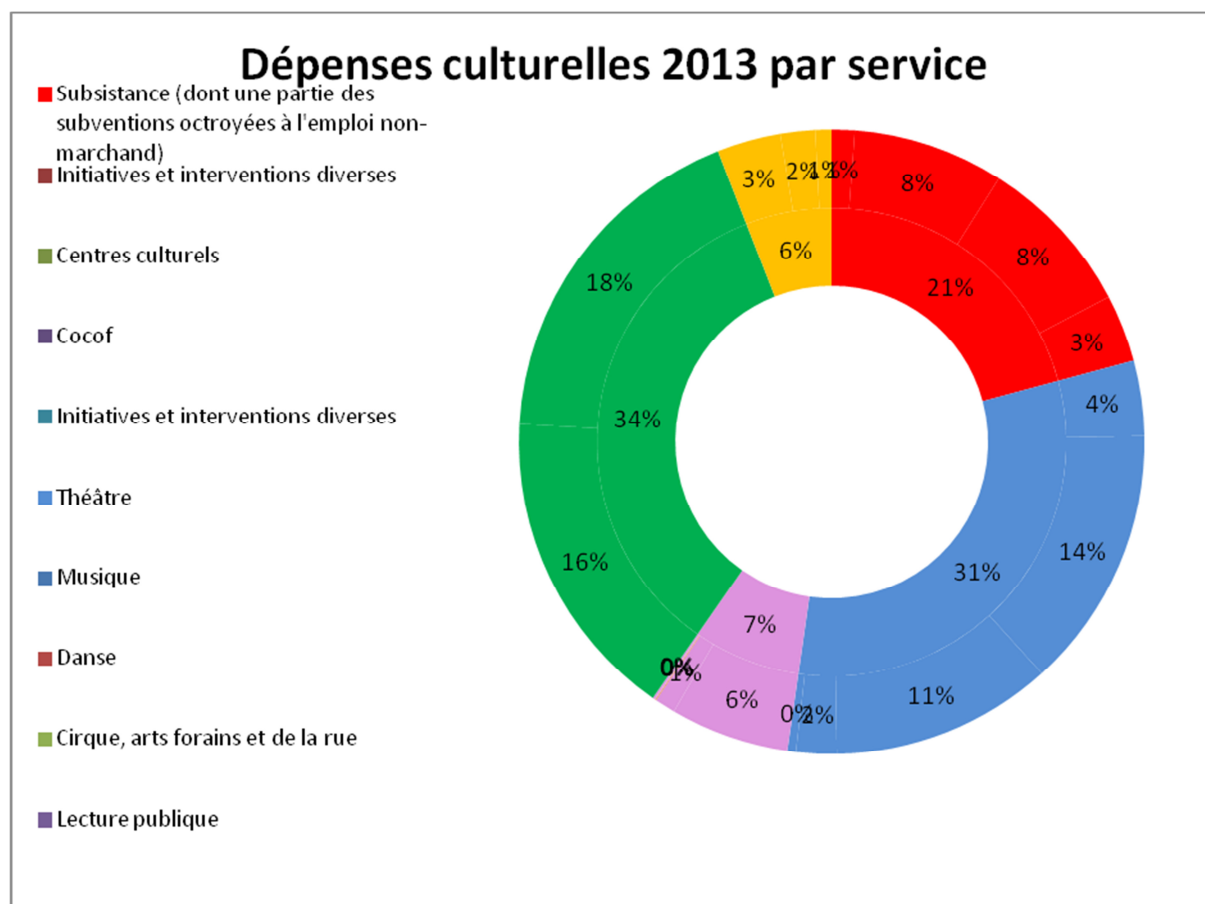
Source: Focus Culture 2013, French-speaking Community of Belgium.

Table 5: The average subsidy across the beneficiaries of the General Culture Administration stands at 90, 575 €. Nevertheless, the amounts vary by area.

Sectors	Cultural spending
Subsistence (including part of the subsidies paid for non-merchant employment)	3,412,490 €
Sundry interventions and initiatives	22,532,461 €
General affairs	
Cultural centres	24,050,439 €
Cocof	10,101,000 €
Total	60,096,389 €

	Sundry interventions and initiatives	11,250,682 €
	Theatre	39,162,330 €
Performing arts	Music	33,108,000 €
	Dance	6,032,000 €
	Circus, fairground arts and street art	1,274,000 €
	Total	90,827,012 €
Letters and books	Public reading	17,753,441 €
	Letters and books	3,104,287 €
	Indigenous regional languages	135,000 €
	French language	134,420 €
	IT – books	305,000 €
	Total	21,432,148 €
Youth and continuing education	Youth	46,802,558 €
	Continuing education	52,492,822 €
	Total	99,295,380 €
Cultural heritage and plastic arts	Cultural heritage	9,500,658 €
	Plastic arts	5,173,636 €
	Heritage and creation	2,427,000 €
	Total	17,101,294 €
Grand total		288,752,223 €

Source: French Community, Focus Culture, 2013

Table 6: Breakdown of cultural spending by service, 2013

Source: French Community, Focus Culture, 2013

6.3 Trends and indicators for private cultural financing

Flemish Community

There has been policy interest in stimulating private financing of cultural initiatives for some time. Innovations in earlier legislations included Cultuurinvest (an independent investment fund), micro credits for artists and a tax shelter system for audiovisual and performing arts production. In the current legislature, toolboxes to stimulate crowdfunding and EU financing were developed. Also, diverse research projects were initiated. Earlier initiatives to facilitate and stimulate the diversification of revenue streams for artists have been evaluated. [Mapping research](#) with an inventory of different possibilities and frameworks to finance cultural projects was undertaken (2016). And there was also a [follow-up study](#) on the culture of patronage in Flanders (2017).

These initiatives and research were followed by a concept note of the Flemish government, with a 'long term vision on additional financing and entrepreneurship' in the Flemish culture sector.

In this document a number of new policy initiatives were announced. These are not to be regarded as an alternative for public financing, but as complementary to it. These initiatives are meant to be tailor made for the culture sector. They are to be situated along four axes:

- Cultuurbank ('Culture Bank'; from 2018): the networking of existing and new initiatives providing credit and financing opportunities, tailor made for the specifics of and diversity within the culture sector, respecting its societal and cultural objectives.

- Fiscal measures stimulating philanthropy and donorship, including adaptations to the tax shelter system to the performing arts and legislative modifications in order to stimulate patronage by companies. (These issues are matters of federal competence).
- A new supporting organisation: ‘Cultuurloket’ (enlargement of the existing ‘Kunstenloket’) is a portal for the culture sector about for cultural management, entrepreneurship, administration, complementary financing etc.
- The stimulation of cross-sectoral collaboration via an open call (“innovative partner projects”), not only to stimulate the diversification of revenue streams in the culture sector, but also to boost innovation and creativity in other domains.

French-speaking Community of Belgium

The French-speaking Community of Belgium subsidises the association ‘Prométhéa’, whose objective is to create an interface between culture and the economy, mainly via sponsorship. This association also liaises with the public authorities on all questions relating to the development of patronage and private sponsorship.

‘Prométhéa’ circulates information on opportunities for partnerships between representatives from the economic sector and those in the cultural sector. It offers an advisory service and runs the ‘Caius’ competition, a prize for cultural patronage which is awarded to businesses which make a distinguished contribution to cultural and heritage development.

The French-speaking Community of Belgium also supports participative funding initiatives deployed in the cultural arena and designed to add value to creative and innovative projects. For example a European participative funding show was staged in Brussels in 2013, without overlooking the questions raised by these new ways of funding cultural projects (Europe Refresh). This type of initiative seeks not only to deliver financial support for cultural projects, but also to create synergies between different cultural players by pooling them in order to develop shared projects.

