



INNOVATIVE CULTURAL
AND CREATIVE CLUSTERS
IN THE MEDITERRANEAN AREA

CHIMERA FRONTRUNNERS *screen.brussels*

*Department for Culture, Sports and
Solidarity – Friuli Venezia Giulia AR
Informest*

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i Definition of Frontrunners

The frontrunners could be clusters that work to promote and encourage cooperation between enterprises, organizations, universities and public entities with a view to increasing turnover, exports and skilled employment in the CCI sector.

A CC cluster has to be transformative and integrative to influence the economy.

i To be completed by each CHIMERA partner:

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| Title | <i>The title of frontrunner case in original language</i> screen.brussels |
| Location | <i>Describe in order: Country, Region, City</i> Belgium, Brussels-Capital Region (BCR), Brussels |
| Founded | <i>Year of foundation/ launch</i> screen.brussels (2016); screen.brussels cluster (2013); screen.brussels fund (2016); screen.brussels film commission (2005); screen.brussels business (2016) |
| Contacts | <i>Name and contacts of the main representatives (President, Director, etc.) and a general email (ex.: ualg@ualg.pt)</i> Cluster Manager: Bossicard Juan (Tel.: +32 478 57 27 47; mail to: jbo@impulse.brussels) Audiovisual advisor: Marine Haverland (Telephone: +32 2 422 00 49; mail to mha@impulse.brussels) Audiovisual advisor : Baptiste Charles (Telephone: +32 2 422 50 49; mail to: bch@impulse.brussels) General email: info@screenbrussels.be |
| Webpage | <i>URL or link of Facebook/ LinkedIn pages if the frontrunner does not have an official webpage</i> http://screen.brussels/ ; https://twitter.com/screenbrussels ; https://be.linkedin.com/in/screenbrussels ; https://www.facebook.com/ScreenBrusselsCluster/ |
| Short Summary | <i>Synthetic description of the frontrunner including overall characteristics or summary (role, implementation scale, etc.). [Max. 3 lines written]</i> Screen.brussels is the Brussels' audio-visual umbrella brand structured into four entities: screen.brussels film commission (current |

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| | Brussels Film Office); screen.brussels cluster; screen.brussels fund (new Brussels co-production fund replacing the Wallimage/Bruxellimage line); screen.brussels business (new line of funding dedicated to the Brussels Regional Investment Company (BRIC)). |
| 1. Selection criteria | <p>Relevance</p> <p><i>In this section, provide information concerning the selection of the frontrunner case, highlighting specific information about it (role, technical/procedural solutions). Please, justify based on the relevance of CHIMERA thematic. [700-900 characters]</i></p> <p>screen.brussels (s.b.) brings together all the regional support services for audio-visual industry. Thanks to its 4 entities, s.b creates and supports a dynamic ecosystem to catalyse effective partnership among economic, educational and scientific potential of companies, universities and R&D institutions and connect them with audio-visual industries market through a collaborative platform. So it proposes, mainly through s.b cluster, custom-made supports and collective actions to respond to the specific needs also in order to accelerate SMEs growth, job-creation and boost their national and international competitiveness. International cooperation is a pre-requisite for s.b due to the fragmentation of those markets. <i>s.b. fund</i> offers funding for specific audio-visual project in the Brussels Region, open to international co-production, so foreign producers interested in applying for s.b fund can coproduce with a Belgian producer. <i>s.b cluster</i> is a Brussels based cluster hosted by the economic development agency of the BCR, “impulse.brussels”, and focused on audio-visual and related technologies, as it developed a cross-sectorial cooperation with the ICT sector through a common work with the ICT cluster of Brussels “Software in Brussels”. s.b cluster supports the growth of its cluster members by stimulating the adoption and deployment of innovative solutions in the sector (transmedia/converging media; virtual reality; gaming; etc.). The international development of members lies at the roots of the cluster’s creation, whose vision (so a middle and long-term perspective) is to position Brussels-Capital Region (BCR) as a main center for both European technological projects development and film shootings in co-production. This allows BCR-based SMEs to strengthen their international strategy by accessing new markets and by offering their expertise to SMEs of other regions for innovative projects. <i>s.b business</i> offers funding for growing Brussels audiovisual companies through traditional or convertible loans.</p> |

