

Culture & Economic Performance



What strategies for
sustainable employment and urban
development planning ?

Case study : Brussels

Preface

Capital of Europe and Belgium, the Brussels-Capital Region is a dynamic, multicultural metropolis. It is the third richest metropolis of the European Union behind Luxembourg and London. This is largely due to the presence of European institutions and business tourism. Its economy is faced with three challenges: ensuring job-generating growth; bridging a significant social fracture; and remaining competitive with the other cultural metropolises of Europe. Brussels has rich cultural scene that represents all disciplines. This multicultural and multilingual city strives to make culture accessible to everyone and is highly receptive to new trends and cultures.

Cultural activity in Brussels is vibrant and well funded. However, it is loosely coordinated and thus lacks legibility and visibility. This paradox is in part due to the structure of institutions: most cultural activities in the capital are organised independently by one of the two linguistic Communities. In addition, there are multiple levels of political authority, each with its own outlook and agenda. Public initiatives are not guided by a common and overarching metropolitan strategy for culture.

There is however growing awareness of the need to work in tandem, to centralise cultural and tourism policy, to reconnect with the social realities of the region and to promote Brussels' strengths abroad. Meeting these challenges is critical for attracting and keeping talent but also for promoting creativity, local employment and social cohesion. Today more than ever, the future of Brussels is at a crossroads. Culture could play a much greater role in long-term territorial development.

Strengths/Weaknesses/Opportunities/Threats in Brussels

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ <i>First-rate artistic and cultural offer: contemporary dance, opera, jazz scene, plastic arts, film, rich museum heritage, electronic music, etc.</i> ▪ <i>European crossroads between Amsterdam, London, Cologne and Paris (by Thalys, Brussels is 1hour 20 minutes from Paris, under 2 hours from London and 2 hours 38 minutes from Amsterdam).</i> ▪ <i>Officially bilingual and multicultural city (French and Dutch).</i> ▪ <i>Very good quality of life: Brussels ranks 14th in the world.</i> ▪ <i>Other distinction: Brussels ranks 18th on the 2007 Anholt City Brand Index, mainly due to the presence of European institutions.</i> 	<ul style="list-style-type: none"> ▪ <i>Impacts, strengths and dynamics of the economy of culture in Brussels inadequately understood</i> ▪ <i>Metropolis lacks a strategic and comprehensive cultural vision</i> ▪ <i>“Cultural” know-how and funding fragmented among various actors whose policies and actions are not streamlined</i> ▪ <i>No space for culture not strictly French- or Dutch-speaking</i> ▪ <i>Few incentives for making financial contributions to culture (tax exemptions, for example)</i> ▪ <i>Lack of clarity regarding higher learning opportunities in culture and the arts in Brussels</i> ▪ <i>Economic growth gauged primarily by productivity with little regard for job creation</i> ▪ <i>Funding for territorial development of the Region in a context where taxes benefit the hinterland instead of the Capital-Region.</i>
Opportunities	Threats
<ul style="list-style-type: none"> ▪ <i>Good coordination between cultural actors working at ground level: Cultural Plan (RAB-BKO), “Metropolitan Brussels” (Chamber of Commerce), etc.</i> ▪ <i>Growing awareness of the links between cultural economy, creativity, innovation and growth (since 2009-2010)</i> 	<ul style="list-style-type: none"> ▪ <i>Growing urban social fracture and social unrest</i> ▪ <i>Increasing competition from the other urban regions of Europe</i>