The French-speaking Community of Belgium and the Walloon Region have set up the St’Art investment fund, worth 16 million euro, which aims to support the development of the creative economy. St’Art is intended for small and medium-sized enterprises, including non-profits. The fund helps with the creation of enterprises or the further development of existing structures. It offers loans and holdings. The aim is to generate a leverage effect on banks and private investors. St’Art works hand in hand with the public bodies and the regional investment funds. It was created in 2009, and had already supported 650 (future) enterprises by 2012.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Flemish Community

In Flanders, cultural infrastructure, as it is the case for cultural policy in general, traditionally was the result of the interplay between different government levels: the Flemish Community, the different provinces and municipalities. While the Flemish Community is the main sponsor of the arts centres and Institutions of the Flemish Community, the municipalities are the main sponsor of the expanded network of dozens of cultural centres and community centres across Flanders: larger centres in the eleven largest cities ('centrumsteden') and smaller in other cities and villages throughout the region. Some provinces have always been quite active in supporting cultural organisations, and are the main sponsor behind large-scale venues of supra-local importance, such as De Warande (a multidisciplinary venue in Turnhout) or Z33, a centre for design and visual arts in Hasselt, Limburg. In fact, most of these organisations are co-financed by different government levels.

The division of responsibilities between the Flemish government, the provinces and the municipalities used to vary depending on the sector. Some decrees contained clear regulations on the division of tasks, sometimes including financial quotas. This was the case, for example, for the cultural centres, libraries and heritage covenants.

In the current legislature however, the task division between the different government levels is shifting fundamentally.

First, the provinces are in a process in which they lose much of their cultural competence. This is the result of a broader Flemish government decision about "internal reform of the state" (i.e. changes in the division of tasks and competences between the different government levels within the Flemish Region). The new division of responsibilities between the Flemish Community level, the provinces and the municipalities has a huge impact on cultural policy, since the provinces lose their cultural competence (they can no longer give structural subsidies). Provincial culture budgets are in a process of being divided over the Flemish and the local policy levels. This is to be implemented by 2018.

Second, there is a fundamental shift in the relationship between the Flemish Community and the municipalities. Since 1 January 2016, the resources for local cultural policy (as well as for youth, sport and flanking education policy, development cooperation, integration and child poverty reduction) are no longer paid out directly to cultural centres and libraries via the Decree on Local Cultural Policy. They are integrated into the Municipal Fund (which pools all Flemish funding for municipalities). In this Municipal Fund, these sectoral resources are no longer earmarked. Also, the conditions for obtaining those funds and the reporting obligation attached to them have also disappeared.

The responsibility for conducting a local cultural policy is now fully in place by the municipalities. This means that the decentralisation of local cultural policy is also a disconnection: the Flemish Government loses the leverage to impact the mission of cultural centres and libraries. Where the Flemish government had a leading and controlling role so far, it will be more supportive and stimulating in the future.

French-speaking Community of Belgium

The French Community allocates a sizeable budget to the French Community Commission (FCC), which in turn delegates some of its responsibility to Brussels. This FCC is a public administration body dependent upon the Brussels Capital region.

The French Community government has set up a management contract with the RTBF (public service broadcasting) which outlines its mission and annual level of support. This financial support is allocated by the Ministry of the French Community and amounted to 175 653 000 EUR in 2005. The audio-visual department of the French Community manages the funds allocated to the Film and Audio-visual Centre.

The French community has created an independent administrative authority: the Superior Council for the Audiovisual Sector (SCA) which is responsible for regulating the radio broadcasting sector. The SCA has a mission set by the government of the French Community over a five year financial contract period.

The Royal Museum of Mariemont is an establishment with separate management and it benefits from a French Community grant. This museum has antiquities and archaeology collections. The development work of the museum is of scientific, educational and significant cultural interest.

German-speaking Community

Since 1 January 2005, the German-speaking Community has supervisory responsibilities for subordinate authorities, powers which were transferred for the nine German-speaking boroughs by the Walloon Region. The German Community has also entered into a cooperation accord with the Province of Liège.

7.2 Basic data about selected public institutions in the cultural sector

Flemish Community

Table 6: Cultural institutions financed by public authorities, by domain (2017)

Domain	Cultural institutions (subdomains)	Number (2017)
Cultural heritage	Cultural heritage sites (recognised)	-
	Museums (organisations)	21*
	Cultural archives (of public authorities)	6*
Arts organisations via Flemish Parliament Act*	Institutions of the Flemish Community (Arts Decree)	7
	Visual arts and audiovisual arts	25
	Performing arts	70
	Music	59
	Architecture and design	6
	Trans-disciplinary	8
	Multi-disciplinary	39
	<i>total: structures funded via Arts Decree</i>	<i>214</i>
Education	Academies for part-time art education	127
	Higher arts education (school of arts)	5
Books and Libraries in Flanders and Brussels	Libraries	314
Audiovisual	Broadcasting organisations	1
Local cultural policy	Cultural centres	69***

* 2016.

** All arts organisations structurally funded for the period 2017-2021 via the Flemish Parliament Act on the Arts.

*** 2015.

French-speaking Community of Belgium

The list of cultural institutions is included in 7.3.

In 2013, the General Affairs of Culture were granting a budget with several separate programmes:

- cultural centres,
- "Various initiatives and interventions", with essentially the grant of multidisciplinary operators or operators in digital arts,
- the programme "Subsistence" dedicated to the non-commercial sector and to the operating costs for the buildings (in particular the cultural center Marcel Hicter, near Namur).

7.3 Status and partnerships of public cultural institutions

Flemish Community

In 2017, Flanders has the following major cultural institutions: Kunsthuis Vlaanderen (the merger of the Royal Ballet of Flanders and the Flemish Opera), Brussels Philharmonic, the arts campus deSingel, Ancienne Belgique (pop and rock venue in Brussels), Antwerp Symphonic Orchestra, arts centre Vooruit, Concertgebouw Brugge, KMSKA (Royal Museum of Fine Arts – Antwerp), M HKA (Museum for Contemporary Art – Antwerp) and the Castle of Gaasbeek.

These major institutions have varying types of management structures. Until a number of years ago, these major cultural institutions were excluded from the existing decrees and were not evaluated by the existing advisory bodies. In the meantime, guidelines for the two museums and the castle have been introduced in the Flemish Parliament Act on Cultural Heritage and for the other institutions in the Flemish Parliament Act on the Arts. These institutions have to submit a policy plan, covering a period of 5 years. The guidelines include stipulations on quality assessment (including foreign experts) and a management agreement for a five-year period.

In the government agreement for the current legislature (2014-2019), the Flemish Government has put forward the strengthening of these Institutions, because of their status as centres of excellence and ‘ambassadors’. The institutions that are supported via the Flemish Parliament Act on the Arts have already seen a rise in their subsidy from 2017 onwards.

For Flanders, there is no recent research concerning the evolution of public-private partnerships and cultural sponsorship.