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| | Sustainability | <p><i>Positive impacts for the CC sector (production, cohesion, job opportunity, etc.) and the elements or perspectives that can guarantee the progressive outcomes. Also, explain if those elements belong to a short/middle/long term perspectives and if the durability of the case could generate other positive results. [700-900 characters]</i></p> <p>In the Brussels-Capital Region (BCR), the audio-visual value chain (including press and medias) represented in the first semester 2016 some 400 companies, three-quarters of which active in the production, post-production and distribution of content. 140 companies were members of screen.brussels cluster. In the same period the audio-visual value chain represented 30.000 (15,000) direct and indirect jobs, or 25% of salaried employment in the cultural and creative industries; 7.000 direct and indirect jobs were related to screen.brussels cluster. The audio-visual value chain represent also an yearly revenue of 0,7 billion euros and screen.brussels cluster 0,12 billion euros. The regional government intend to strengthen the positioning of Brussels in this niche where it has at the same time a capacity of production, creation, research and innovation as well as a potential of valorisation already known internationally. In May 2016, the Brussels government undertook to improve the visibility of the audio-visual offer in Brussels by creating the new support platform "screen.brussels". In addition to its two existing components, screen.brussels commission and screen.brussels cluster, screen.brussels fund (with EUR 3 million to support audio-visual co-productions) and screen.brussels business (to finance Brussels-based companies' active in the audio-visual sector) were added. Moreover, the creation of Wallimage regional funds in Wallonia and then Screen Flanders in Flanders have led to a series of delocalization of Brussels audiovisual companies in Wallonia and / or Flanders. The official launch of screen.brussels on 2 May 2016 immediately resulted in the (re) localization in the Brussels-Capital Region of 11 of them in less than a year.</p> <p>"The Strategy 2025 for Brussels" is structured into 18 broad objective and in the Objective 10 "Supporting the economy in jobs that provide quality jobs for the people of Brussels" 8 areas are identified. "Creative Economy" area focus on 3 sectors (fashion, design, audio-visual and multimedia).</p> |
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| | | <p>For audio-visual and multimedia, “it is necessary to identify the main difficulties encountered by the companies in the sector and the opportunities, to enable the identification of Brussels funding for audio-visual production. <i>Development of the Cluster Screen in order to organize and develop the Brussels audio-visual sector and to promote a sustainable anchoring in Brussels of the companies in the sector.</i>”</p> <p>Moreover the urban project mediapark.brussels, whose slogan is "Media needs clustering, Media needs city, City needs media", envisages the creation by 2030 of a media industry urban ecosystem, including an audio-visual (see the connected project Reyers 2020), consisting of knowledge poles, creative clusters, spin-offs and spin-outs, dedicated urban settlements, large ICT and media enterprises, public Initiatives and instruments, etc.</p> |
| | Transferability | <p><i>Describe if and how the frontrunner case can be transferable. Provide elements concerning the compliance with local legislations, the dependence from punctual conditions elsewhere the external condition needed for the application in other contexts. [700-900 characters]</i></p> <p><u>Framework conditions transferable/replicable.</u> The audiovisual sector represents a key component of the cultural and creative industry within the Brussels region and the government is now committed to promoting this growing market as one of the priorities of the 2025 Strategy. The cluster is part of a larger platform, an umbrella brand, screen.brussels, which is structured into four entities (screen.brussels film commission; screen.brussels cluster; screen.brussels fund; screen.brussels business) establishing an audio-visual ecosystem. In particular, screen.brussels, hosted within the impulse.brussels, the Brussels Agency for entrepreneurship that is a state agency, is fully financed by public funding. However, the model of the cluster can be transferable because even if it was initiated by public agencies, it is fully dedicated to the companies and to the ecosystem they are working in. In short, the institutional commitment, a vision of the role of the audio-visual sector and the four (or more) components of the ecosystem are likely to be transferable and replicable. The cross-border identity of the region, at least institutionally and linguistically, is also replicable in many European areas. The institutional density of a capital is less replicable.</p> |
| | Motivation and the | <p><i>A synthetic explanation of the coherence with EU framework policies, if response to the main CC challenges, boosting clusters, increasing community awareness, etc. [700-900 characters]</i></p> |

