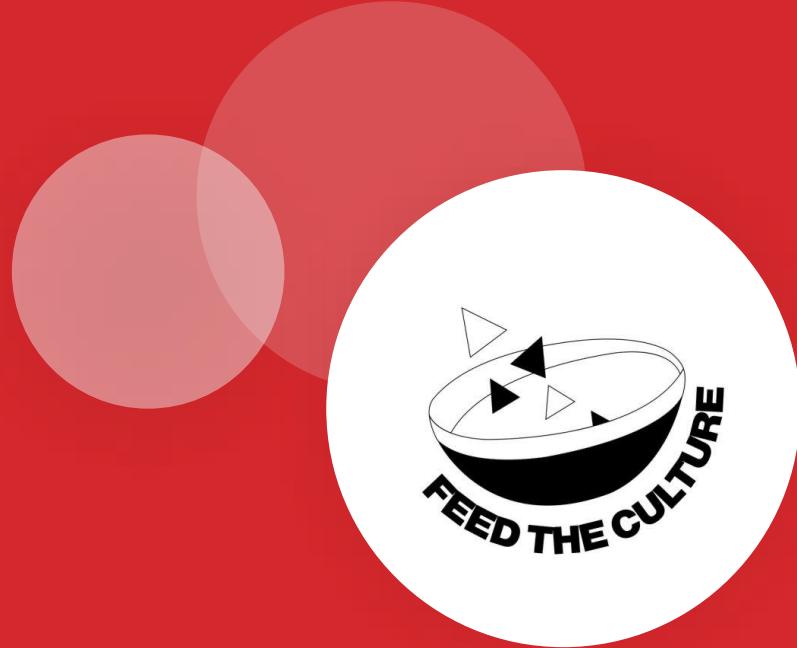




Transformative  
and sustainable solutions  
by design

# Comparative analysis of support mechanisms for cultural and creative industries in the Brussels-Capital Region

Summary Report



with the financial  
support of



with the support of



# Feed the culture

## I Manifesto

We, current and future professionals in the fields of books and publishing, nightlife, dance, audiovisual media, theatre, circus and street arts, music, fashion, graphic, plastic and visual arts, heritage, arts and crafts, design, architecture, video games, media and events, live in a world where the battle is daily.

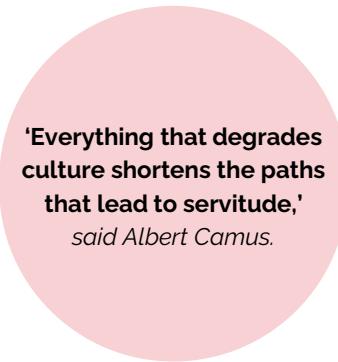
More than a career choice, it is a way of life where **the price to pay is very high**. And that price is **insecurity**.

More than any other sector, culture is the fuse that apparently has to blow in the event of a health or economic crisis. But the books you read, the shows you applaud, the films that transport you, the music that makes you dance, the paintings that adorn your walls, are created by men and women who have **dedicated their lives** to developing their craft.

# Feed the culture

## I Manifesto

- So that Brussels remains a creative, vibrant and attractive city for artists from all over the world,
- So that our theatres, concert halls, venues and galleries can be filled with talent,
- So that our art schools can train future professionals and creators, So that our colleagues and friends do not give up due to a lack of support,



**'Everything that degrades culture shortens the paths that lead to servitude,'**  
*said Albert Camus.*

We would like to see the creation of a social branch for the Cultural, Creative and Event Industries (CCI) A physical and virtual space that is recognisable, vibrant and people-oriented, which will support cultural workers so that they can continue to create the cultural projects that make our city unique and enhance its quality.

**Without this support today, a large part of the shows, concerts, films, books, heritage and works of art will not exist tomorrow.**

# Feed the culture

## I A rock "n" roll start

Feed the Culture was born in May 2020 during the COVID crisis. It was created urgently to respond to an immediate need: to support a sector labelled 'non-essential'.

In three weeks, we set up the first food distribution in SeeU. We had two tables, no fridge, zero contact, no expertise, and we didn't know if anyone would show up. The first time, 40 people arrived at our doorstep.