Brussels' identity card	
Population	<ul style="list-style-type: none"> ▶ Belgium, a small European country (78th largest population in the world): 10.6 million inhabitants <ul style="list-style-type: none"> ▪ Brussels has experienced a population boom in recent years. The Brussels-Capital Region has 1,048,500 inhabitants (January 2008) and a positive net migration trend: +7,464 inhabitants in 2006. ▪ Population of Brussels is forecast to increase by 170,000 before 2020 (due to foreign immigration). ▪ The natural hinterland of the metropolis stretches into Flanders and Wallonia, forming a demographic and economic pool of over 2 million inhabitants. ▶ A distinctly international and multicultural character: Brussels is an institutionally bilingual capital in a trilingual State (Dutch, French and German). <ul style="list-style-type: none"> ▪ 85-90% of Brussels inhabitants are French-speakers (one-third of which have a different native language such as Arabic, Spanish, etc.) and 5 to 10% are Dutch-speaking. English is increasingly used under the influence of European minorities. ▪ 27% of Brussels' population is foreign, 60% of which of have European Union citizenship, primarily French (43.708), Moroccan, Italian, Spanish, Portuguese or Turkish.
Area	▶ 161.38 km ²
Parameters	▶ Study parameter: Brussels-Capital Region (comprised of 19 communes)
Economic dynamic	<ul style="list-style-type: none"> ▶ A strong economic region and one of the most productive in Europe: <ul style="list-style-type: none"> ▪ The 3rd richest region in the European Union after Luxembourg and London (GDP per capita: € 31,500 in 2007) and the economic motor of Belgium (30% of national economy). ▪ Brussels is the 4th best European business city ▪ Strong focus on R&D (Research and development), primarily in knowledge-intensive sectors (pharmaceuticals, new information and communication technologies, telecommunications, etc.) ▪ Greatly impacted by the presence of European and international institutions (generating 13 to 14% of jobs and the country's GDP). ▶ Job-creating growth on the decline: <ul style="list-style-type: none"> ▪ Very high unemployment rate: 21.7% in 2010 ▪ Losing ground to other European metropolises in terms of average growth and employment (8th of 14 urban regions in Europe)
Key tourism figures	<ul style="list-style-type: none"> ▶ Tourism – business tourism in particular – is the largest employer in the Brussels Region: <ul style="list-style-type: none"> ▪ 4.6 million overnight-stays in Brussels every year for tourism purposes, or 86% of all overnight-stays in Brussels (2008) ▪ Brussels is the 3rd ranked destination worldwide for meetings and congresses: it hosts 60,000 to 70,000 meetings yearly, drawing more than 7 million people. Business/congress tourism generates € 4 billion in revenue, accounting for 2.5% of the regional economy and 22,000 jobs. Close to 39% of professional meetings are organised by international organisations and 10% by European institutions. ▪ Heysel fairgrounds, upgrades to historical sites, Tour and Taxi, new SQUARE meeting venue in the city centre, etc. ▶ However, hospitality, food services, leisure, tourism and culture lag behind other Western European metropolises <ul style="list-style-type: none"> ▪ These areas show negative growth and have much less economic weight in the case in other metropolises (Luxembourg, Frankfurt, Vienna, etc.) ▪ The weekend vacancy rate of hotels in 2007 was 50% ▪ This sector does nonetheless supply jobs (mostly for less qualified workers). ▪ For this European capital to reach its potential of becoming a cultural destination, certain policies need to be restructured and centralised so as to encourage Asian tourists in Europe to spend more time in Brussels instead of seeing the city as a quick stop-off worthy of only a