French-speaking Community of Belgium

The institutions subsidised by the French-speaking Community of Belgium where the subsidy is greatest compared to all the other operators are specifically cited in the decree:

Multidisciplinary cultural centres

- Le Botanique (Brussels)
- Les Halles European Cultural Centre (Brussels)
- Palais des Beaux-Arts, Charleroi
- Le Manège Cross-border Cultural Centre (Mons)

Performing arts

- Royal Opera of Wallonia (Liège)
- Philharmonic Orchestra (Liège)

- Royal Chamber Orchestra of Wallonia (Mons)
- Music Council (Brussels)
- Musical Youth Federation (Brussels)
- 'Festival de Wallonie' (Namur)
- Choral Song Centre (Namur)
- National Theatre (Brussels)
- Charleroi Danse, the Choreographic Centre of the French Community
- La Bellone performance space (Brussels)
- Theatre des Doms (Avignon)

Letters and books

- Archives and Museum of Literature (Brussels)
- Royal Academy of Language and Literature (Brussels)

Plastic arts and museums

- Goldsmith Museum (Seneffe)
- Grand Hornu Museum of Contemporary Art (Mons)
- Mundaneum (archive centre) (Mons)
- Mariemont Museum (Morlanwelz)

Audio-visual

- Belgian French-language radio and TV (RTBF)
- Cinema and Audio-visual Centre
- Local TV stations
- Art and experimental cinemas
- Audio-visual creation workshops

Most of these institutions are linked to the French-speaking Community of Belgium by programme contracts which define their missions and their subsidies.

German-speaking Community

The Belgian Radio and Television Centre of the German-speaking Community is a para-community service which has a management agreement with the government. The Media Centre of the German-speaking Community is a department under the aegis of the Ministry for the German-speaking Community but with separate management. The open channel is under the financial responsibility of the German-speaking Community while the management is the responsibility of a private-sector non-profit association.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

On the federal level, there are specific regulations concerning social security for artists (see chapter 5.1.4). For an overview of measures to stimulate the creativity of individual artists, see chapter 8.1.3.

Flemish Community

The main instruments for supporting artists are integrated in the Flemish Parliament Act on the Arts. Artists, as individual actors, can apply for grants or projects. Artists who unite and organize (e.g. theatre companies or music ensembles) can equally apply for projects (for organisations) or structural funding.

- *Grants for artists*: short term grants and longer term grants (max: 3 years, only for established artists). These allow for the research and development of new ideas, residencies abroad or reflection about one's career.
- *Project subsidies (for artists or organisations)*: for projects limited in time (max: 3 years) or scope. Projects for different functions (development, production, presentation, participation and reflection) and disciplines can be applied for.
- *Structural funding* (5 years)

The Flemish government also stimulates the international practice of artists. It meets punctual travel and subsistence costs for artists who present their work abroad, offers support for a number of international residency programmes and launched the new instrument of the 'breakthrough projects', supporting tailor-made trajectories of artists on the verge of an international breakthrough.

The Flemish Parliament Act on the Arts equally holds instruments that stimulate entrepreneurship and facilitate the alternative income of artists, such as artists' loans. In 2018, the government will implement regulations which stimulate citizens to buy art works from living Flemish artists.

Kunstenloket is a portal for the culture sector in areas such as cultural management, entrepreneurship, administration, complementary financing,... and Kunstenpunt (Flanders Arts Institute) is a support organisation and expertise centre for the development of the arts, working on topics such as the position of artists in the field and offering information and networking opportunities to artists. Both are subsidized by the Flemish Parliament Act on the Arts. Kunstenloket will be enlarged into Cultuurloket, catering for a larger group of creatives - not only artists. To date, [Flanders DC](#) serves as an important portal for creatives. It is a Flemish governmental organisation that promotes entrepreneurial creativity throughout the region through network development, research and events.

For the fields of Literature and Film, VFL and VAF respectively provide grants to artists in order to develop their work.

French-speaking Community of Belgium

The French-speaking Community of Belgium bases the way that the management of the cultural policies is organised on drawing a distinction between creation, creativity and participation.

Creation is taken to mean on the one hand the various types of art which have earned a recognised status in the field, and on the other, the works produced by professional artists or those whose competence is recognised.

Creativity is taken to mean the various forms of expression, most often artistic, but also other forms of expression which contribute to the realisation of individual or collective potential. Activities covered by creativity may be guided by professional artists. The field of amateur artistic practice may likewise be considered as a dimension of creativity.

Participation is taken to mean not just participating in artistic works as a spectator, reader or listener, but above all, an active involvement in cultural, artistic or citizen practices which promote individual and collective expression.

The aspects of creation are basically handled by the general Artistic Creation unit, bringing together performing arts and plastic arts, and by the general Letters and Books unit. Creativity and participation are mainly supported by the general Cultural Participation unit, which covers the youth, continuing education, amateur artistic practices and creativity, and training sectors.

8.1.2 Special artists' funds

Flemish Community of Belgium

Aside of the aforementioned public funding for artists (8.1.1.), Flanders does not have specific funds - public nor private - oriented towards artists.

French-speaking Community of Belgium

The French-speaking Community of Belgium seeks to support the professionalization of the artistic sector via multi-year agreements signed with the artists, including creative teams and institutionalised structures (musical groups, theatres, dance or circus companies, etc.) as well as the major festivals and the information, training and promotional bodies in the various artistic fields.

The French-speaking Community of Belgium is likewise anxious to support young creators, with refinancing of one-off aid payments. There is a particular focus on young contemporary creation.

The final priority is to boost the development of proximity links and to recognise professional outreach points, alongside the cultural centres accredited by the French-speaking Community of Belgium. The aim is to lay down the perfect conditions for audiences to encounter creations.

Several locations in French speaking Community offer to host artists in residence. A directory registers these residences by sector and is published on the website www.culture.be. Several types of residences exist and offer either a workspace or creation.

Furthermore, support for the mobility of artists is set up at WBI and covers artist residencies, exhibitions, participation in internationally renowned biennials and international conferences abroad. In this context, WBI provides scholarships for artists' residencies abroad. To qualify for these supports, a call for applications is launched on their website. For example, supports are dedicated for artists in residence at the island of Comacina (Italy), Paris, Germany, etc.

8.1.3 Grants, awards, scholarships

Flemish Community

For grants and bursaries: see chapter 8.1.1.

Since 2003, the Flemish government yearly awards the *Ultimas* (former Culture Prizes) in all cultural disciplines. Laureates earn a prize of 10 000 EUR. Every year, one career prize is awarded: the Prize for General Cultural Merit (for 20 000 EUR).

French-speaking Community of Belgium

There is particular support available for artists in the form of scholarships in the sectors of individual artistic practices (plastic arts, literature and music in the case of contemporary composition). This is a way of supporting both creation (music, writing, theatre, etc.) and continuing training, although it remains inadequate. There are also scholarships available in the field of dance to support artistic research, with no requirement to lead to any creation.

When it comes to the plastic arts, the Ministry of the French-speaking Community of Belgium acquires works of art, lodged with municipal or provincial museums, in art centres and with public administrations. The French-speaking Community of Belgium also encourages the performing arts by backing cultural institutions in hosting young companies and new shows.

When it comes to the cinema, aid is available for script-writing and the development and production of shorts and feature films. In addition to this direct aid, the Ministry of the French-speaking Community of Belgium also supports specific structures (support workshops and production workshops) specialising in the development of the production of film projects, mainly documentaries.

Aside from the main institutions in the field, all music institutions get aid every year and sometimes on a project basis. In addition, the French-speaking Community of Belgium promotes show planning (performing arts: choirs, storytelling, theatre, etc.) in cultural venues in Wallonia and Brussels, by awarding one subsidy per performance, for shows which have been recognised in advance as being of a high calibre.

Various literary prizes are also awarded: the five-yearly literature prize, the three-yearly poetry, novel and essay prize, the prize for the best first work, the translation prize, and the prize for publicising Belgian writing abroad.

There are also initiatives to create and develop artists' workshops and support structures (theatre, dance, cinema) and residencies (mainly for the performing arts, but also for translation) in various cultural institutions.

German-speaking Community

- Eastern Belgian Art Prize (every three years);
- Ceramics Prize (annually); and
- Prize awarded by the Council of the German-speaking Community for literary publications or publications dealing with topics relating to the German-speaking Community (annually).