In October 2020, we became a non-profit organisation. At the height of the crisis, we fed up to 300 people per week during three hours of distribution with more than 25 volunteers. A daily tour de force.

We've never stopped.



300 people  
fed per week

# Feed the culture

## I An adventure that continues

**In five years, more than 250 food distributions have been organised, and we have fed more than 30,000 cultural workers and their households. In five years, we have not closed on a single Saturday.**

We have moved four times and lived in three different commune:

 May 2020  
to April 2021:  
**Ixelles (2 locations)**

 April 2021  
to November 2022 :  
**Forest**

 November 2022  
to today  
**Saint Josse**



**250  
food  
distributions**

In 2023, we also set up a second programme of individual sessions with a psychologist at very reasonable prices and in a neutral location.

In 2024, we established partnerships with higher education institutions: HELB, ERG and Saint Luc..

# Feed the culture

## I A philosophy

FTC has a unique approach:

**We are the only social support structure for CCIs in Belgium.**

**FTC is managed and supervised by cultural professionals:**

We therefore know how to talk to our beneficiaries, what their needs, difficulties, hopes, and lifestyles are. We are not social work professionals.

**We require only one supporting document:**

Proof that the beneficiary works or studies in the creative and cultural industries: invoice, employment contract, payslip, student card or certificate of enrolment. No other documents are required: identity card, household composition, proof of address, income level, Belgian health insurance.

**We do not advocate for any particular artistic discipline, profession, operator, or language :**

We are Switzerland. This neutrality allows us to position ourselves for the common good and not to take sides.

# Feed the culture

## I The logical next step

With its food distribution and mental health programmes, Feed the Cultures realised the limitations of its actions.

The cultural sector has **specific needs** and must be given specific tools. **Social action** is the necessary foundation before we can even talk about artistic creation.

**Indeed, if the creator is in survival mode, buried under administrative difficulties, how can they think about creating?**

To address this issue, Feed the Culture wanted to launch a study on social action in the cultural sector in the Brussels-Capital Region.

**An advisory committee was formed with:**

- Creative.hub
- RAB-BKO
- Perspective Brussels

In order to draw up specifications, validate the main lines of thought and deliverables for the first part of the study.

Researchers Marlen Komorowski and Eva Swyngedow from the VUB also contributed their expertise and assistance with the study.

Supper won the tender and led the entire study, which ran from November 2024 to March 2025.

# Supper / innovation consultancy

## I Our expertise

We apply a methodology inspired by Design Thinking, based on understanding citizens, audiences and consumer-actors, combining **empathy, creativity and analytics**.

To create differentiation through user **experience or service innovation**.

Through an evolutionary process of testing and monitoring to ensure performance and common sense.

## I Our team

8

designers / UX-UI  
project managers

4

program  
managers

3

psycho-sociologists  
+ 1 ethnologist

2

support  
functions

6

creative /  
video producers /  
editors

# Mission challenge

Define **positioning** and contours

a **new social antenna**  
(physical and digital platform),

**bilingual,**

for **professionals**  
(current or future)

CCI in the Brussels Region

based on a robust and comprehensive assessment of the  
current situation

their **needs and expectations.**

# Overall methodology

*A comparative approach between the supply and demand for support and assistance from CCIs \**



## Support services

### **Benchmark of 85 models of actions/support**

mechanisms for CCIs (excluding social action structures in the strict sense)

**Dutch-speaking, French-speaking and English-speaking** people from various cultural professions (14 NACE codes)

in the **Brussels-Capital Region**



## Experiences & needs

### Immersion and questioning of **38 cultural actors**:

- 18 beneficiaries
- 20 institutions

**Qualitative individual interviews between January and March 2025**

Duration: 1 hour per interview

*Throughout the report, the terms CCI (Cultural and Creative Industries) and cultural workers refer to the same cross-cutting audience in terms of languages, status (student, self-employed, employee, artist with or without status, or retired), professions (artistic, production, distribution, communication, administration, technical or sales), model (commercial and non-commercial) and artistic disciplines (audiovisual, video games, performing arts, graphic and visual arts, books and publishing, media, design and fashion, art and heritage, architecture and events).*