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Cultural sector	<ul style="list-style-type: none"> ▶ Complex cultural sector <ul style="list-style-type: none"> ▪ <i>“The Brussels-Capital Region does not have its own public cultural authority. Brussels is the only city in the world without a centralised body on culture. Instead, there are 25 different bodies with their own guidelines and objectives, and these bodies do not work together.”</i> (Corijn & Goldman, in Aula Magna, 2007). ▪ The Brussels-Capital Region is not competent for culture and tourism ▪ The dynamics of the cultural economy of Brussels are extremely difficult to understand quantitatively and qualitatively due to the absence of structured statistics (expenditure, consumer profiles, employment, business creation, etc.) ▶ A creative city that served as the cradle of artistic movements (Art Nouveau, Cobra, Surrealism, etc.) and as a refuge for thinkers (Victor Hugo, Brontë, Marx, etc.) ▶ An exceptional cultural offer combining nearly all areas of culture: dance, publishing, film/audiovisual, festivals, applied and fine arts, etc. <ul style="list-style-type: none"> ▪ Cultural neighbourhoods: Mont des Arts (home to museums like the Magritte Museum); Dansaert Street (fashion & design) ▪ To some, however, Brussels lacks a defining edifice by a renowned architect, a major events complex (like the Zénith in Paris) or a famous festival.
Education	<ul style="list-style-type: none"> ▶ Educational offering in Brussels is fragmented and consequently competition between the various educational establishments is high (religious, secular, communal, French-speaking, Dutch-speaking, European schools, etc.). There are also substantial social and territorial inequalities. ▶ Numerous educational opportunities in culture and the arts, with 29 of 45 institutions of higher learning being cultural institutions. <ul style="list-style-type: none"> ▪ All aspects of culture are present in the education system (circus, film, fine arts, applied arts, etc.). Entrepreneurialism, however, is relatively neglected by education (private sector absent from School Boards, few internships, little training in management and new technologies, etc.) ▪ Excellent reputation of schools like La Cambre - Ecole Nationale d’Arts Visuels and La Cambre Architecture, with the latter having joined the Université Libre de Bruxelles.

Brussels boasts an exceptional cultural offer for its size

- ▶ Brussels – European capital with over one million inhabitants – is a city that combines all aspects of culture. Since the 1990s, formal and informal circles (think tanks, chambers of commerce, etc.) have acknowledged that the city's cultural potential is a factor for attracting and keeping talent. In the year 2000, Brussels was named European Capital of Culture.
- ▶ Brussels has a highly diverse cultural offer:
 - **Heritage:** the Grand Place and major town houses by architect Victor Horta (Art Nouveau) are classified as World Heritage by UNESCO; Brussels has over 80 museums: the BOZAR and the Palais des Beaux Arts are both institutional pillars of culture, and the Magritte Museum (open since 2009).
 - **Publishing:** 1,495 publishing, printing and copying companies. Belgian comic books are highly acclaimed.
 - **Film:** strongpoint is filming, editing, sound and audiovisual techniques (voice-over, recording, music), special effects, animation (awards from the Cannes Film Festival and the 2010 Annecy Animated Film Festival). Numerous festivals: international short film festival, Anima, Fantastic Film Festival... Several schools (INSAS, etc.)
 - **Music:** La Monnaie/De Munt opera house; 50 concert halls (Ancienne Belgique, Botanique, Forest National, Opéra la Monnaie, Flagey), and festivals (Couleur Café, Klarafestival, Jazz Marathon), good openness to electronic music.
 - **Capital of contemporary dance:** legacy of Maurice Béjart at La Monnaie, with strong international influence (P.A.R.T.S dance school, renowned choreographers like Anne-Teresa de Keersmaecker)
 - **Theatre arts:** some sixty theatre groups, including the National Theatre, the Kaaitheater, and the Théâtre de Poche
 - **Contemporary art:** ART Brussels, one of the largest salons of contemporary art in Europe (349,000 visitors); internationally acclaimed art galleries (Xavier Hufkens, Almine Rech...)
 - **Fashion and design:** over 200 established designers and creators, the prestigious Ecole de La Cambre, prêt-à-porter and luxury apparel (Nathan, Olivier Strelli, Martin Margiella, etc.), hat makers, jewellery designers, leather goods (Delvaux), etc. The fashion sector creates spinoff activities directly tied to the sector and is constantly growing: leather goods, clothing accessories, jewellery, and other fashion-related services (modelling and communication agencies).
 - **Antique art dealers:** concentrated in the Sablon neighbourhood, an annual Salon
 - **Cultural and folklore events** with an inter-community and multicultural dimension: Meyboom (festival to celebrate the planting of the tree of joy), the Ommegang, a procession dating back to the Middle Ages celebrating Charles Quint, and more contemporary events (BravoBxl, Kunsten Festival des Arts, Apéro urbain, PikNik Electronic, Pecha Kucha Night, Zinneke Parade, a costume parade through the cities held every other year since 2000, and others) and “cross-cultural” sites (Recyclart, Brussels-Congres railway station)
 - **Video games:** this sector remains poorly organised and little production occurs in the French Community.