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| | <p>usefulness in a EU wide context</p> | <p>Screen.brussels characteristic and early dynamics are strongly connected and harmonious with the EU framework of support to cultural and creative industries. screen.brussels is the outcome of a strong institutional commitment that has placed a cultural and creative sector as the audio-visual at the center of a holistic development vision envisaging the creation by 2030 of a media industry urban ecosystem. This vision embrace the territorial, economic (growth, occupation) and innovative (new technologies, cross-sectorial contamination) dimensions. In particular <i>screen.brussels cluster</i> brings together: representatives of the organizations promoting, supporting and valorising scientific research and technological innovation in the Brussels-Capital Region; universities and “hautes écoles”, let say universities of applied sciences (Insas, ISIB, ULB, VUB); representatives of public and private broadcasters and audio-visual organizations from the two communities. So screen.brussels creates and supports a dynamic ecosystem to catalyse effective partnership among economic, educational and scientific potential of companies, universities and R&D institutions and is well suited to develop initiatives coherent with EU Commission's priority in the field of CCI's focused on the “Response to changing skills needs by promoting innovation in education”. Concerning the EU Commission's priority related to the “Development of policies and initiatives to promote market access for and investment in CCI's”, it can be said that this represent a priority also for screen.brussels. Surely, the international development of members lies at the roots of the cluster's creation, whose vision (in a middle and long-term perspective) is to position the region as a main center for both European technological projects development and film shootings in co-production. This will allows BCR-based SMEs to strengthen their international strategy by accessing new markets and by offering their expertise to SMEs of other regions. Moreover, screen.brussels cluster next initiatives will focus on market development for service providers and the support for distribution in foreign markets. The activity of screen.brussels fund, the new Brussels co-production fund replacing the Wallimage/Bruxellimage line, is coherent EU priority regarding CCI's, which</p> |
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| | | is the mobility of artists and culture professionals. |
| 2. Typology of the operation | Infrastructure | <p><i>If is a cluster, association, platform, incubator, etc. [Max. 100 characters]</i></p> <p>“screen.brussels” is a brand umbrella; screen.brussels cluster is a public entity; screen.brussels fund is a no profit association; screen.brussels film commission is a public body.</p> |
| | Effective procedures | <p><i>Project management, monitoring systems, policies, etc</i></p> <p>The activities of the brand umbrella screen.brussels are coordinated by screen.brussels fund. screen.brussels fund is a member and participates in the board of screen.brussels cluster.</p> <p>The operational management of screen.brussels fund is now handled by a team of 3 full-time staff members (general manager, co-production manager and communication officer). This team ensures the operational management of the fund: organization of sessions, monitoring and management of co-production files, report writing, promotion and communication. The Board of Directors is composed of a Chairman, a Vice-Chairman and 7 Advisors. Ongoing interactions and collaboration are also reflected in the day-to-day work of the screen.brussels fund communications officer who manages all projects, campaigns and communications products for the benefit of all components.</p> <p>The animation and chair of the board of screen.brussels cluster is currently provided by the general manager of screen.brussels fund. The management of screen.brussels cluster is provided by impulse.brussels The board of screen.brussels cluster brings together: representatives of the regional organizations concerned (Impulse, City Dev, SRIB, Brussels Invest & Export, SAU, Innoviris); industry organizations (UB & BV, UPFF, BEFPA, TV Prod); universities and “hautes écoles”, let say universities of applied sciences (Insas, ISIB, ULB, VUB); representatives of public broadcasters (represented by RTBF) and private broadcasters (represented by RTLBelgique); audio-visual organizations from two communities (CCA and VAF). The board's objective is to be a platform for consultation, exchange and advice and assistance in making decisions on the most appropriate audio-visual policies to be implemented in the Brussels-Capital Region . In 2016, the board met 5 times (2 February, 12 April, 28</p> |

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| | | June, 1 September and 8 November). |
| | Community involvement | <p><i>Describe the impact of the frontrunner case in the community: Education of citizens, schools, etc.</i></p> <p>Since 2013, Territorial Development Agency (ADT) has been responsible for the development of the "Reyers 2020" project (part of mediapark.brussels) for the creation of a an innovative audiovisual hub . In addition to the operational mission carried out for the urban project, the aim is to carry out monitoring work within an observation area defined according to the scales and impacts of the issues to be taken into consideration. The Brussels-Capital Region (BCR) must meet many challenges, in particular to carry out the programs of the major urban projects it intends to develop on its territory. Faced with a growing demand to make participation more dynamic, the challenge is to allow players with divergent interests to take an interest in projects that are at the heart of both local and international considerations. Then, the Territorial Development Agency (ADT) is responsible for "developing a pole of expertise in citizen participation and organizing innovative processes of participation (in addition to the legal obligations) on major urban projects to take into account the expectations of all actors from the start of projects ".</p> <p>Aware that many reflections have already been made on this subject, the Agency favours partnerships with field actors and builds its approach with the organizations to which the cluster addresses itself: local politicians, local administrators and local projects Regional authorities, architects, urban planners, animators. In this context, there is the need to define a transversal "framework" for participation, in order to remind everyone of the room for manoeuvre available to them, but also the responsibilities to which participation engages citizens.</p> <p>With regard to professional audio-visual communities, a number of screen.brussels initiatives carried out in 2016 should be mentioned: a) a Boost Camp (supported financially by the 4 units) aimed to strengthen the presence and network of women in the process of audio-visual production; b) Structuring action (B2B meetings, master class, presentations, ...) for screenwriters, directors and producers.</p> <p>screen.brussels contacts with producers and service providers allowed the identification of a range of jobs in shortages in BCR. Demand exceeds supply, particularly in the following disciplines: high-level graphic designers specialized in special effects (VFX), production administrators, stage managers, dressing technicians, make-up hairdressers and set designers, actors specialized in dubbing. Jobs have</p> |