# Comparative analysis

**85 models  
(combining  
social action  
and culture)**

ACC | Aires libres | Amplo | AREAW | Argile | ARRF | Artists united | Association Marcel Hicter | AssPropro | Atelier des droits sociaux | ATPS | Bela | Beroepsfotografen | Bloom project | BREEDBEELD | Brussels by night Federation | CCTA | CGSP ACOD | Circuscentrum | CKV | COCOF | COISL | Conseil de la musique | Contredanse | Court-Circuit | CSC culture | CTEJ | Culture.be | Cultuur Brussel | Cultuur Schaarbeek | Cultuurloket | Danspunt | Demos | Dienst Cultuur Elsene | Engagement arts | Facir | FAP | Faro | Febelgra | Flanders DC | Flanders Game Hub | Fonds 304 | Games Brussels | Globe Aroma | Hub Brussels | IETM | KOOR&STEM | Kunstenpunt | Flanders Arts Institute | Kunstwerk | L'L | Les Amis d'Ma Mère | Literatuur Vlaanderen | Live2020 | Iles asbl | MAD | MEDAA | Mediarte | Merveille | Op/til | Opendoek | Pali Pali | PILEn | Podiumkunsten | Pulse Transitienetwerk | RAB-BKO | RAC | Sabam for Culture | Safesa | Screen Brussels | Smart | Socius | SOFAM | Stuvo | Tracks | Union des artistes | VAF | Vi.be | Vlamo | Vlaams Architectuur Instituut | Vlaanderen Cultuur Departement | VOFTP | Vrijuit | WALGA | WBI | Working in the Arts |

**38 cultural  
actors**

		Priority segmentation criteria		Secondary segmentation criteria	
Workers « beneficiary »	N = 38	18	50% French-speaking. 50% Dutch-speaking or English-speaking	2 ITW / jobs	Good breakdown based on the following criteria: field of investigation, commercial/non-commercial, individuals/legal entities, social profiles & income, age, status, geographical distribution, seniority, etc.
Trade unions / Federations / Cultural institutions	20	20	French and/or Dutch speakers and/or English speakers	1 ITW / jobs	Good ventilation at the various strategic levels and missions

# #1. Mapping of CCI support models in the Brussels-Capital Region



# 5 criteria for evaluating CCI support models

## 1 Type of accommodation

Points of contact with the CCIs

**Digital / email / chat/ Telephone**  
**In person with no face-to-face appointment**  
**Experiential in person at a populated location**

## 2 Tarification prestation

Costs of support services

**Free**  
**Paid** (fixed amount, %, subscription, membership fee)  
**Mixed** (free and paid services)

## 3 Languages spoken

By the teams

EN FR NL DE

## 4 Territorial coverage

Scope of services

**Entire Belgium**  
**Brussels-Capital Region**  
**Flemish Region**  
**Walloon Region**

## 5 Types of services

Service contents

**Safety net:** social issues related to the beneficiary's status as a citizen (food, housing, keeping oneself and one's family healthy, etc.)  
**Developing one's artistic and cultural project**  
**Skills** (continuing education)  
**Worker advocacy** - corporation