8.1.4 Support to professional artists' associations or unions

Flemish Community of Belgium

In Belgium, labour unions - which have divisions focussing on the cultural sector - receive public support through regulations of labour and employment (on the federal level).

The Flemish Government does not consider support to federations and associations representing the voice and interest of artists or art organisations as a government task, as is stated in the Policy Letter of Minister Gatz (2014-2019).

French-speaking Community of Belgium

In most cases, associations or federations of artists receive subsidies for their activities and operation. Such associations are particularly represented in the field of performing arts: performing arts, children's and youth theatre, jazz, rock, choreography and show planners.

In the world of books, associations of publishers, librarians and booksellers are supported, as well as a network of people running writing workshops.

Support is given to associations of artisanal creators and museums active in the field of the plastic arts and museums.

Artists' residencies are on the increase, with placements playing a particular role as part of the missions in the programme contracts of the big artistic institutions, and most of the cultural centres which have suitable infrastructure.

The organisations representing accredited users (ORUA), professional federations recognised by the French-speaking Community of Belgium, are intended to represent their sector in the advisory bodies:

- SACD
- SABAM
- Union des artistes
- Action theatre
- Technicians
- Choreographers

Not all these organisations are subsidised by the French-speaking Community of Belgium: many of them operate thanks to a system of contributions from their members.

German-speaking Community

Most arts groups are amateur arts associations, of which only a few have achieved a semi-professional status. Most of the cultural players in the German-speaking Community operate in an honorary capacity. Organisations that operate full time are mainly in the area of organising cultural events and museums, but many still rely on financial support from the German-speaking Community.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Flemish Community

Table 7: Share of the population (aged 15-86) who participate in cultural activities occasionally or frequently, in 2004, 2009 and 2014 (in %)

Activity	2004	2009	2014
Classical concerts	6.6	7	8
Non-classical concerts	9.8	15.7	20
Visits to the cinema	41.9	39.3	38.8
Art museums and exhibitions	19.2	18.3	20.1
Other museums and exhibitions	16.8	18.6	21.3
Heritage	38.7	48.1	40.5
Artistic performing arts	28.9	31.1	29.1
Popular performing arts	30.2	32	28.1

Source: Participation survey and its [webtool](#).

According to the VRIND-report (2016), citing the SCV-survey (a yearly survey on social and cultural trends in Flanders), the following observations can be added with regard to participation to literature. Reading habits: 63% of the population read a book at least once a year in 2015. In 1998 this was 55%. In 2015, 35.2% of the population visited a library. In 2014, more than one fifth of the population was registered as a member of a public library.

French-speaking Community of Belgium

A study in 2011 reported that 18% of the population used libraries. 83% of the population of the French-speaking Community of Belgium have access to a fixed library. There are three mobile libraries which are also organised by the French-speaking Community of Belgium to facilitate access to books.

Cinema attendance: in 2011, there were 63 screens in the Brussels Region and 167 in the Walloon Region. In 2011, Belgium's cinemas sold 22,275,859 tickets: 3,752,513 in Brussels and 7,948,379 in the Walloon Region (statistics from SPF Economy – DGSIE).

In 2007, the French-speaking Community of Belgium's Cultural Policies Observatory started a survey into cultural practices in French-speaking Belgium. 2022 people aged from 16 and over participated in this study in the Brussels Region and Wallonia. Very many practices were investigated (outdoor leisure, home practices, creative leisure, etc.). Some results here. Comparing the data collected in 1985, it appears that the evolution of particular cultural demand increases. This increase was observed for all the "out-going", with variations, whether with a significant increase in attendance at concerts, festivals and movie, whether with a low increase for theatre and other performing arts like dance or opera, whether with a "status quo" for the visits at the museum or in various exhibition halls and borrowing books and media. Moreover, cultural practices at home are experiencing a significant redeployment mainly through the use of new media. First, listening to traditional media such as television and radio continued to grow, but on the other hand, the use of equipment such as DVD, CD, Ipod and computer takes today an bigger time in leisure time of the people in French speaking Community. It seems to change, in terms of social categories, the access to certain products. On another way, there is a general and significant reduction of reading practices (paper).

Based on this survey, we can conclude that the democratization of access to culture has increased overall during the last twenty years, thanks to recent technological developments. But this result, after all positive, should not hide the fact that, for many people, there is still no access to culture, "cultivated" and popular culture in the meaning of a massive cultural consumption driven by new media. Several times in this survey appears the image of the isolated individual folded on itself. In the French speaking Community, for one people on 4 is the price of admission to a show a real obstacle. The figure of the "negative individual" appears here and indicates that our society of consumption also produces no-rights and "disaffiliated" people that are far from access to all these forms of culture. The project of culture's democratization is still a work in progress.

8.2.2 Policies and programmes

Flemish Community

In the early 2000's [CultuurNet Vlaanderen](#) was founded as an organization specializing in cultural marketing and communication. CultuurNet informs and sets up campaigns to stimulate participation to "make (more) people (more) enthusiastic for (more) culture." It has a specific focus on families and children through (a.o.) the 'Vlieg' label and collaborations with Canon Cultuurcel and the Cultuurkuur program. The UiT database is the heart of CultuurNet. It is the central hub where all information on leisure activities in Flanders is entered, gathered and redistributed. In 2016, around 23,000 organizers entered more than 130,000 activities. This information is not only accessible through the calendars of local governments, but also through the website [UiTinVlaanderen.be](#). The UiT database is also a source of information for newspapers, magazines and (websites of) Flemish television channels. In total, more than 500 external channels use the UiT database on a daily basis for the publication of their listings.

Encouraging access to cultural development for everyone is a major issue in the government of Flanders coalition agreement 2014-2019. The UiTPAS (coordinated by CultuurNet Vlaanderen) combines a benefits programme for everyone with financial discounts for people with low or fixed incomes. Holders of an UiTPAS can earn points by participating in leisure activities and exchange them for benefits. People with low or fixed incomes are entitled to a UiTPAS at a reduced price. That makes it easier for them to take part in leisure activities, without being stigmatized. An important link is made between this aspiration and the pursuit of an intercultural society (see chapter 4.2.4).

Recently, Cultuurnet Vlaanderen merged with another organization Cultureel Jongeren Paspoort to become 'Publiq'.

Another major link has been made to the field of "socio-artistic practice", which has become a specific point of attention. In this context, "socio-artistic work" is conceptualised as process-like-activities which focus both on the artistic aspect and the involvement of the participants. Since 2006, project subsidies have been replaced by transversal support and financing. Socio-artistic practice offers possibilities for the reinforcement of city and communal patterns of cohabitation. (Since 2017, the term 'socio-artistic practice' is no longer used in the Flemish Parliament Act on the Arts: these are now arts organisations who take up the function: participation').

There are several types of support within the framework of the Flemish Parliament Act on the Arts. Artistic organisations can either opt to take on participative activities as a major element in their overall activities, and calculate this in their subsidy request, or they can file for an additional project subsidy. Organisations specifically targeted towards socio-artistic activities received structural subsidies for a period of 5 years (2017-2021).

A *Participation Decree* entered into force in January 2008 and is currently being evaluated. It provides a policy framework for explicit participation initiatives to facilitate access to culture, aimed at:

- people in poverty;
- prisoners;
- disabled people;
- people with an ethnic-cultural diversified background; and
- families with children.

This Decree offers:

- policy instruments to stimulate the participation of the various groups;
- subsidies for projects that encourage participation. This particularly concerns initiatives related to socio-cultural work, communication, circulation and dissemination of artworks, financial obstacles, and physical access. Longitudinal scientific research on cultural participation is also important for the policy; and
- grants for large scale cultural events.