Brussels has the potential to create more jobs with direct and indirect links to culture

- ▶ **The dynamics of the cultural economy of Brussels remain unclear. A push to understand its driving forces and impacts has been underway since 2009.**
 - The number of companies in the Brussels-Capital Region classified by Nace-Bel 2007 as exercising “recreational, cultural and athletic activities” is not an indication of which aspects of culture are growing and which ones are shrinking.
 - However, **the number of new businesses did rise from 2005 to 2007** (1,271 in 2005 versus 1,300 in 2007). In general, most cultural enterprises are sole proprietorships or small businesses (with 1 to 4 employees). The largest sectors are: publishing, printing, copying (1,495 companies), interior decorating (364), filmmaking and film production (144), recording studios (80) and multimedia companies (85) (Source: Brussels Export).
 - **But parallel to that, the number of jobs has been declining:** from 16,845 in 2005 to 16,276 in 2007 (out of total workforce of 620,913);

- An initial study on the economic impacts of the “tax shelter” system has been conducted (fiscal incentives). This federal tax tool was designed to draw funds to the audiovisual sector and to create jobs. This system has pumped € 80 million into the Belgian audiovisual sector and is now **the largest funding source of the Belgian film industry** (source: BECI). Since its implementation in 2003, **it has also helped create some 4,000 jobs** and resulted in € 250 million being used to fund some 600 films in Belgium. This system primarily addresses companies outside the cultural sector. Up to 150% of the invested funds are eligible for tax exemption. Nearly 1,000 businesses have invested in these “tax shelters,” thereby helping to **form a Brussels-Wallonia centre of excellence**. Belgian financiers are not however required to be majority shareholders in projects: only 10% of funds for co-productions must be of Belgian origin (and may cover up to 50% of the costs of the artwork). Most audiovisual projects eligible for the tax shelter system (4 of 5) were carried out in Belgium. Previously, producers were almost entirely dependent on public funding.

Numerous educational opportunities in all cultural disciplines

- ▶ In 2008/09, students in cultural programmes in Brussels accounted for one-fourth to one-fifth of the city’s entire student body.
- ▶ **Brussels offers students many advantages:** quality of life, geographical location at the crossroads of the major creative capitals, affordable housing and tuition fees.
- ▶ **The Brussels-Capital Region offers plentiful higher education opportunities in culture, mainly because the educational offer is fragmented** for linguistic reasons (French- and Dutch-speaking), religious reasons (catholic and secular institutions) and according to institution type (universities, *hautes écoles* in applied arts, plastic arts schools and architecture institutes).
- ▶ **The Bologna Process initiated in 1999 to harmonise academic programme and degree standards across European institutions of higher learning and promote strategic ties has impacted francophone education in the arts:**
 - Applied arts schools (francophone) are now dialoguing more in response to the mergers the Bologna Process facilitated. These schools are exploring a third path between remaining independent and joining universities. La Cambre for instance opted to partner with the Conservatoire Royal (music and speech arts) and INSAS (theatre and film) in 2009 through **ARTes, a transdisciplinary co-operation platform**. The École Supérieure des Arts de la Danse, the Académie des Beaux Arts and the École du Cirque could also join ARTes in drawing up plans for a “Brussels College of the Arts.”
 - These ARTes partnerships will also **create broader areas of study and common curricula** (scenography or audio-visual practices), provide more opportunities for students (community service, mobility, student jobs), raise the visibility of the three schools, and support the organisation of joint artistic and cultural activities (theatre and scenography).
 - The institutes of higher learning in architecture of Belgium’s French-speaking community have been developing ties with the major Francophone universities since 2008-2009.
- ▶ **La Cambre (National School of the Visual Arts) is a good model of transdisciplinary education:**
 - La Cambre is a Francophone educational establishment founded in 1927. It is distinct from the university system but is subsidised by Belgium’s French-speaking Community. The school is **transdisciplinary but also offers 17 specialised programmes (ceramics, binding, fashion or industrial design). It is a hub of avant-garde design.**
 - The school’s excellence is owed to its highly competitive admissions process and the time it takes to complete general and specialised education requirements (5 years). Today the school has 681 students, 200 of which are in Masters programmes. 40% of students are Belgian (roughly 10% from Brussels) and 60% are foreign (29 different nationalities), half of which are French. Most professors are active professionals. The school is now collaborating with the university system and Antwerp’s famous fashion design school. **Its reputation and widespread acclaim are primarily maintained by word of mouth** (alumni associations, exhibitions, fashion shows sponsored by the big names from the Parisian fashion industry, some media references).
 - **The artistic education the school offers has no direct ties with economics** and innovation. However, the courses do look for ways to render truly unique and contemporary design operational. The “Industrial Design” programme does have an entrepreneurial component, offering courses in business, project management and marketing.
 - No new programmes have been added in 25 years but new courses are gradually being developed: digital arts, design trades and jobs, fashion accessories, intellectual property rights.
 - Many students become freelancers (“*auto-entrepreneurs*”) or work in the design capitals (Paris, London).

