

Webinar
Field Study on
International Culture Policy

Presentation
May 15th, 2024

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IDEA 
CONSULT thinking ahead

member of
IDEA GROUP

DEPARTEMENT
CULTUUR, JEUGD & MEDIA  **Vlaanderen**
verbeelding werkt

Presentation of the main insights of the Field Study on International Cultural Policy (Flanders)

Pose you questions
via Q&A button
(top right of your
screen)



Welcome (Department Culture, Youth, Media)

Part 1 - International trends in the cultural sector

- 10.05 - 10.35: Presentation
- 10.35 - 10.50: Q&A

Part 2 - International Cultural Policy in Flanders

- 10.50 - 11.10: Presentation
- 11.10 - 11.25: Q&A

Closing of the webinar (Department Culture, Youth, Media)



Context and questions

*By the way, you all know that
* Belgium is a federal country
with three language-based
"communities" and that
** Flanders is exclusively
responsible for its own cultural
policy, also abroad.*

Starting point: **Strategic Framework International Cultural Policy 2021-2025 (Flanders)**

The Ministry of Culture (DCJM) asked IDEA Consult to conduct a 'Field Study International Cultural Policy'. Why?

- There are many social and sectoral disruptions that have an impact on the internationalisation of the cultural sectors.
- There is a lot of existing knowledge about the international dimension the Flemish culture sector, but it is fragmentary and lacks an overview.

This mapping serves as an input for a reassessment of the international cultural policy strategy for DCJM.



Scope

- Visual arts
- Performing arts
- Professional music
- Circus arts
- Cultural heritage
- Social and cultural work
- Amateur arts
- Literature
- Audiovisual (incl. film and games)
- Architecture
- Design



Research questions

Research question 1.

What are the main trends, developments, actors and needs in terms of the internationalisation of the cultural and creative sectors in Flanders?

- Who does what, and where?
- Why is working internationally important?
- What trends - sectoral, broader societal - have an impact on working internationally?
- What is needed to tap into the potential and value of working internationally?

Research question 2.

How do the needs of the cultural and creative sectors relate to current Flemish and international cultural policy, and how can the international impact of current Flemish cultural policy be improved?

- What are the gaps in the field of International Cultural Policy today?
- How can future international cultural policy be improved?



Research plan of action

Phase 1: Sector-specific analyses (Spring 2023)

- Visual arts
- Performing arts
- Professional music
- Circus arts
- Cultural heritage
- Social and cultural work
- Amateur arts
- Literature
- Audiovisual (incl. film and games)
- Architecture
- Design

Desk research

interviews with intermediary organizations (sectoral institutes, funds)

Focus group discussions with culture professionals and organizations



Phase 2: Cross-disciplinary synthesis

Research question 1: actors, motives trends, needs
(Summer 2023)



Phase 3: Gap analysis

Research question 2: match current policy and areas for improvement
(Autumn 2023)

Interviews with different policy domains and agencies: Culture, Foreign Affairs, Tourism, Economy

Gap analysis workshop with intermediary organizations



Structure of the report

ENGLISH TRANSLATION

Main report

- **1. Introduction**
- **2. Synthesis chapter**

- 3. The internationalisation of cultural practice
- 4. The current ICP: gap analysis
- 5. Points for improvement

DUTCH ONLY

Annexes: Sector-specific analyses

- Visual arts
- Performing arts
- Professional music
- Circus arts
- Cultural heritage
- Socio-cultural work
- Amateur arts
- Literature
- Audiovisual (inc. film and games)
- Architecture
- Design

1. Outline of the situation
2. Evaluation of the knowledge base
3. Who, what, where?
4. Motives
5. Trends
6. Needs
7. Sources



Today: presentation of synthesis chapter

Part 1: The internationalisation of practice

Results research question 1 + q&a

Part 2: Gap analysis (match with strategic framework)

Results research question 2 + q&a

By-product:
trends and impacts also
to be found in other
countries &
inspirational examples
of Flemish practices
(networking, learning)

An aerial night photograph of a city, showing a dense network of yellow and white lights from buildings and streets, set against a dark background. The lights are concentrated in certain areas, creating bright clusters and trails.