The organisation Dēmos is a knowledge centre active in the Participation Decree. It was founded as "Kunst en Democratie" (Art and Democracy) in the beginning of the 1990s as a knowledge centre paying attention to social topics such as the battle against extremism, racism and discrimination, the role of culture and sport in situations of exclusion and the responsibility of artists in our democracy. Their focus is on renewing and deepening the participation of disadvantaged groups in culture, youth and sport.

The refugee crisis of 2015 urged also the cultural sector to respond: e.g. organising meetings with locals, trips to museums and sports clubs. New approaches and collaborations were developed to reach out: performances, concerts, exhibitions and debates featuring refugee artists.

French-speaking Community of Belgium

Cultural democracy is one of the key objectives across the cultural policies in the French-speaking Community of Belgium. Provisions on access conditions for all audiences are laid out in the programme contracts for all artistic sectors and for the majority of the institutions receiving subsidies. These conditions relate particularly to those sectors of the public who are suffering socio-economic difficulties, young people and the elderly. Many institutions and associations run specific strategies to provide information and raise awareness among these audiences by means of events and collaborations with associations involved with these sectors of the public.

One association plays a particularly exemplary role in this area. This is the association 'article 27', which takes its name from Article 27 of the Universal Declaration of Human Rights, which states: 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts (...) its benefits'. In a short space of time, this association has succeeded in creating and coordinating an extensive system right across the French-speaking Community of Belgium of offering free or cut-price show seats to people experiencing economic difficulties. The association is currently looking at extending the offer to forms of cultural and artistic activities other than shows.

The cultural associations also play other roles, via their objectives: raising awareness among the general public of issues in society, delivering cultural and artistic productions, disseminating culture, planning training courses, workshops and artistic and creative activities, the collective expression of issues in society, defending and publicising minority rights, events in public spaces, and getting cultural issues on the agenda in public and political debates.

It should be noted that the development of multimedia and the digital revolution led in 2013 to the reorganisation of the media libraries, which are public spaces loaning out sound recordings and audio-visual material in hard copy – borrowings having dropped by 55% in 10 years – into 'Culture Points', which are now transverse spaces promoting access to culture and cultural participation for all audiences. These are actually local cultural outlets.

In certain sectors, such as the cultural centres, the youth cultural organisations, the organisations involved with continuing education and cultural leisure, the centres of expression and creativity and the youth centres, the essential focus is on participation and active involvement of citizens in cultural projects.

The conditions for subsidies to these associations include the critical analysis of society, the stimulation of democratic and collective initiatives, the development of active citizenship and the exercise of social, cultural, environmental and economic rights.

8.3 Arts and cultural education

8.3.1 Institutional overview

Flemish Community

In Flanders, the development of (cultural) competences is an important strategic objective of the government as a whole. The "[Vision 2050](#)". A long-term strategy for Flanders" identifies lifelong learning as a priority.

The responsibility for culture and education are separated in 2 different departments within the Flemish government. Formal fulltime (vocational) education and part-time arts education are subsumed under the Education Department, funded directly by the Flemish Community.

In Education policy, one of the current topics is the reform of the DKO system (Deeltijds Kunstonderwijs, part-time arts education in music, dance, drama and visual arts). On 4 March 2011 the Flemish Government approved a green paper on reform of the DKO. This paper explains the framework for a thorough renewal of the system, in order to adapt the content and structure of the programme to the dynamics in recent years in the cultural field and society. The new decree should be ready for the start of the new school year 2018-2019.

The Flemish government supports also independent, subsidised cultural institutions that focus on arts education, both in formal and informal settings. The Culture, Youth and Media Department of the Flemish government subsidises various art education organisations and initiatives. These include:

- youth organisations for cultural education and media literacy;
- organisations for socio-cultural adult work;
- amateur arts organisations;
- local circus ateliers; and
- artists and arts organisations.

The relationship between culture and education has been a hot topic for some years. Several studies and policy documents have been presented, both by Ministers of Education and Culture respectively and together.

- In 2008 the Flemish Minister of Education presented the findings of a reflection group which presented recommendations on the position of culture in the Flemish education system. These were based on a study by Anne Bamford, professor at the Wimbledon School of Arts, on the quality of arts and cultural education in Flanders. Proposals addressed the need for the development of a vision on culture, art and education, a plea for more integrated cooperation between the sectors of culture and education (policy and practice), improved organisational support and a financial injection.
- Around the same time, the Flemish Minister of Culture presented a policy paper on cultural education and action in the context of the culture and youth sectors: both as an overview of current efforts and concrete actions for the future – all this in the context of the overarching policy for cultural participation. In 2011, the minister of Culture ordered a mapping study of the "field" of cultural education (Veldtekening Cultuureducatie). The aim was to develop an overall image and a SWOT evaluation of a field that is fragmented into different policy domains: amateur arts, local cultural policy, youth, cultural heritage, arts, socio-cultural adult work and the Participation Decree. From the point of view of cultural policy, the perspective was the optimisation of existing policy instruments. This is the aim of the newly set-up ACCE platform. "ACCE" stands for "Ambtelijke Coördinatie CultuurEducatie" and is the official coordination platform between the various entities of the policy domain Culture, Youth, and Media, in which policy officials from different departments are represented.

Culture also seeks coordination with other policy areas. In 2016, the ministers of Culture and Education presented an action plan, including common support for knowledge sharing and collaboration concerning cultural education.

French-speaking Community of Belgium

In keeping with the reforms to basic education and the redefinition of its missions in contemporary society and the allocation of education and culture to the Ministry of the French-speaking Community of Belgium, more and more space is being allocated to cultural action in schools. Work is underway to structure the collaboration projects and objectives.

A specific programme linking the departments of culture and education is designed to develop cultural practices in schools, in particular in those schools with positive discrimination (socially disadvantaged sections of the public). This programme involves activities relating to reading, the arts, AV, creativity and continuing education.

Programmes run by authors to raise students' awareness of French-language literature in Belgium have been developed. Projects are underway to foster collaborations between schools and libraries. Schools are likewise involved in annual events such as 'la fureur de lire' ('mad about reading') and 'la langue en fête' ('celebrating language').

The late 1960s saw the emergence of a process of funding the dissemination of performances by theatre companies, and then song concerts, aimed at state schools. This policy helps the development of both artistic creation and schools outreach.

German-speaking Community

Artists and schools co-operate within certain projects. There are no systematic promotion measures.

8.3.2 Arts in schools (curricula etc.)

Flemish Community

The Flemish community has various tools at its disposal to achieve the policy objectives set out for arts and cultural education in primary and secondary education. Tools to prepare, implement and evaluate the arts and cultural education policy objectives are:

- funding criteria for initiatives on a project or a structural basis within and outside school hours (applying to schools, arts education organisations and cultural institutions, see 8.3.1);
- funding schemes, such as dynamo3 provided by CANON Cultural Unit;
- assuring quality management, for example by using attainment targets; and
- support at educational and didactic levels.

The Flemish government recognises that a consistent line of reference is necessary for integrated arts and cultural education in primary and secondary education. In order to create such a framework, Flanders participated in a four-year research project of the University of Groningen [Culture in the mirror](#). In addition to the work done by the Culture and Education Committees, these research results can contribute to embedding arts and cultural education continuously and structurally in the education curriculum e.g. in the reform of secondary education.

Although schools are supervised by Flemish education policies, local or regional institutions, education networks, umbrella organisations and by the school board, they - and particularly their teachers - can largely decide for themselves how to organise and implement the curriculum. The range and quality of expressive arts therefore mainly depends on the school. However, the attainment targets, including those for expressive arts, act as a directive for primary education as the government considers these minimum goals of knowledge, insight, skills and attitudes necessary and achievable for a certain pupil population.