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| | | been relayed to screen.brussels cluster and together a working group with Brussels-Formation was set-up in order to implement tactical (short-term) but also strategic (long-term) training projects. |
| | Networking | <p><i>Describe the relation so far established by the frontrunner case, if has developing "trust building" generalized to municipal, regional, national and international scale.</i></p> <p><u>screen.brussels</u></p> <p>In the Brussels-Capital Region, the interactions and collaboration with the other components of the umbrella brand (and thus with their supervisory organizations, namely impulse.brussels, visit.brussels and finance.brussels) are permanent. Already before the launch of the umbrella brand, a series of projects were carried out in common. screen.brussels and more particularly the screen.brussels fund and screen.brussels cluster are the permanent interlocutors of the Urban Planning Agency (Société d'Aménagement Urbain) in the framework of mediapark.brussels project and the media house (Emerald project). As part of its activities to promote the audio-visual sector in Brussels at international level, screen.brussels works closely with Brussels Invest & Export as part of any action related to the audio-visual sector.</p> <p><u>screen.brussels cluster</u></p> <p>In its first year, the cluster accounted for 90 members. At the end of June 2017, 179 members have joined screen.brussels cluster, of which about 30 large companies, more than 10 research organisations / university depts. / technology centres and about 140 SMEs. In the last year, screen.brussels cluster organised or participated in more than 20 workshops (a workshop for every two or three weeks) often, though not always, organised with partners such as the CSA (The Higher Audiovisual Council). They created two communities including the Brotaru, the first game development community in the city, from which some initiatives have already emerged. The organisers have argued that screen.brussels is becoming a key institution on the regional level tightly linked to other regional institutions such as Citydev or Innoviris.</p> <p>If at the beginning the cluster was built on the companies already existing in the Brussels audiovisual network, screen.brussels is looking towards the future, by unities from which initiatives can emerge. At</p> |

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| | | <p>transnational level, the main countries addressed by the screen.brussels cluster through transnational activities were Denmark, France and United Kingdom. At international level the main countries addressed by the screen.brussels cluster through international activities (participation at missions/events/study visits/fairs) are Canada, China and United States.</p> <p><u>screen.brussels fund</u></p> <p>screen.brussels fund in 2016 registered 7 co-productions with other belgian regional funds: 3 co-productions with Screen Flanders and 4 co-productions with Wallimage.</p> <p>screen.brussels fund is a member of: UB & BV, professional association of service providers in cinema and audiovisual in BCR; Brussels Creative asbl, a representative platform for creative and cultural industries in BCR; Académie Delvaux, organizer of the Magritte du Cinéma Belge; the Concertation committee in the cinema and audiovisual sector set up by the Wallonia-Brussels Federation; Cine Regio, European Networks of Regional Film and Audiovisual Funds as well as two thematic subgroups Green Regio and Animation Regio.</p> |
| 3. Context of implementation | <p><i>Provide a description of the context of implementation giving importance to territorial (local, regional, national, etc.), social, cultural and economic aspects.</i></p> <p>The Brussels-Capital Region (BCR) is a dynamic multilingual region of crucial diplomatic importance, constituting a major economic crossroads. Lying at the heart of Europe, it is appreciated by international enterprises, congress-goers and tourists for its accessibility (6,170,000 registered overnight stays across the Brussels hotels in 2015) and its open, cosmopolitan character. While this dynamic offers tremendous potential for development, societal changes are no less significant and will require an appropriate response from all the relevant stakeholders, more specifically in terms of land-use planning, mobility, housing and education, as the major part of the jobs and wealth produced on the territory of Brussels do not benefit many of its inhabitants. Paradoxically, even if BCR, like other European cities regions, is experiencing favourable economic developments in terms of the wealth produced and the concentration of employment within it, the social situation is not improving. Unemployment, for example, is higher than average over a long period of time. The situation in the Brussels metropolitan area illustrates particularly well the</p> | |

phenomenon known as the "urban paradox". Moreover, Brussels's double internationalization movement, namely the "top-down" and "bottom-up" globalization that has been emphasized, reinforces the phenomena of "dualisation" that characterize the Brussels-Capital Region. On the one hand, the employment generated by the numerous institutions of an international character that Brussels shelters profit too little to the people of Brussels and, on the other hand, because of its attractiveness as European and Belgian capital, the BCR is the gateway to a large flow of external migration from European countries, but also from less affluent countries. Moreover, while Brussels' economic growth and the attractiveness of Brussels generate jobs, it is mainly high-skilled employment, which does not make it possible to reduce unemployment with lower qualifications.