Research question 1:

What are the main trends, developments and needs in terms of the internationalisation of the cultural and creative sectors in Flanders?

In the Twenties, working internationally in the field of culture takes on both familiar and surprising shapes.



Foreign cheers and recognition



The Flanders phenomenon: how Belgian buildings went from joke to genius



www.architectura.be

België boven op lijst genomineerden voor EUmies Awards 2024

Met maar liefst 18 nominaties prijkt ons land op plaats vier en moet het enkel Spanje, Frankrijk en Duitsland boven zich duiden.



Gents theatergezelschap Ontroerend Goed krijgt voor 8e keer prijs op Edinburgh Fringe Festival in Schotland



Flip through Flanders

FLANDERS' FINEST WRITERS AND THEIR BOOKS ARE CROSSING THE CHANNEL

Flip through Flanders is an initiative that promotes Dutch-language literature from Flanders across the UK and Ireland. Catch authors and translators at live events and workshops as they shine a spotlight on the literary landscape of northern Belgium. From picture books to theatre, from poetry and novels to non-fiction: come and flip through Flanders.



Pitchfork

ALBUMS

Topical Dancer

Charlotte Adigéry / Bolis Pupul

2022

8.2

BEST NEW MUSIC



Many examples make us look differently at work working internationally today.

Sociocultural work in the metaverse



Debate on restitution of cultural heritage



International coproduction on international heritage trade



Sale of intellectual property



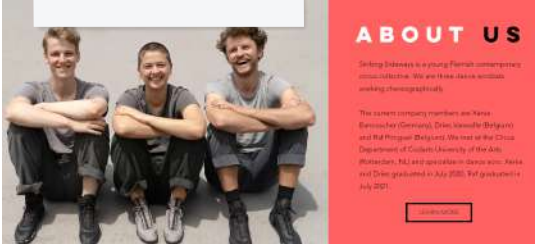
International promotion on niche platforms

International artist-run collectives and communities active in Flanders and Brussels



collectible.design
Collectible
The fair for 21st century design. COLLECTIBLE is a pioneering fair exclusively dedicated to contemporary collectible design gathering unique pieces, bespoke works and very limited editions of the 21st century.

A circus troupe featuring young artists from many countries



A follow-the-sun organisational model for games development



A multilingual literature festival in Brussels





Who, what and where?