For institutional and political reasons, the Brussels-Capital Region lacks an overarching strategic vision of culture

Causes: a multitude of uncoordinated cultural actors and patchwork funding

- ▶ Belgium is a federal state with a deep-rooted communal tradition. In Belgium, communal authorities have competence for cultural affairs. Therefore the Brussels-Capital Region has no centralised competence for culture. Instead competence for culture is shared between some forty different cultural officers. Cultural activity in Brussels is poorly coordinated and therefore lacks visibility and legibility.

- ▶ **Cultural management in the Brussels-Capital Region is scattered across multiple levels of government**
 - Each of the **19 communes of the Brussels-Capital Region** generally has two Aldermen¹ for Culture, totalling 19 Aldermen for Culture in French-speaking communes and 15 Aldermen for Flemish Affairs in the Dutch-speaking ones.
 - Culture, teaching, audiovisual arts and international cultural relations are central issues for **both the Flemish- and French speaking communities**. In the Brussels region, the linguistic representation of each Community is regulated by two cultural commissions: **Cocof** (Commission Communautaire Française) and **VGC** (Vlaamse Gemeenschap Commissie)
 - The Brussels-Capital Region manages heritage, infrastructure and the city's international image.
 - The 2009-2014 government policy agreement of the Brussels-Capital Region is a legislative programme with a chapter on culture entitled "Supporting Creative and Cultural Industries." The implementation of the policies this document outlines in the Brussels-Capital Region faces challenges relating to funding, institutional complexity and political might.
 - The agreement includes the following initiatives, which will be carried by the Brussels Region: creation of a European Museum in the European District, a large film studio and a Brussels School of Dance that combines existing plans and institutions, and promote activities linked to circus trades.
 - **The Federal government does not subsidise most cultural activities in Brussels**. It does however support the premier events and institutions under the framework of national scientific policy: Royal Museums, Magritte Museum, La Monnaie Opera House, major international exhibitions/fairs.
 - **The European Union (through its European Social Fund) and the National Lottery offer funding to culture.**

- ▶ **Public funding mechanisms for culture in Brussels are complex and unclear:**
 - It is difficult to draw up a comparative table or a forecast of cultural funding in order to make comparisons with other European metropolises due to institutional complexity, the variety and number of public offices offering funding and uncertainties over the amount and availability of funds for culture
 - In 2008, the French Community contributed € 169 million "net" (or minus allocations to the Belgian Radio-Television of the French-speaking Community, COCOF allocations and regional employment aid) to culture in the Brussels-Capital Region. That sum represents just less than one-half of public funding for Culture in the Brussels-Capital Region, far greater than the Flemish contribution. Strictly speaking, culture is not underfunded in Brussels although some funding limitations have appeared in recent years.
 - Funding from the linguistic communities in some cases covers 50 to 80% of the budgets of their respective theatres and events venues. Mixed funding combining public and private funds from sponsorships or patronage is still marginal (ex : Ancienne Belgique concert hall now has diverse funding sources). **Cultural philanthropy is not yet as attractive to the private sector in Belgium** (taxes, legislation, awareness) as it is in other countries (France, England, Switzerland, Quebec, etc.). One exception is the Magritte Museum, which opened in 2009 and received support from GDF SUEZ through a skill-sharing patronage agreement.