At present, BCR inhabitants are registered with more than 180 different nationalities. As of 1 January 2016, the BCR had officially 1,187,890 inhabitants, of which 48.8% men and 51.2% women, which represents a population increase of 1.1% compared to the 1st January 2015. The BCR's population continues to grow at a rate close to that of the previous two years (+1.0% in 2015 and +0.8% in 2014) even if lower than in 2012-13 period (+ 1.4% in 2013 and + 1.8% in 2012). Come 2025, the Region's population is set to rise to 1,277,000 residents, i.e. an increase of 90,000 inhabitants compared to 2016. After a trend decline between 1970 and the mid-90, the population of Brussels increases significantly since 1995. The positive evolution of the population can be explained by a largely positive balance of external migration as BCR continues to absorb about one third (32.2%) of immigrants coming from abroad to settle in Belgium. BCR is an international "city-region", where the proportion of foreign nationals is important: on January 1, 2016, the population of foreign nationality represents more than one third (34.6%) of the Brussels population compared to just over a quarter (26.9%) in 2006. The external migration balance is the main cause of BCR deviation in terms of age structure from the other two regions: BCR tends to become younger while others age. As of January 1, 2016, the average age is 37.4 years in the BCR, compared to 42.4 years in Flanders and 41.0 years in Wallonia. Between 2006 and 2016, the BCR aging index (≥ 65 years / 0-19 years) decreased from 63,1% to 52,4%, while it increased overall in Belgium during this period from 74,5% to 81,2%. There are, however, significant disparities between the BCR's municipalities.

Over the period 1995-2015, economic growth averaged 2.1% per year in Flanders, 1.5% in Wallonia and 1.4% in the Brussels-Capital Region, with a Belgian average of 1.8%. Based on the per capita GDP indicator, BCR is an economically rich "city-region" compared to most other European regions and the other two regions of the country. In the short term, relatively large growth

differentials would persist: over the period 2016-2018, Flemish GDP growth would average 1.7% per year, Walloon GDP 1.3% and that of BCR' GDP to 1.1%. Thereafter, these differentials would be somewhat reversed: in the medium term (2019-2022), regional average annual growth would be 1.6%, 1.3% and 1.3%, respectively.

Over the whole projection period 2016-2022, the industry of "other commercial services" (grouping including business services) is the one that should contribute the most to economic growth in all three regions (0.6% per year in Flanders and 0.5% in Wallonia and BCR). Then come the branch of "credit and insurance" (0.2%) in the BCR and manufacturing industry (0.2%) in both Flanders and Wallonia.

In 2014, GDP per capita reached € 62,755, compared with € 26,109 in Wallonia and € 36,318 in Flanders, making BCR the fourth richest European region. The BCR economy is largely open with high added-value services, a skilled workforce, above-average productivity and leading R&D players. The Brussels-Capital Region for the period 2012-2014, as regards the Information and Communication, Architecture and Scientific R & D (NACE 59-63, 71-72) activity group, showed a percentage of innovative enterprises equal to 59% (56% the regional average for all activities). The jobs and wealth produced on the territory of Brussels do not benefit many of its inhabitants. Workers who reside in the two other regions of the country occupy half of the jobs in the BCR. On the other hand, the economic growth in Brussels appears to be weakly creating jobs (In comparison with some other large Belgian cities) and the jobs created are largely jobs requiring a certain level of qualification and / or linguistic knowledge. The dichotomy between economic development and social change, often present in large cities, is particularly important in Brussels. This hiatus in the BCR, which produces wealth and poverty, is accentuated even more by the socio-economic contrasts between its 19 municipalities. The municipalities of the South-East (Woluwe Saint-Lambert, Woluwe Saint-Pierre, Uccle, Auderghem, Watermaal-Boitsfort) have an average per capita income significantly higher than Such as Saint-Gilles, Saint-Josse and Molenbeek Saint-Jean.

About one third (between 24.5% and 34.9%) of the population lives with an income below the risk threshold of poverty (this threshold is defined as 60% of the country's median disposable income). This proportion is higher than at the country level. More than one-fifth of the BCR's population from 18 to 64 years old receives a social assistance allowance or a replacement income.