Intercontinental and global

Europe

Neighbouring countries

Belgium

Flanders

Locally

digital & hybrid

Creation,
(co-)production
and co-financing

Presentation and
distribution

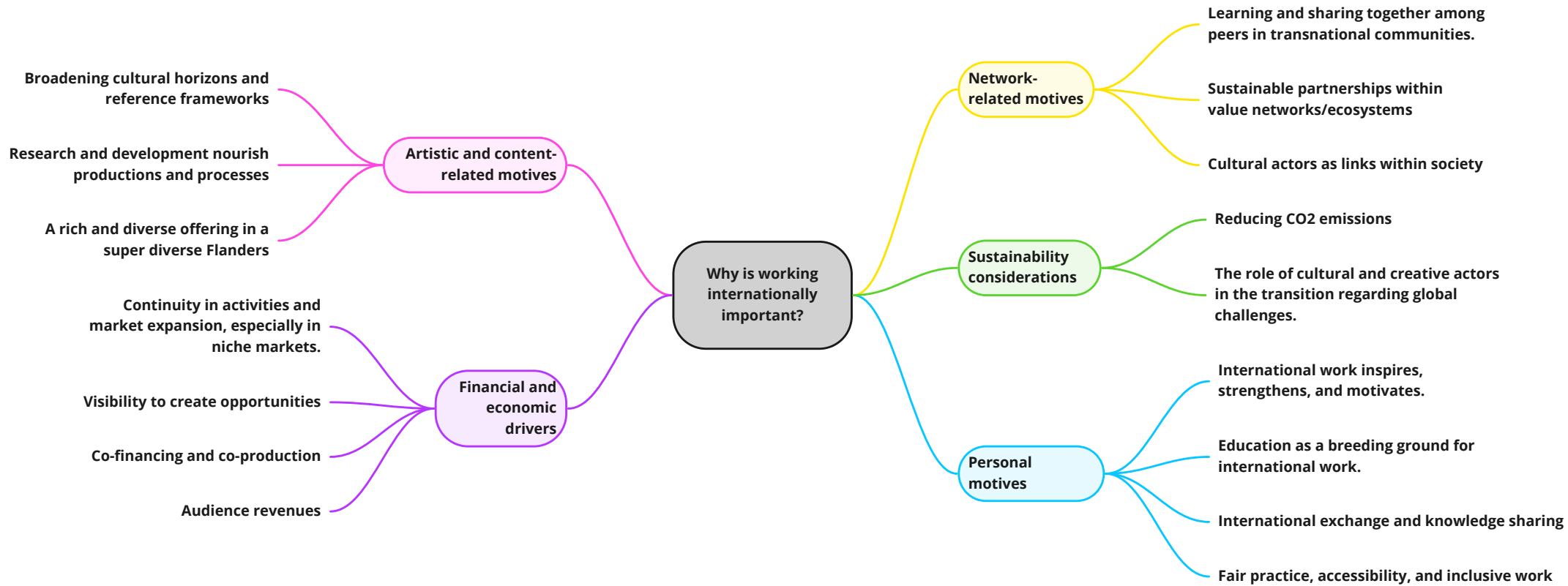
Knowledge
sharing and
content
development