French-speaking Community of Belgium

Under the decree of 24 March 2006 on the implementation, promotion and reinforcement of collaborations between Culture and Education, a Culture and Education Unit was created within the French-speaking Community of Belgium, tasked with supporting cultural and artistic activities in schools.

This support, which has been in force since 2000, takes two distinct forms: on the one hand, initiatives by schools or artists to raise awareness of cultural media such as cinema, literature, reading and journalism get financial backing from the Culture and Education Unit, and on the other, the unit also sets up and coordinates partnerships between cultural players and schools at the schools' request. The provision of these activities by the Culture and Education Unit takes the form of calls for contributions (volunteers reading in class) and competitions open to students. An annual publication, *Chemins de traverse*, reports on the cultural actions conducted in schools as part of this initiative.

Furthermore, at the level of the Brussels-Capital Region, the Cocof launched a programme in 2000 proposing a partnership between the world of culture and French-language education in Brussels with the aim of setting up some creative projects during school hours ('La Culture a de la classe' or 'Culture has class').

8.3.3 Intercultural education

Flemish Community

Intercultural education was one of the starting points of a process to define the "end terms" / final objectives of an intercultural policy in Flanders. These end terms, which are minimal targets to be met by each pupil, generally focus on dealing with other cultures and their representatives in a respectful way, in a society which is irrevocably intercultural. The objective is to facilitate the recognition and appreciation of diversity.

Intercultural education is an important starting point, both within the Ministries of Culture and Education. Both departments pay equal attention to this matter, often in consultation with each other. On the regional and local level, intercultural education is a requirement of the provincial and municipal laws and regulations.

On an educational level, intercultural aspects are mostly found in the so-called Cross-subject End Terms / final objectives (a minimal set or targets) mentioned above. These minimal target areas are not specifically subsumed under a subject area, but rather they are spread throughout several courses or educational projects, like music-creative education. These cannot be treated in general terms, however, since each school is free to choose how it addresses cross-subject end terms.

Several examples of (cross-subject) end terms:

- pupils are able to show tolerance with regards to differences in gender, colour and ethnicity. (First level secondary education: sense of public responsibility development);
- pupils are able to express their personal opinion on visual creations from various cultures (First degree secondary education: visual arts education);
- pupils are able to elaborate on human rights, using examples from the human rights charters, particularly the Convention on the Rights of the Child (Third degree Secondary Education: sense of public responsibility development);
- pupils are able to demonstrate, with a couple of examples, that the global dimension in our society is becoming more and more explicit, among others on a political, economic and cultural level, and that this evolution comes with several advantages, and at the same time causes conflicts (Third degree secondary education: sense of public responsibility development);
- pupils are able to take into account, in the way they deal with peers, that not all children live in the same type of family as their own, using appropriate discretion (Basic education: World orientation);
- pupils are able to illustrate that various social and cultural groups have other values and norms (Basic education: World orientation);

- pupils are able to put elementary notions, with regards to population, including cultural aspects, into words, and read the population data in question from maps and charts (First degree secondary education: Geography);
- pupils learn how to be respectful of the singularity and specific lifestyle of people from other cultures, also in our own multicultural society (First degree secondary education: Geography); and
- pupils explore musical-creative expressions, such as music, theatre, literature, dance, painting and architecture, design, interiors, fashion and clothing, implements etc. as elements which play a role in the definition of the cultural image of a community: as a status symbol, as an expression of a personal aesthetic taste or as a functional element (Second degree secondary education: musical-creative development).

Within the compulsory educational system, the Education Department pays specific attention to projects in school surrounding intercultural education through information and financial support. In this way, art and music schools receive additional financial support to work specifically around this objective. Apart from this, various experimental projects are set up and supported by the cultural cell of the Department of Education, CANON Cultuurcel (see www.cultuurkuur.be). On the federal level, schools can also request project support through Kleur Bekennen (see <http://www.kleurbekennen.be>).

The programme on "Part-time Artistic Education (DKO: Deeltijds Kunstonderwijs)" is constantly adapting to the changing learning needs. Through temporary projects, alternative training or working methods are tested for a period of time, in order to innovate and augment the range of educational courses offered.

French-speaking Community of Belgium

In 2007, the French-speaking Community of Belgium first proposed supporting intercultural education initiatives via a call for projects pursuant to Article 6 of the Missions Decree, namely to prepare all students to be responsible citizens able to contribute to the development of a democratic society based on solidarity and pluralism and open to other cultures.

The prime objectives behind this call for projects are:

- to get students involved in cultural diversity education actions;
- to combat racism and stereotypes;
- to provide education in citizenship; and
- to develop 'better coexistence'.

It therefore invites schools to value, develop or imagine an intercultural dimension in the framework of their lessons.

It is clear that their approach to continuing education makes youth associations preferred partners, since they are working on these various aspects as part of their missions (see below).

8.3.4 Higher arts education and professional training

Higher arts education

Higher arts education currently has a bachelor-master structure. Like all higher education in Flanders, arts education has been in a process of a thorough reform. From the academic year 2013-2014 onwards, bachelor and master's degrees will only be awarded in the fields of study defined as "Music and Performing Arts" and "Audiovisual and visual art" within the university colleges restructured into "Schools of Arts". A School of Arts is a separate structure within a university college with a large autonomy, but without a separate legal personality. Both the professional and academic training in the aforementioned studies will

be situated within these structures. The contribution of universities in the School of Arts remains important because of the link with the required scientific research and the formation of doctoral students in the arts.

Besides this basic infrastructure, there are five higher art institutions in Flanders: the Higher Institute of Fine Arts (HISK), the Orpheus Institute, P.A.R.T.S. (Performing Arts Research and Training Studios), International Opera Academy and A.PASS (advanced performance and scenography studies). Within their discipline (art, music, dance, opera and performance & scenography), they offer postgraduate courses. P.A.R.T.S., as an exception, also offers basic dance training.

Teacher training

Teachers active in pre-primary, primary or secondary education or in part-time arts education must have successfully completed a teacher training course.

Integrated teacher training leads to a Bachelor degree for pre-primary, primary or secondary education. It consists of three components: theory, practice and personality development. Integrated teacher training is only offered by colleges for higher education. General teacher training can be complemented by a specialisation course as a postgraduate degree, for instance in one of the art disciplines.

Specific teacher training: training course after or as part of a foundation course in certain subject content (masters at school of arts or arts sciences at university, for example). Specific teacher training is also offered to professionals in the arts (e.g. artists, musicians and actors) as a complement to professional experience. This specific teacher training focuses exclusively on pedagogical competencies. The areas related to arts and cultural education are audiovisual art, visual art, music and drama.

Teacher training is offered by:

- University colleges for higher education (Bachelors);
- Universities and School of arts (Masters); and
- adult education centres (teachers training for practitioners with a minimum of a secondary education degree).

There is no specific training for lecturers in higher art education, but most job offers by schools of the arts request a masters degree and a teacher training qualification.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Flemish Community

"ACCE" stands for "Ambtelijke Coördinatie CultuurEducatie" and is the official coordination platform between the various entities of the policy domain Culture, Youth and Media, in which policy officials from different departments are represented. In 2016 the ministers of culture and of health care signed an agreement to collaborate on stimulating cultural participation by older people.

Culture and education meet in CANON Cultuurcel, the cultural unit of the Education Department, set up to give culture a place within the school environment. The Ministry of Culture initiated several large-scale participation surveys. The results showed that levels of cultural participation largely reflect levels of schooling and education. The family situation also has an influence on the way people participate in culture.