With regard to the labour market, in 2015 the labour force participation rate of the entire BCR population aged 15-64 was 65.7%.

Thus, 34.3% are said to be inactive on the labour market: they are either at school (for the youngest), women / men at home, (pre-pensioners) (for the elderly), etc. The activity rate in the BCR is lower than in Flanders (70.0%) but slightly higher than in Wallonia (63.9%). On the other hand, the employment rate is considerably lower in the BCR (54.2%) than in Flanders (66.4%) and slightly lower than in Wallonia (56.2%), and the unemployment is particularly high (17.5% against 5.2% in Flanders and 12.0% in Wallonia). The latter two indicators reflect the unfavourable situation of BCR residents in the labour market. Despite this high unemployment rate, domestic employment is high in the BCR. This apparent paradox is explained by the fact that half of the workers in Brussels reside in the other two regions of the country. Indeed, by 2015, the BCR has 701,932 jobs (internal employment) in its territory, of which 48.5% are occupied by commuters. Among these commuters working in the BCR, 64.3% reside in Flanders and 35.7% in Wallonia. In addition, of the 434 607 employed persons residing in the BCR, 16.9% work outside the Region (of these, 63.8% work in Flanders, 30.0% in Wallonia and 6.2% abroad). Over the past fifteen years, the share of Brussels residents, both in domestic employment in their own region and in that of the other two regions, has increased steadily. This trend is prolonged so that during the period 2016-2022, the growth of the employed labour force would be more dynamic in Brussels (1.4% per year on average) than in Flanders (0.9%) and in Wallonia (0.8%). However, changes in labor supply and in the employed labor force result in a continuously declining unemployment rate in the three regions. In Brussels, this would increase from 18.4% in 2016 to 14.5% in 2022, from 15.1% to 11.9% in Wallonia and from 7.8% to 5.1% in Flanders. *Regarding BCR's CCI's industries they employed in September 2016 40.000 workers, 11,5% of BCR employers and a total turnover of 12,9 billion euros, 6,3% of BCR's total turnover.*

In general, compared with the Belgian average, BCR is characterized by an over-representation of low and highly educated people in the population, to the detriment of middle-level graduates. In 2015, of the BCR population aged 25-64, 30.2% had a lower secondary education diploma, 26.4% had upper secondary education and 43.4% had higher education. At the level of Belgium, the corresponding percentages are respectively 25.3%, 37.8% and 36.9%. These figures, based on the Labor Force Survey, focus on the level of education reported by respondents. It should be noted that a significant number of immigrants have studied abroad and do not have a diploma recognized as equivalent in Belgium.

While social and community life is generally well developed in BCR, it is not equally accessible to all. In the BCR, based on the Health Survey 2013, 11.2% of people (15 years and over) are dissatisfied with their social contacts, compared with 7.8% in

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| | <p>Flanders and 9.6% in Wallonia. The satisfaction of social contacts is linked to the level of income: among the 20% of people in Brussels (15 years old and over) with the lowest incomes (1st quintile), about 17.2% are not satisfied with their social contacts, While this share falls to about 5.9% among the richest 20% (5th quintile). The EU-SILC survey also makes it possible to calculate indicators of social participation. On this basis, 15.7% of the population of BCR (16 years and over) participated in sports, recreational activities (youth movements, associations of pensioners, leisure associations, etc.) or artistic activities (music, theatre, etc.) In 2014. This percentage is slightly higher in Wallonia (17.9%) and much higher in Flanders (34.9%) [79]. Moreover, people uninvolved from all forms of cultural activities are more likely to be found in BCR communes, where socio-economic status is low and are less represented in well-to-do communes. In addition, 35.5% of people in BCR cannot afford to leave a week a year on vacation. This percentage is slightly higher in Wallonia (38.7%) and much lower in Flanders (18.3%). With regard to current cultural expenditure average by household by year in BCR, culture and free time represented in 2012 the 7.8% of total consumption (29.285 euros) and the 7.1% in 2014.</p> |
| <p>4. Aims and activities</p> | <p><i>Describe in a detailed and synthetic way the objectives and the activities. Please consider it under a technical point of view.</i></p> <p>In order to stimulate the Brussels cultural and creative economy and to put in place the priority actions of the "2025 Strategy", the Brussels government is committed to promoting the audiovisual sector by developing an umbrella brand, screen.brussels, made by 4 components: screen.brussels fund, screen.brussels commission, screen.brussels cluster and screen.brussels business.</p> <p>In screen.brussels, the mission of screen.brussels cluster is articulated around three main objectives. Firstly, screen.brussels cluster aim to reinforce locally and internationally the visibility of the Brussels region as unique and valuable destination for audiovisual projects. Secondly, it proposes custom-made supports and collective actions to respond to the specific needs identified in order to accelerate the growth and boost the competitiveness of companies. Finally, the cluster creates and supports a dynamic ecosystem to catalyse effective collaboration among the economic, educational and scientific potential of companies, universities and R&D institutions and connect them with the market of audiovisual industries through a collaborative platform. The screen.brussels cluster main activities/services are: customize individual support with its experts and advisors (legal, financial and marketing expertise; drafting of business plan; financing of audio-visual projects); access to formal and informal networking</p> |