Research, criticism
and reflection

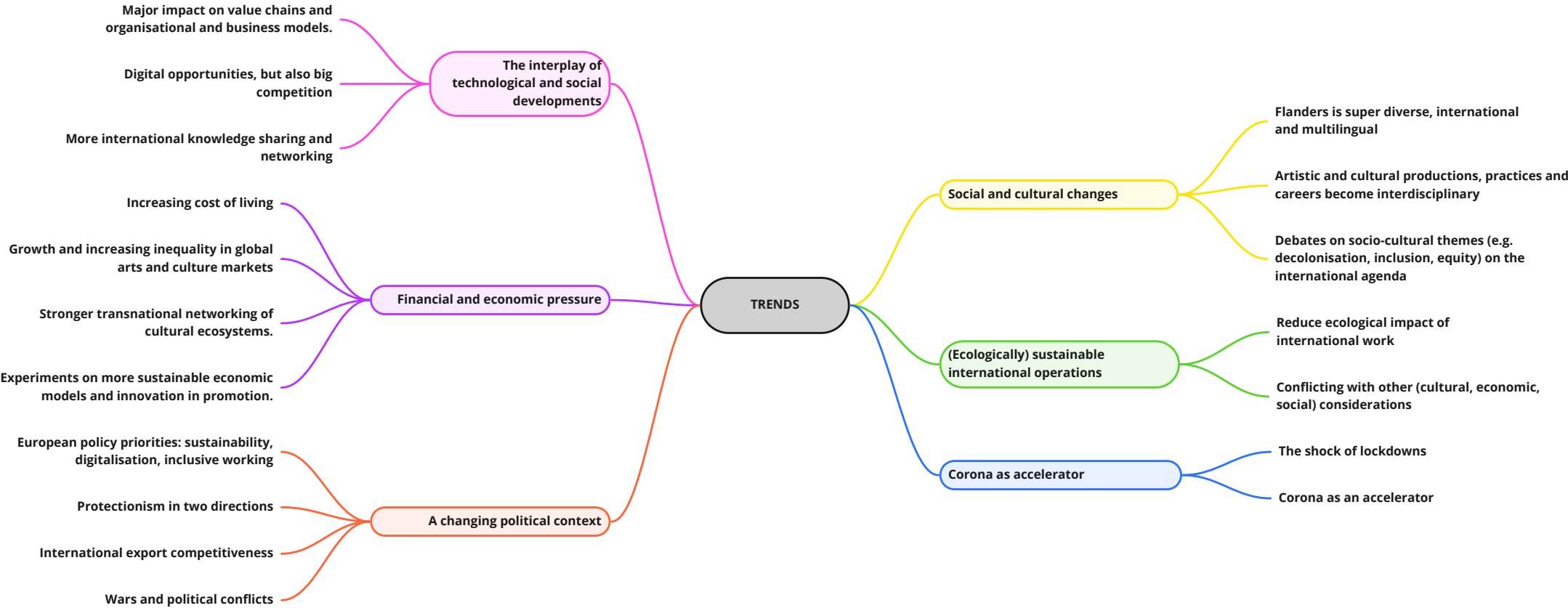
Education and
training

Advocacy

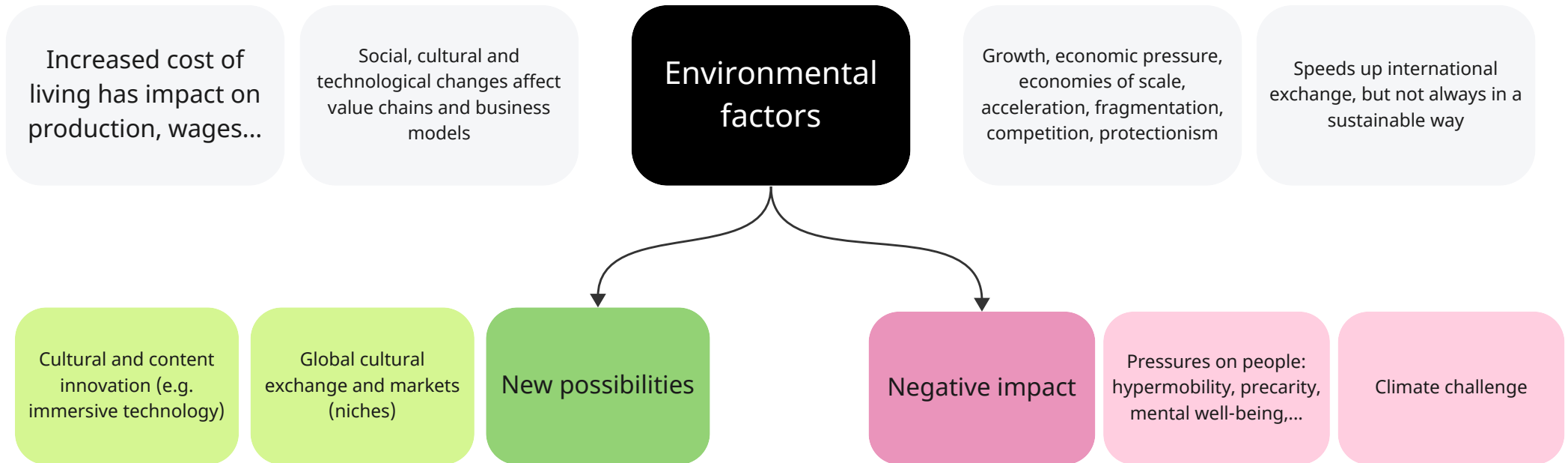
Networking,
prospection



What are the trends that are having a major impact on the international cultural business today?