Cultural education crosses several policy fields (Culture, Youth, Sports, Media, Education, Care and well-being...) and different sectors and actors are involved. The activities of actors within the policy fields of Culture and Youth are being regulated by a whole series of different measures (decrees, regulations, directives...). This has translated into a very

rich and diverse, but fragmented field of cultural educational organisations, projects and operations. Depending on the decree that settles their allowance and / or recognition, organisations must take into account other formal or organisational criteria such as the target group (youth or adults), number of hours and type of training, operational area (within or outside the school), orientation (guidance to the professional arts, personal development...)... in order to get subsidized. Therefore, one cannot really speak of a homogeneous cultural education "sector" that organizes itself collectively with a view to practical support, knowledge acquisition, networking... Irrespective of the Decree under which they are subsumed, art education experts can meet each other in the learning network [Vitamine C](#).

French-speaking Community of Belgium

The sector of artistic education does not depend on the General Administration of Culture, but on the General Administration of Education and Scientific Research and, more specifically, the Direction of non-compulsory education. Details concerning this sector will be given later.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Flemish Community

In Flemish cultural policy, a broad concept of amateur arts is used. It entails associations as well as individual artists who are active in the field of theatre, dance, music, visual arts and writing. The amateur arts sector in Flanders is supported by the Agency Socio-Cultural Work for Youth and Adults of the Department for Culture, Youth and Media.

The *Flemish Parliament Act on the Amateur Arts* was introduced on 22 December 2000 and has known more recent changes in 2013. An important aim of the law was to stimulate pluralism and professionalism in the sector. The decree recognises and supports one Flemish amateur organisation per art discipline or sub-discipline. The following nine organisations are funded on the basis of a 5 year policy plan: Vlamo (instrumental music), KUNSTWERK[t] (visual arts), Danspunt (dance), Poppunt (pop music & DJ's), Centrum voor Beeldexpressie (Photography, film and multimedia), Creatief Schrijven (writing), Koor&Stem (vocal music), Muziekmozaïek (folk & jazz music) and OPENDOEK (theatre). The Forum voor Amateurkunsten (founded in 2006) is an overarching organization serving as support center and advocacy organization, It equally deals with interdisciplinary amateur arts practices.

The Flemish Government recognizes the possibility of future developments in artistic disciplines. Of a project does not fit the framework of the nine regular organizations, there is a possibility to apply for project subsidy.

The mentioned "national amateur arts organisations" provide different forms of support in their different (sub)sectors. However diverse, they all function as information centres for practitioners, providing information via sector-specific websites and publications. Several have opened documentation centres and offer amateur artists and groups the opportunity to enter competitions. Amateur artists can follow master classes in several disciplines and get artistic, organizational and technical guidance (for instance production management, sound engineering, voice training and camera skills). On a regular basis, they initiate international projects on cross-disciplinary initiatives. Via a focused target group policy, the sector enables as many people as possible to participate. Through the nine organisations, amateur artists get opportunities to present and showcase their activities locally and abroad.

Each year in spring, the Forum voor Amateurkunsten coordinates the Week of Amateur Arts (WAK) throughout Flanders and Brussels. WAK encourages stage and exhibition opportunities for amateur artists and is organised in co-operation with the municipalities.

The larger cities in Flanders (Ghent, Antwerp and Brussels) have a specific centre that supports amateur arts. The centre in Brussels, called "Zinnema" (founded in 2007), is also subsidised by the Flemish Government.

Up until today, the provincial governments play an important role in the support of amateur arts. They do not only provide financial support, but organize a.o. projects and contests. Furthermore, the provincial governments offer logistical and promotional support. Due to the 'Internal State Reform' of Flanders, the provincial governments will soon lose their competence for cultural policy making (see 5.2.). It is still unclear what the consequences will be of this shift for the field of amateur arts.

At the end of 2009, the amateur arts sector presented the results of sociological research about the amateur arts in Flanders and Brussels ("*Amateurkunsten in beeld gebracht*", "*A view on amateur arts*"). Some highlights of this research, which combined different surveys (one with a representative sample of the Flemish population, another with members of amateur arts organisations) with additional research:

- 37% of the population in Flanders and Brussels practice art in their leisure time. 27% practise art frequently. For Flanders, this amounts to more than 1.5 million amateur artists from different social and cultural backgrounds. Of the youngsters (14 to 17 years old), 75% practise art in their leisure time;
- 51% of amateur artists practise art in an association, club or band. 34% practise art together with friends. Only 13% is mainly active on an individual basis;
- amateur artists spend an average of 7.61 hours per week on their artistic activities;
- 25% of amateur artists followed courses in the so called "part-time arts education"; 20% followed an arts course elsewhere;
- friends are influential in introducing someone to the arts;
- 1 out of 5 amateur artists spends more than 1 000 EUR yearly on their artistic activities (mainly costs for transport, materials and membership fees);
- the respondents mainly associate the "amateur arts" with "enthusiasm" and "creativity". Most of the people say that they practise arts to relax or to develop themselves; and
- people who practise arts are much more active as "receptive cultural participants". They visit museums and concerts more frequently... and read more than those who do not practise arts. Amateur artists are even more into sports than the non-amateur artists. Amateur artists are less individualistic, and have more solidarity than those who do not practise arts.

French-speaking Community of Belgium

Federations (15)

Amateur arts are essentially supported via the federations which act as umbrellas for local groups at either Community or Provincial level. These federations exist mainly in the field of music: musical societies such as brass bands, choirs, etc.; and in folklore: specifically, folk dancing; in the theatre and dialect theatre and in photography.

These federations represent a very large number of local associations which typically engage in their artistic practice and contribute towards local cultural life.

Centres of expression and creativity (180)

Centres of expression and creativity are local associations which engage in amateur artistic practices based around one or more artistic disciplines with a view to a project embedded

in the social environment and with strong connections to the participants' cultural and social concerns. These projects are generally picked up by artists and lead to a tangible public result.

We are currently witnessing the emergence of new forms of organisation (networks) and new artistic practices being explored by non-professional people or groups, such as writing workshops and urban cultural practices.

One particularly significant example of the development of an urban leadership project being managed artistically and involving citizen and creative participation is the Zinneke parade, a biennial event in Brussels featuring a procession of over 1 000 participants and attended by over 200 000 people.

German-speaking Community

Around 200 amateur arts associations are active in the areas of music, singing, theatre and dance. Several creative workshops are also held. Approximately 50 clubs are devoted to maintaining traditions, mainly in the form of carnival celebrations.

8.4.2 Cultural houses and community cultural clubs

Flemish Community

Cultural and community centres

The Flemish government policy regarding cultural and community centres was traditionally part of the *Local Culture Policy Decree* (see chapter 5.2). The key point in this Decree is the clustering of cultural actors in the community under one policy umbrella: libraries, cultural centres and local initiatives. Together they should set the course of cultural life in the community. The cultural centres recognized under the *Local Culture Policy Decree* had three main tasks: spreading culture, community development and promoting cultural participation. However, as we indicated in chapter 5.2, there is a major shift in the relation between the Flemish Community and the culture and community centres, granting more autonomy to the municipalities. As of 2016, the *Local Culture Policy Decree* does not serve anymore as the policy framework for the cultural centers, hence the Flemish Government seizes to formulate the main objectives of the 70+ centers spread all over Flanders. Both the policy frameworks and the budgets will now solely be defined by the local governments. Before this transition, approximately (and on average) one fifth of the budget of the cultural centres is provided by the Flemish community and 50-60% by local governments.