events every month (all sectors); access to high valued technical workshops, masterclasses and dedicated trainings; development of classical (writers, producers, distributors, postproduction) and emerging audio-visual ecosystems (gaming; VR; Websérie, transmedia, interactif); coaching for internationalization (collective booth and support during markets/festivals; Preferential prices; Identification of foreign partners); enhanced visibility through the cluster website.

In the short and medium period screen.brussels cluster aims to address: a) the structuring the Tax Shelter in order to allow access to less experienced entrepreneurs; b) the widening and deepening of the digitization of the sector in order to impact on all entrepreneurs; c) the creation of a marketplace for service providers; d) the under-representation of women in writing, production, post-production; e) the preparation of adequate responses to post-producer issues (training, structuring, internationalization); f) the reinforcement of screenwriters (ASA / SACD / ScénaristenGilde partnerships); g) the upgrade of the support for distribution (foreign markets) + VOD / SVOD; h) the mutualisation of the needs of entrepreneurs (premises, services); h) the strengthening of farming service in order to accompany innovation in a better way.

In screen.brussels, the purpose of the **screen.brussels fund** is to organize in the Brussels-Capital Region the development and promotion of the audio-visual industry sectors as well as all missions related to the visual sectors in general. screen.brussels fund operates according to a selective conditional participation mechanism for the financing of audio-visual works presented by independent production companies: screen.brussels fund therefore provides financial support for audio-visual productions that make up part of their audio-visual expenditure in the BCR. The objective of the screen.brussels fund is to generate a structuring effect on the audio-visual industry in the Brussels-Capital Region for the benefit of all European cinematographies. As such, screen.brussels fund is also competent to finance preparatory actions or promotions related to the audio-visual sectors in the broad sense. These ongoing interactions and collaboration reflect in the day-to-day work of the screen.brussels fund communications officer who manages all projects, campaigns and communications products for the benefit of all components. The flagship project of 2016 and 2017 is the production and the online publication of the common website.

screen.brussels film commission is a public body launched in 2005 at the initiative of the Brussels-Capital Region and City with the

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| | <p>goal of hosting and facilitating all film-making in the capital of Europe. It promotes Brussels around the world as a great location city to shoot, together with the Regional Fund, screen.brussels fund. Filmoffice.brussels hosts and facilitates all film-making in the Brussels-Capital Region. Main tasks : to help film-makers getting the required permits and reservations as soon as possible; to inform about the regulations in force in the various municipalities; to provide adequate logistics support and guidance on the best options for sets and film-making locations; to increase authorities' awareness of hosting film-making; to help film-makers establish links with providers and appropriate institutions, especially by organizing meetings when necessary; to provide a list of the audio-visual sector's local talent pool and resources.</p> <p><u>Screen.brussels business</u>, housed within Brustart, the subsidiary of finance.brussels/groupe SRIB (Regional Investment Company of the Brussels Region), is a new financing line dedicated exclusively to Brussels audio-visual companies. screen.brussels business, via finance.brussels/groupe SRIB, offers financing solutions through traditional or convertible loans to companies that create, produce, post-produce, distribute, archive all types of content for all types of audiovisual media (television, cinema, computer, tablet, smartphone, etc.). Finance.brussels/Groupe SRIB already supports the audio-visual sector. It has also been a shareholder of the Star't Invest fund since 2014. The objective of the new project is to increase the resources implemented and to allow a better visibility of the public action in favour of this sector.</p> |
| <p>5. Results</p> | <p><i>Describe in a detailed and synthetic way the results of the chosen case. Please consider it under a technical point of view. If possible, insert quantitative indicators of the results achieved.</i></p> <p>The 26 projects supported by screen.brussels fund in 2016 (73 files were submitted), with two waves of investments (€ 1,685 million for the June session and € 1,315 million for the November session) will generate more than 28 million € of structural audio-visual expenditure in the Brussels-Capital Region. It can be estimated that these 26 projects generate 660 days of filming, mobilize more than 800 Brussels audio-visual professionals and represent 1,500 days of animation production. In 2017, in its first session of the year, screen.brussels fund has decided to invest a total of €1,060 million in 13 projects, ten of which predominantly Belgian. To divide the €1 million investment of its fourth session, screen.brussels fund has selected 11 projects (seven fiction films, three</p> |