Competition and opportunities at the international level





The nature of working internationally is also fundamentally changing

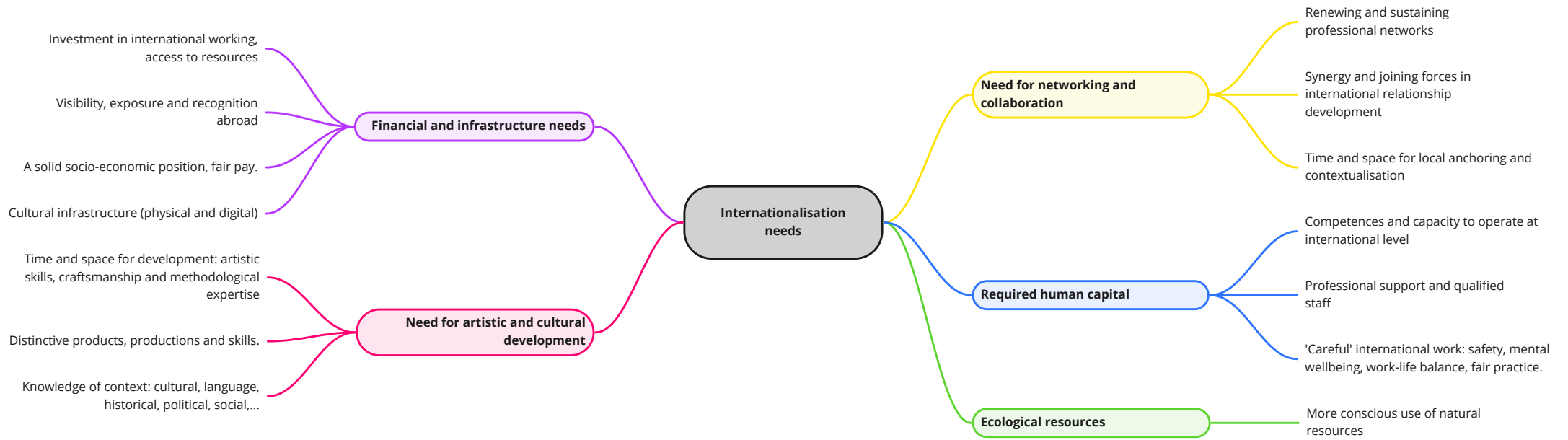
**The
development
of
transnational
ecosystems**

- The **flows** of cultural development, creation, financing, co-production, distribution and presentation **take place on a larger scale** (Benelux, European, global).
 - *E.g.: games, contemporary performing arts, circus, niches within music, socio-cultural movements (transitions, migration,...), intangible heritage, visual arts...*
- Actors play **simultaneously** at these levels, it is often not a matter of mobility 'from one place to another'
- Especially in a **digital environment**, it is still difficult to determine 'where' these processes take place now.

Transnational networks embedded in a diversity of local contexts

- **International hotspots** to be found **in specific locations**:
 - Avignon, Milan, Venice... are local gateways to regional and international networks
 - Shift: increasingly challenged by a multitude of niche events, looking to connect with the local context
- **Unequalities and imbalances** (related to socio-historical and political parameters, the existence or absence of policy frameworks).
- **New connections between the local and international networks**
 - Relocalisation of production (in design, performing arts)
 - Presenting and educational players: looking for strong local anchoring
 - Socio-cultural movements, community arts, amateur arts also operate on a much larger geographical scale
 - Local contexts have become international spaces
 - Creators and audiences are super diverse
 - Local communities with informal international connections
 - Importance of multilingualism

What are the needs in terms of internationalisation?



To achieve a stronger, more competitive position and demand for 'export support'



Two types of questions from cultural players



To work on system change towards a more sustainable international practice

Flexible &
ambitious funding
framework

New
organisational
models

(Collective)
promotion &
visibility

Practice support
and development

Capacity building

Better view on
demand and
context

**To achieve a stronger, more competitive
position and demand for 'export support'**



Two types of questions from cultural players



**To work on system change
towards a more sustainable
international practice**

To achieve a stronger, more competitive position and demand for 'export support'



Two types of questions from the sectors



To work on system change towards a more sustainable international practice

Cooperation and solidarity

Slowing down, room for development

Driver of social innovation

Local anchoring

Inclusive and caring

Ecologically sustainable

Funding to work internationally

New organisational models

Collective promotion

Practice support and development

Capacity building

Better view on demand and context

To achieve a stronger, more competitive position and demand for 'export support'



Two types of questions from the sectors



To work on system change towards a more sustainable international practice

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Local anchoring

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Ecologically sustainable

Q&A



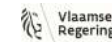
Research question 2:

How do the internationalisation needs of the cultural and creative sectors relate to current Flemish and international cultural policy, and how can the international impact of current Flemish cultural policy be improved?