Competence scattered across multiple policy levels is not conducive to a coherent and comprehensive strategy for the city and makes it difficult to coordinate cultural actors.

- ▶ The city has no flagship strategy on culture that defines objectives, strategic focal points, initiatives, assessment indicators and project leaders. In Brussels, culture falls under the competence of the linguistic

¹ Deputy mayor

Communities – which stretch beyond the Brussels region – even though the Brussels-Capital Region does manage economic development. The consequences of this include:

- No comprehensive directory of Brussels' cultural sites,
- No entity tasked with coordinating cross-community cultural affairs,
- No joint strategic assessments,
- No comprehensive and trilingual (French, Dutch, English) directory or agenda listing cultural sites or events like Pariscope or What's On.

► **Gap between cultural offer and multicultural social reality:**

- **The linguistic approach to culture encourages social segregation.** Urban mobility, urban lifestyle, consumption patterns of urban culture and the mental images Brussels inhabitants have about the city are highly variable and dependent on cultural and socio-economic background. Some cultural minorities for instance do not always identify with a cultural offer split along linguistic lines (the French/Dutch dichotomy). In Brussels, **cross-community cultural initiatives are rare** (Zinneke Parade, BruxellesBravo, Flagey events hall). While the richness and accessibility of the offer is widely recognised, some recommend taking a closer look at new audiences and adapting the offer to emerging demand.

► **Promoting the European capital internationally as a capital of Europeans faces roadblocks.** Brussels is not able to promote its culture on the local or international level as well as other large cities where culture is now an important tool for economic growth, social cohesion and international visibility.

- The International Development Plan of the Brussels-Capital Region (2007) only gives marginal importance to culture.
- The Magritte Museum has given Brussels culture more visibility but better collaboration between cultural and tourism actors is still needed.
- Discussions have been underway since 2009 about which city marketing and business models for congress tourism (late 2010) could be adopted to raise the visibility of Brussels vis-à-vis other European metropolises.

Cultural policy reform in Brussels is driven by civil society and local actors

The “**Cultural Plan for Brussels**” (published 2009) designed by the **RAB-BKO Network, a cross-community network of local actors**, departs from the observation that, “*At present culture in Brussels is too much like a jungle in which two Communities and a string of other policy levels have relatively free rein. [...]*”

- The Plan is a rare exercise in participative democracy (French- and Dutch-speakers, Europeans, local cultural actors, scholars, etc.) funded by the King Baudouin Foundation.
- The Plan sets out 34 proposals for policy-makers. Examples include:
 - Give regional officials greater competence for cultural matters,
 - Encourage cultural institutions to make practical training and mentoring programmes available to students pursuing higher education in the arts,
 - Integrate culture into the city's management plan by merging those projects that are similar.
- The document has received mixed reviews and is not endorsed by all cultural actors in Brussels.
- The RAB-BKO Coordination Office continues its efforts to consolidate the flagship initiatives in work groups and would like for a socio-economic study on the impact of culture to be carried out.

► The “**Business Route 2018 for Metropolitan Brussels**” (published in 2009) is a **joint initiative of the three regional employment organisations** (Brussels, Wallonia, Flanders) and the **Federation of Belgian Companies**.