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| | <p>documentaries and one television series) that should generate €7.250.000 in developmental spending for the audiovisual industry in the Brussels Capital Region.</p> <p>11 projects supported by the former Bruxellimage line were released on the screen in 2016 and in 2017. 8 projects were scheduled to be released on screens in 2017 and 5 still have to go out on the screens.</p> <p>Considering Brussels as a gateway to international markets, the sharing of Flemish-francophone influences allows producers to raise public and on both sides of the linguistic border, such as those of the Vlaams Audiovisual Fund (VAF) or the Center for Cinema and Audiovisual (CCA), but also to combine regional economic aid and EU aid (Media program) and, finally, tax Shelter.</p> <p>The screen.brussels cluster activity in 2016 produced the following results: 95 businesses accompaniments; 6 farming actions (development support of innovative projects with high potential); 10 workshops (gathering around 1420 participants) and around 14 missions. The screen.brussels cluster activity in 2017 should produce the following results: 120 businesses accompaniments; 13 workshops and 12 missions (VRWC, Séries Mania, Festival de Cannes, Gamescom, IBC, MIPCOM, MIPTV, IDFA, SXSW, Toronto, MIFA, Laval Virtual).</p> <p>The screen.brussels business activity in 2016 consisted in the provision of 4 loans totalling 0,5 million euros. The first loan was disbursed in July 2016.</p> |
| <p>6. Final sources</p> | <p><i>Please provide detailed information about the costs of the frontrunner case with emphasise on Project costs, administration costs (including staff costs and management costs for each year), potential incomes (sources and yearly amount).</i></p> <p>screen.brussels cluster yearly budget amounts to 55.000 euros.</p> <p>Screen.brussels fund is a small non-profit organization, employing fewer than 5 employees. A team of 3 full-time people (general manager, co-production manager and communication manager) now assures its operational management: organization of</p> |

sessions, monitoring and management of co-production files, report writing, promotion and communication. It also coordinates the activities of the umbrella brand screen.brussels.

screen.brussels fund's budget 2016: _€ 500,000 in running costs (Office of the Minister - President); € 70,000 in support of internationalization actions (Cabinet Secretary of State); 3,000,000 € in production investment budget (Cabinet of the Minister - President).

The main figures for the 2016 balance sheet:

2016 is an exceptional year insofar the screen.brussels fund was created in January 2016 and all the operations carried out from January to August 2016 were carried out by the Director-General (with employee status from September 2016 after successfully completing a selection procedure) as an independent project manager. This assignment ensured the transition with Bruxellimage and prepared the setting up of the new screen.brussels organization. The other two members of the team, the co-production manager and the communications officer took office on early November. A series of exceptional expenses were linked to the launch and implementation of the structure (announcements Recruitment, purchase of equipment (computer, office automation, telecommunications, etc.), creation of a website, a graphic charter and communication tools, legal and tax advice related to the creation of the structure.

€ 420,000 operating costs: € 100,000 paid up and justified; 320.000 € released and to be justified. Re-invoicing other entities screen.brussels: 12.093 € Cannes 2016 (visit.brussels and impulse); € 614 including charges in BIE Köln; 9.680 € Cannes 2017 (visit.brussels); 9,000 € screen.brussels night (impulse).

Total IN (excluding production investment): € 451,387. Total OUT (purchases): 407.000 €. Operating income: € 44,368 due to rebilling, absence of rental income and rental charges. Therefore, the whole subsidy has not been consumed (there is a proposal to reserve this amount in a social fund and a fund dedicated to setting up the professional database).

screen.brussels film commission

Screen.brussels film commission is a structure supervised by visit.brussels, the Brussels tourist agency. screen.brussels film commission's team comprises 3 profiles: a manager, a coordinator and an adviser.

screen.brussels business

The "business" unit of screen.brussels was allocated a budget € 1 million in 2016.

7. Evidence of success

Describe if the frontrunner case has been already successfully selected and considered, if it has been awarded at local, national or EU level, if the frontrunner case has been reviewed by scientific analysis. Provide link to detailed information sources.

Screen.brussels entities acts as stakeholders for their domains of expertise within a regional, national and cross-border network established over the last year 2016. As an umbrella brand of multifunctional entity, screen.brussels acts more as a facilitator - then selecting and promoting subjects, initiatives, movies, documentaries, advertising and new media and gaming product by its brand – than a user or a passive subject.