Strategic Framework International Cultural Policy

- **Status:** A cross-policy strategy for 2021-2025
- **Starting points**
 - A primarily sector-driven approach
 - Instrumental for strengthening international position of Flanders
 - Strongly focused on activities abroad
- **Three objectives**
 - To strengthen international position of actors, goods, practices
 - Stimulate international networking
 - Put Flanders on the map as "State of the Art"
- Creation of **focus** through **geographical priorities** and **synergy** between **government agencies and intermediary organisations**

VR 2021 0312.MED.0419/1



DE MINISTERS-PRÉSIDENT VAN DE VLAAMSE REGERING EN VLAAMSE MINISTER VAN BUITENLANDSE ZAKEN, CULTUUR, DIGITALISERING EN FACILITAIR MANAGEMENT

MEDEDELING AAN DE VLAAMSE REGERING

Betreeft: Vlaams internationaal cultuurbeleid: strategisch kader 2021-2025

1. Inleidend

Het Vlaams regeringsakkoord staat een ambitieus en coherent internationaal beleid voor. Die ambitie slaat ook op het cultuurbeleid. Vlaanderen kan immers pas echt stralen als het ook cultureel straalt.

In mijn beleidsnota cultuur kies ik ervoor om het interregionaal en internationaal cultuurbeleid te versterken, te richten en uit te bouwen. De basis voor het huidige beleid ligt in de "Algemene kaderrichtlijn internationaal cultuurbeleid" (VR 2016 2007.MED.0391/1) uit 2016. Deze kaderrichtlijn tekende scherpere definities uit voor het internationaal cultuurbeleid en verruimde het instrumentarium om het internationaal cultuurbeleid strategischer in te zetten en te verduurzamen. Die weg bevestig ik verder door keuzes te maken in focus, landen en thema's, en door tegelijkertijd de synergie te zoeken tussen de beleidsvelden cultuur en buitenlands beleid. Het internationaal cultuurbeleid, zoals in deze nota opgevoerd, omvat op die manier het beleid en de activiteiten op vlak van culturele uitwisseling en samenwerking, met inbegrip van de culturele diplomatie, en vervangt de algemene kaderrichtlijn van 2016.

Dit internationaal cultuurbeleid ligt in het verlengde van mijn Vlaams cultuurbeleid en is complementair aan de follow-up-acties die karakteristiek zijn voor de sectorale cultuurdecreten en hun internationale ondersteuningsinstrumenten. Door prioriteiten te stellen wil ik, binnen de budgettaire context, slagkracht tonen en op een coherente, duurzame en impactvolle manier werken.

De COVID-19 crisis heeft voor langere tijd de internationale activiteiten van de kalender gevoegd en treft de geïnternationaliseerde en internationaal actieve culturele en creatieve sectoren bijzonder zwaar. De heropstart van de sector vraagt grote veerkracht, ook op vlak van internationaal werken. Met de wil om internationale culturele relaties te versterken en te verduurzamen, wil ik hun veerkracht vergroten.

2. Uitgangspunten

- De **doelsectoren** van het internationaal cultuurbeleid zijn de culturele en creatieve sectoren:
- de professionele kunsten (incl. letteren, audiovisueel, architectuur, vormgeving en circuskunsten)
 - de cultureel erfgoedwerking en cultureel erfgoedorganisaties.



Gaps in current Flemish International Cultural Policy

- Gaps have been identified in all the starting points/fundaments (sectoral, Flemish positioning, emphasis on activities abroad) => Check out Chapter 4
- A few examples:
 - Need to recognise the importance of the international and diverse context in Flanders/Brussels itself
 - Need for better cooperation between government departments and intermediary organisations (with very different operational tasks) and between sector and cities, etc.
 - Need for longer term perspective & processes and not only for short term & project based ("hit & run")
 - Funding: Need for more flexibility, ambition, long-term vision; resources for large-scale and innovative plans and activities, etc.
 - Need to understand and research the demand side (abroad)
 -

Towards a new approach for international cultural policies?

- Protectionism + negative impact on Flemish actors
- Export policy competition
- Impulse policy, experimentation

International exchange among funding organisations

To achieve a stronger, more competitive position and demand for 'export support'

Fair collaboration

WAYS OF

Fair Collaboration in Cultural Relations

EUNIC - European Union National Institutes for Culture - is the European network of organisations engaging in cultural relations from all EU member states.