Socio-cultural adult work

Socio-cultural work has a strong tradition in Flanders and has grown historically from several cultural and social emancipation movements with an ideological background. It has played an important role in the Flemish cultural movement, which has led to cultural autonomy since the 1970s.

The work of the socio-cultural organisations that rely on state subsidies in Flanders can, up to 2017, be divided into four types: associations, popular colleges, national training institutions and movements. They are controlled by law, specifically by the *Decree of 4 April 2003* (which has been changed several times, the latest on 23 December 2010). Together they account for around 250 000 volunteers and around 2 000 professionals in Flanders and Brussels.

Associations are networks of local divisions or groups. There are more than 50 socio-cultural associations active in Flanders of all shapes and sizes. Together, they have around 14 000 local divisions and almost 2 million members. 13 organisations are federations of migrant organisations.

The 13 Popular Colleges (or Vormingplus centers), each working in their own region, organise short or longer courses for adults in diverse themes, but mostly social and cultural.

Also the 24 National Training Institutions offer education for adults, but they focus on a specific domain (nature and environment, care, personality and relationships etc.) or a specific target group (physically disabled people, employees etc.) and operate for the whole of Flanders.

Currently, there are 35 movements active in Flanders, specialising in one or more themes, such as peace, active citizenship, and mobility, silence, biomedical developments... operating nation-wide.

In 2017 a new Decree on Socio-Cultural Work for Adults was voted (see chapter 5.2). This law offers a combination of multi-annual structural funding and project subsidies, a qualitative evaluation procedure and a functional approach.

Hence, the aforementioned traditional four categories and definitions make way for a more flexible functional approach. Organisations choose in their applications for one or more of the following functions: culture function, learning function, community function and societal movement function.

French-speaking Community of Belgium

Locally and in 2013, the French-speaking Community of Belgium subsidises the following within the framework of various types of legislation:

- 103 local cultural centres (multidisciplinary cultural and artistic activities),
- 12 regional cultural centres,
- 168 libraries,
- 347 youth associations,
- 156 centres of expression and creativity,
- 689 continuing education associations (citizen education and participation).

Some local continuing education associations basically concentrate on intercultural issues and audiences of foreign origin. Many youth centres and cultural centres work regularly with intercultural audiences reflecting the cultural diversity of the population.

15% of the budget of the Culture General Directorate is dedicated to local institutions and associations.

The Regions, Provinces and Municipalities also contribute towards supporting these associations or institutions.

Interestingly, a 2010 study into the associative sector by the Fondation Roi Baudouin revealed that cultural associations were the ones hardest hit by the crisis, suffering a significant decrease in public aid¹¹.

German-speaking Community

The government of the German-speaking Community recognises two regional cultural centres which receive greater financial support than the local centres, libraries and creative workshops.

¹¹ *L'impact de la crise financière sur les associations*, IPSOS, Fondation Roi Baudouin, June 2010.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

French-speaking Community of Belgium

Citizens' associations and NGOs are supported as cultural actors in their own right under decree: especially in the areas of youth and adult non formal learning.

The cultural policy of the French-speaking Community is based on a strong involvement of the opinion of instances (currently about thirty) which meet some consulting on sectoral policies and on specific issues: granting subsidies, recognitions...

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Related with the cultural policies Observatory

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Ministry of the French-speaking Community of Belgium

La Fédération Wallonie-Bruxelles en chiffres, French-speaking Community of Belgium, 2014.

9.2 Key organisations and portals

Flemish Community

Cultural policy making bodies

Web site of the Flemish Community

<http://www.cjsm.vlaanderen.be/cultuur/index.shtml>

Cultural statistics and research

Cultural Statistics – Flanders

<http://www4dar.vlaanderen.be/sites/svr/Pages/default.aspx>

Culture / arts portals

Cultuurnet Vlaanderen - Flemish Centre for Cultural Communication

<http://www.cultuurnet.be>

Information on cultural activities in Flanders and Brussels

<http://www.uitinvlaanderen.be/>

<http://www.uitinbrussel.be/>

Local cultural policy

<http://www.locusnet.be>

Public Libraries

<http://www.bibliotheek.be/>

Socio-cultural Sector

<http://www.socius.be>

Youth

Steunpunt Jeugd

<http://www.steunpuntjeugd.be/>

Youth International

<http://www.jint.be>

Arts portals

Business and legal advice for artistic professions

<http://www.kunstenloket.be>

Amateur arts

<http://www.amateurkunsten.be>

Architecture

<http://www.vai.be>

Literature

<http://www.fondsvoordeletteren.be>

Music

<http://www.muziekcentrum.be>

<http://www.flandersmusic.be/>

Performing arts

<http://www.vti.be>

Visual, audiovisual and media art

<http://www.bamart.be>

<http://www.vaf.be>

Portal of Cultural heritage

<http://www.erfgoed.be>

<http://www.onroerenderfgoed.be>

Support centres for cultural heritage

<http://www.faronet.be>

Portal of Museums in Flanders and Brussels

<http://www.tento.be>

French-speaking Community of Belgium

Ministry of the French-speaking Community of Belgium

<http://www.federation-wallonie-bruxelles.be>

Culture General Directorate

<http://www.culture.be>

Cultural Policies Observatory

<http://www.opc.cfwb.be>

Performing arts

<http://www.artscene.cfwb.be>

Continuing education

<http://www.educationpermanente.cfwb.be>

Youth

<http://www.servicejeunesse.cfwb.be>

Letters

<http://www.lettresetlivre.cfwb.be>

Public libraries

<http://www.bibliotheques.be>

Heritage

<http://www.patrimoineculturel.cfwb.be>

Digitalised heritage

<http://www.numeriques.be>

Cultural centres

<http://www.centres-culturels.be>

General Audio-visual and Multimedia Service

<http://www.audiovisuel.cfwb.be>

Museums

Portal of museums in Wallonia

<http://www.lesmuseeswallonie.be>

Museums and society in Wallonia site

<http://www.msw.be>

Brussels museums site

<http://www.brusselsmuseums.be>

Audio-visual

Higher Audio-visual Council

<http://www.csa.be>

<http://www.cinergie.be>

<http://www.cineuropa.org>

Support for creation

St'art

<http://www.start-invest.be>

International

Wallonie-Bruxelles International

<http://www.wbi.be>

<http://walloniabrusselsinternational.org>

Music: Wallonie-Bruxelles Musique

<http://www.wbm.be>

Media: Wallonie-Bruxelles Images

<http://www.wbimages.be>

Wallonie-Bruxelles Design Mode

<http://www.wbdm.be>

German-speaking Community

Portal of the German-speaking Community

<http://www.dglive.be/>

Belgian Radio and Television Centre

<http://www.brf.be/>

Eastern Belgian Festival

<http://www.ostbelgienfestival.be/>

Chudoscnik Sunergia

<http://www.sunergia.be/>

Sankt Vith Continuing Education

<http://www.vbw.be/>

Eupen Cultural Committee

<http://users.belgacombusiness.net/kulturelleskomitee-eupen>

Eupen City Museum

<http://www.eupener-stadtmuseum.org/>

Kelmis Göhlthal Museum

http://www.kelmis.be/de/tourismus/musee_gueule.htm

Raeren Pottery Museum

<http://www.toepfereimuseum.org/>

Sankt Vith Museum

<http://www.zvs.be/>

International Art Centre of Eastern Belgium

<http://www.ikob.be/>

Agora, the Theatre of the German-speaking Community

<http://www.agora-theater.net/>

Compagnie Irene K

<http://www.irenek.be.tf/>

German-speaking Community Education Server

<http://www.learnbox.be/>

Parliament of the German-speaking Community

<http://www.dgparlament.be/>