# #1. Type of reception: measures that are often disconnected from the reality of CCIs.

Percentage of types of accommodation available across all organisations



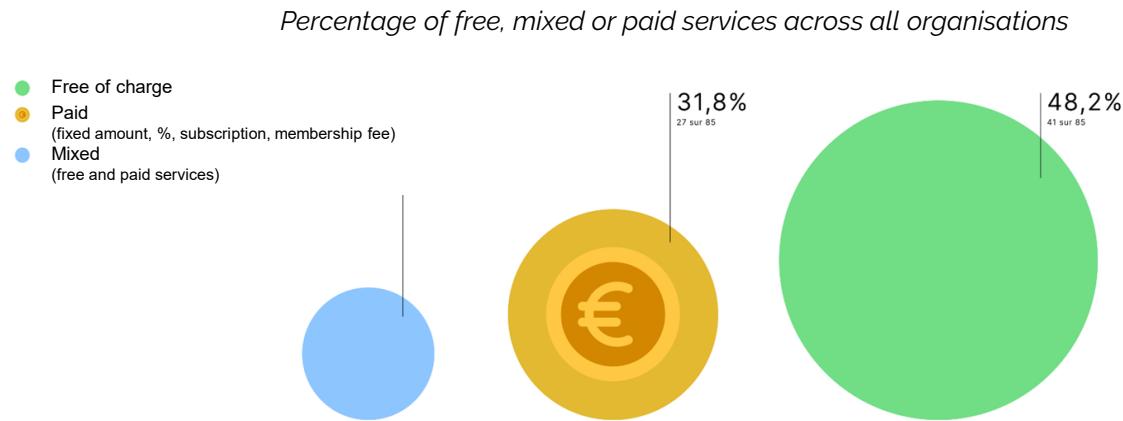
- A **large majority** with the following points of contact: website/email/chat/telephone (over 94%)
- **Mainly scheduled support** (by appointment) rather than immediate support
- **Very few 'inhabited' places**/living spaces that welcome CCIs (less than 5% of our sample)



- Lack of places of belonging, reinforcing the **isolation of CCIs**
- **Long and fragmented journeys**, with intermediate stages (vs. fluid)
- Information systematically obtained via intermediaries and in a **top-down manner** (vs. freedom of access and autonomy of the CCI).
- **Absence of centralised information** (atomised vs. 'signpost').

**A network that can reinforce feelings of isolation and does not foster a sense of community.**

## #2. Service pricing: no comprehensive coverage of ICCs



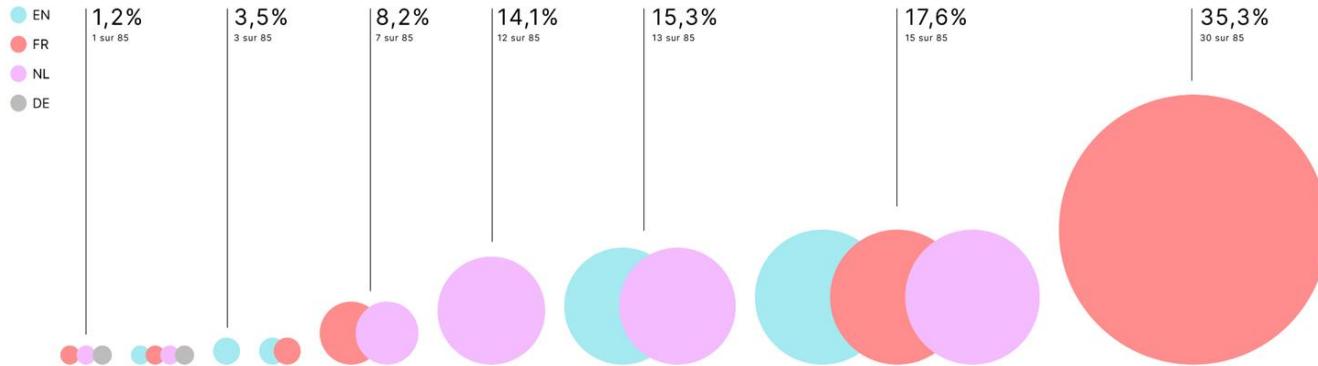
- Half of the organizations offer only free services (48%).
- One third offer only paid services (32%).
- There is great disparity in pricing structures and methods (flat rates, percentages, subscriptions, membership fees).

- Variable pricing based on status, discipline, age, background, profile, etc.
- Accumulation of costs for paid services, forcing ICCs to make choices (training, union membership, protection, etc.).
- Price levels that may hinder

Services that often come at a cost, forcing ICCs to make specific choices

## #3. Languages spoken: measures still not sufficiently geared towards 'non-Belgian' populations

Percentage of languages spoken across all organisations



- **Two majority languages:** Dutch, French
- To a lesser extent, support for **English-speaking** populations
- Only 18% of organisations use all **three languages** (excluding German)