New approaches in other contexts

What next for funding organisations?
RESILIENCE AND RELEVANCE
a free one-day strategy workshop

CONNECTING RESOURCES, SHARING KNOWLEDGE

Working on system change towards a more sustainable international practice

Hospitality as an objective

prohelvetia.ch

"Shifting Places": support for cultural practitioners who have fled to Switzerland

"Shifting Places" is an initiative by artlink and is supported by the Swiss Arts Council Pro Helvetia. The initiative enables artists affected by war to continue their work.

Culture as an engine for sustainable development at national level

3. We bepalen de Brazil van de culturele sector en creatieve industrie voor de Sustainable Development Goals (SDG's), min. in de vertaling met de BHOS-experts in de focusregio's

- dit stelt de culturele en creatieve sector in staat door internationale partnerschappen bij te dragen aan het behalen van de SDG's;
- dit biedt mogelijkheden voor de excellentie van de Nederlandse creatieve sector om ook over de grens mee te werken aan oplossingsrichtingen voor actuele publieke uitdagingen;
- dit versterkt het beeld van Nederland als innovatief, creatief en inclusief land, in lijn met de nieuwe NL branding.

ON(VER)VANGBAAR

De innovatieve kracht van the culture

Incentives for environmental sustainability

Perform Europe

Inclusive

Sustainability and diversity as cross-cutting priorities EU

new-european-bauhaus.europa

New European Bauhaus: beautiful, sustainable, together.

Let's build together the beautiful, sustainable, inclusive living places of the future.



Recommendations for a future Flemish International Cultural Policy (ICP)

Recalibration of the
fundamentals

Recalibration of
strategic objectives

Strengthening the
process



Recalibration of fundamentals of the ICP

The **positioning** of Flemish cultural policy in **transnational ecosystems**

The need for a **flexible, adaptive and context-based strategy** with a long-term perspective

Acknowledge the **local anchoring** of those transnational ecosystems

Eye for the **value and preconditions** of meaningful international exchange

Cooperation as a guiding principle

For a national government, it is **difficult to manage** complex, transnational system dynamics

High volatility calls for an **'agile' approach**: to experiment, evaluate, learn,...

Accounting for Flanders' international, **super-diverse and multilingual reality**

Internationalisation is **not in itself valuable and meaningful.**

Impact is only possible via collaboration.

Great need for smart, specific **supporting measures** from the national level

Attention for changing environment, the **context**, the demand side.

Cities, municipalities and supra-local level as partners

The value is **dependent on the conditions**: fair practice, inclusive, environmentally sustainable working

Sector, intermediaries, policy areas, levels of government, privileged partners (BE, NL)

Examples: Intangible Heritage Strategy, Flemish gaming policy



Recalibration of strategic objectives

sector-specific

Objective 1: strengthen the position of actors from Flanders in their international context

The need for **funding** for international projects and processes (both low-level and flexible, and large-scale projects/'breakthroughs')

(Collective) support for **promotion, network development and practice development.**

Sufficient **capacity and competences** for cultural actors themselves

Room for innovation: artistic and cultural, business models, promotional approaches...

cross-disciplinary / cultural

Objective 2: innovate towards a more sustainable international practice

Cross-sectoral innovation on **shared themes/challenges**

Incentives for **experimentation**, pilots

Room for **connecting and evaluating** those experiments in shared **learning environments**

Room for building new **skills** on sustainable international practices

cross-domain

Objective 3: valorise the strengths of the Flemish cultural field within broader Flemish policy