- This pluridisciplinary project for the **economic development of the Capital** proposes a novel practical approach to policy-makers in the Brussels-Capital Region and its greater economic region stretching into Flanders and Wallonia.
- **The project has a practical political message:** in order to preserve Belgium's economic motor in the long-term, it is necessary to modify the existing institutional framework of the Brussels-Capital Region and to combine employment pools by drawing up a strategic economic plan businesses can agree with regardless of political and linguistic affiliation.
- **Culture is not a strategic focus of the Business Route 2018 but it is recognised as a vector of territorial development and a factor that attracts international talent.** The project encourages: modern architectural projects and international events in order to make Brussels a European capital of business, culture and leisure;

developing a modern and innovative offer to boost international visibility and influence; creating a first-rate and one-of-a-kind European business centre and a media centre. Promoting local services in areas like hospitality-food service, leisure and culture should create numerous jobs.

- **Dialogue between the public and private sectors is underway:** discussions on being a shopping destination (“artistic” coverage of the shopping district to make it the first “Mall of Europe”), on implementing congestion charges to “refinance” the Region, on the fragrance industry, on the Meeting-Incentives-Congress & Events (MICE) sector, etc.

Emerging forms of public-private co-operation that promote the professional integration of creative minds and their activities

- ▶ Private sector initiatives and public-private partnerships are assisting young creators with professional integration and promotion on national and international markets:

- **Art labs** (Kunstenwerkplaats) **are a new link in the cultural chain:** these creative forums bring together municipal councillors or private actors who offer career guidance to artists and strengthen their national and international visibility (ex: Margarita Production, Pianofabriek, Nadine ...). These are organised and funded by the Flemish Community.

“Art labs are organisations that support the entire creative process and guide artists. The labs give artists **a work place and support them** with research and/or creative projects through follow-ups, feedback or production assistance. Some art labs **also offer administrative guidance**. In fact, the labs **focus more on processes than results.**”

Source: ‘Landschapstekening beoordelingscommissie kunstencentra en werkplaatsen, mai 2007

- **The future “Fashion and Design Centre” will give these sectors a voice in the city and lessen the “technocratic” image of Brussels:**

With over 200 established designers and creators and the prestigious La Cambre, Brussels is well positioned to become a “city of fashion and design” alongside Antwerp, Paris or London. The **2007 Thematic Year was devoted to Fashion**. To capitalise on that theme and give fashion a premier place in the city, public actors are looking at possibilities for building a **Fashion and Design Centre** in the fashion district (Dansaert). It is tentatively planned for 2014. The objectives are:

- Offer creative actors management training,
- Encourage innovation and risk-taking,
- Assist with job searches and company creation/development,
- Advise public authorities regarding intervention strategies,
- Improve the image of these two sectors,
- Develop tourism and events relating to these two sectors,
- Federate the relevant public and private actors.

Interviews

Ineum Consulting thanks the all those who gave interviews, including:

- ▶ Benoit Cerexhe, Ministre de l'Economie, Région Bruxelles-Capitale
- ▶ Frédéric Delcor, Secrétaire général de la Communauté française de Belgique
- ▶ Virginie Vandeputte, Cabinet de Fadila Lanaan, Ministre de la Culture & Audiovisuel, Communauté française de Belgique
- ▶ Pierre Dejemepe et Benjamen Cadranel, Cabinet du Ministre-Président de Bruxelles-Capitale
- ▶ Olivier Willocx, Président de la Brussels Enterprises Commerce And Industry (BECI)
- ▶ Karel Lowette, Architecte, Président de l'organisation patronale flamande VOKA Bruxelles, Co –Président du projet Brussels Metropolitan
- ▶ Alexandra Lambert, chargée de mission Mode/Design, Bruxelles Export
- ▶ Patrick Bontinck, Directeur general du Brussels International Tourism and Congress (BITC)
- ▶ Catherine Dardenne, chargée du marketing culturel au BITC
- ▶ Lissa Kinnaer et Leen de Spiegelaer, Coordinatrices du Réseau des Arts-BKO
- ▶ Caroline Mierop, Directrice de La Cambre (Ecole Nationale des Arts Visuels), Bruxelles
- ▶ Christian Ost, Directeur général, Professeur en économie culturelle, ICHEC

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