→

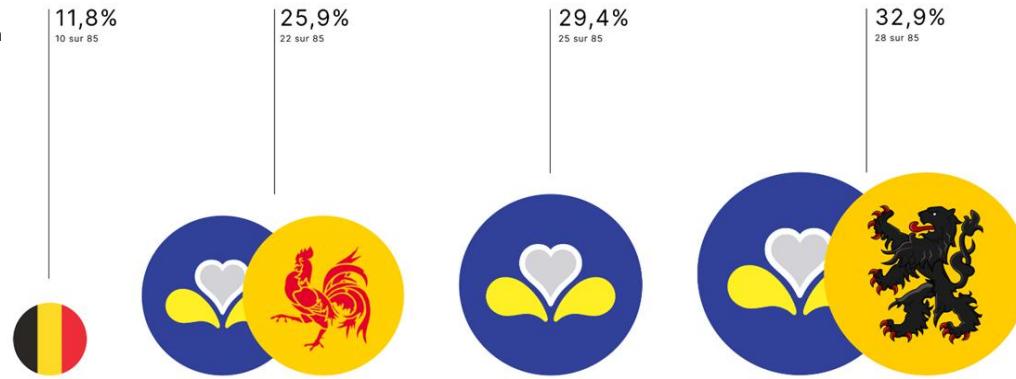
- **Not enough bilingual locations** (35% of facilities are French-speaking only and 14% are Dutch-speaking only)
- **Too few trilingual facilities combining the official languages + English** (less than 18%)
- **Languages not covered**, out of step with the demographics of CCIs in the Brussels-Capital Region

Support services that are disconnected from the linguistic reality of the CCI

## #4. Territorial coverage\*: a fragmented system of support for CCIs between regional authorities

Percentage of organisations active in the territories

- Entire Belgium
- Brussels-Capital Region
- Flemish Region
- Walloon Region

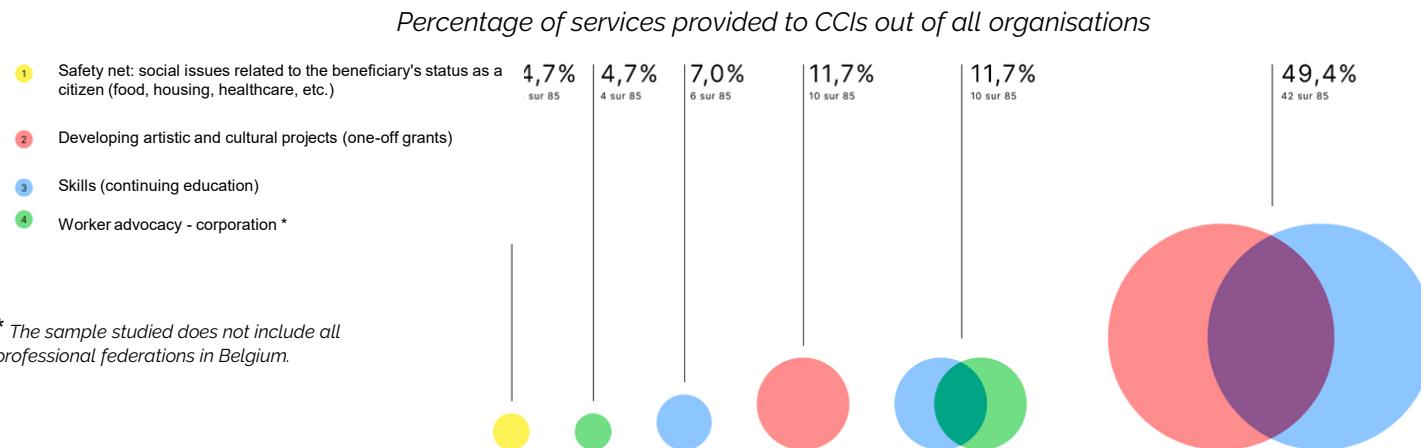


- **More support services** for CCIs in the Brussels-Capital Region of Flemish origin (33%) than Walloon origin (26%)
- Few structures cover **the whole of Belgium** (12%).



- ICC staff are overwhelmed by a **fragmented offering** that lacks centrality, 'signposts' and ad hoc support, regardless of their profiles and the nature of their requests.

## #5. Types of services: social action and the defence of CCIs remain the poor relations of CCIs support structures.



- Aid is mainly focused on **continuing education** (75%) and **project-based aid** (70%).
- Nearly 50% of organisations are involved in **project development and continuing education**.