Valorising cultural strengths in the context of other than cultural policy areas

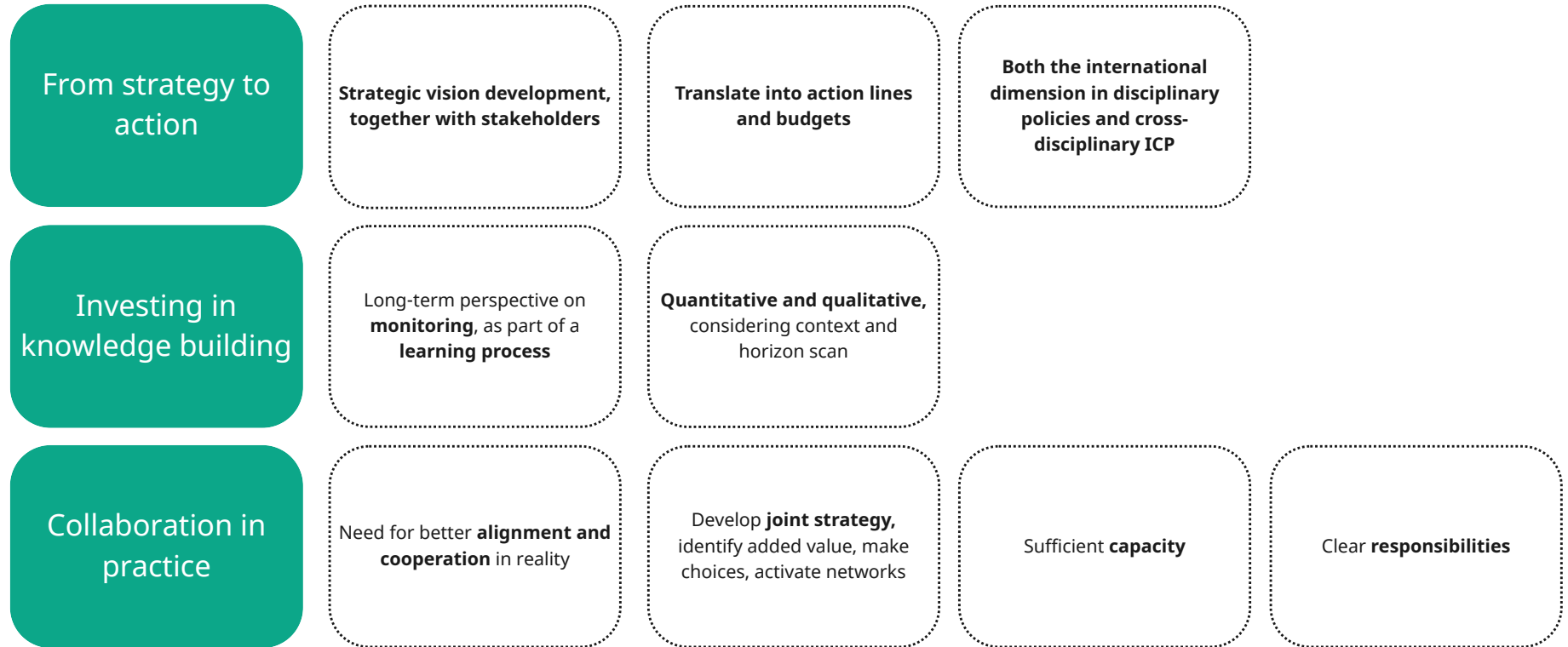
To position Flanders as both a 'State of the Art' and as a **pioneer** in sustainable innovation

Rethinking **bilateral cultural relations** and geographical focus areas

Sustainably activate **Flemish network abroad (cultural diplomacy, tourism)**



Strengthening the process





Recommendations for a future Flemish international cultural policy

Recalibration of fundamentals

The positioning of Flemish sectoral and international cultural policy in transnational cultural ecosystems

The need for a **flexible, adaptive and context-based strategy** with a long-term perspective

Attention to the **local anchoring** of those transnational ecosystems

Eye for the **value and preconditions** of meaningful international exchange

Cooperation as a guiding principle

Recalibration of strategic objectives

Objective 1: strengthen the position of actors from Flanders in their international context

Objective 2: innovate towards a more sustainable international practice

Objective 3: valorise the strengths of the Flemish cultural field within broader Flemish policies

Strengthening the process

From strategy to action

Investing in knowledge building

Collaboration in practice

Q&A

Thank you for your attention

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