→

- **Little social action to date** (bubble 1 / less than 10%)
- Limitation: analysis without weighting budgets + number of employees / full-time equivalent = concept of performance and efficiency

Measures primarily addressing needs that do not fall within the scope of social action  
(see bubbles 2/3/4)

## #2. CCI interviews: experiences & needs



## #6. Over the past 15 years, the cultural sector has experienced crises of various kinds.

#1. Political and institutional crises	#2. Health crisis / COVID	#3. War in Ukraine	#4. Economic crisis	#5. Housing crisis	#6. Changes in the market and among clients
Chronic political instability in Belgium -> persistent uncertainties regarding policies and funding	Closures, uncertainty, financial losses, constant adaptation. Isolation, production backlogs. Reinventing digital cultural practices to maintain ties with the public.	Budgets redirected to Ukraine, closure of spaces to reduce energy costs. Deterioration of working conditions (budget cuts, unavailable materials, etc.).	2008 crisis: decline in public subsidies. Inflation since 2021: reduction in funding.	Explosion in property prices in Brussels, making it more difficult to rent workshops and studios. Increased demands from landlords, forcing artists to move to the outskirts.	Saturation of the sector in Brussels, increased competition. Closure of concert halls and small clubs. Decline in long-term exhibitions. Reduced teams and budgets.

*"We had Covid, then we had the reopenings, then we had Balance Ton Bar. Added to that were the war in Ukraine, the energy crisis, wage indexation, rising costs, and all of that is adding up one after the other. So we are facing multiple crises that are becoming structural and even more operational." **federation***

A context of multiple crises that directly impacts the CCI

## #7. Transformations that have significant sociological repercussions among cultural workers

**Increase in precarious employment status** with greater use of temporary contracts, freelance assignments and intermittent workers in the entertainment industry (minimum wage)

Requirement for **dual/triple activity**

**Notable disappearance of the middle class** in the CCIs (growing gap between emerging or financially struggling workers and established stars)

Indeed, the **disappearance of workers** who find the cultural sector too difficult

*"There is a disappearance of the middle class of artists. There are many emerging artists or those who struggle to earn a living and get their projects off the ground. And at the other end of the spectrum, we have the big stars, Stromae and Angèle, to name but a few. And in between, there are very few artists who really manage to develop a professional, lucrative career that they could live off without the status of being an artist." **Federation***

**Profiles forced to diversify:**

- **The primacy of digital and technology:** the evolution of professions towards digital technologies
- **A requirement for multidisciplinarity:** more and more cultural workers are combining various skills (e.g. music and stage performance)

CCI adapting to the new situation!

## #8. The experiences of cultural workers reflect major difficulties

### #1. Working conditions and job insecurity

Unstable income, contract uncertainty, low wages, need for multiple jobs/projects, difficulty accessing healthcare, housing and financing, exploitation of young cultural workers, lack of social rights



#### Impoverishment

*'Precariousness is present throughout one's career'*  
**trade union**

### #2. Psychological difficulties

Constant stress, tight deadlines, pressure, versatility, overload, unstable income, mental health issues, burnout, isolation, addiction, psychological and sexual violence, COVID-19-related distress



#### Mental suffering

*'The solitary nature of the individual, the isolation, is really characteristic of the sector.'*  
**trade union**

### #3. Organisational and time management difficulties

Disjointed work, fluctuating hours, constant availability, incompatible with parenthood. Multiple responsibilities, neglecting personal needs, gruelling pace, managing several projects/jobs.



#### Stress and fear of the future

*'It's extremely irregular in terms of schedules, daily life, etc. You have long periods of downtime. It's difficult to manage.'*  
**beneficiary**

### #4. Administrative barriers

Démarches administratives complexes, charge mentale, manque d'accompagnement, difficultés à obtenir des papiers, accès limité à l'information, lenteur administrative, manque de soutien et de formation



#### Administrative wandering

*'The issue of access to accurate information throughout the current administrative maze is truly paramount.'*  
**trade union**

Populations clearly suffering

## #9. Certain populations at particular risk

- ◆ **Parents (++)** (lack of suitable facilities: nurseries, childcare)
- ◆ **Freelancers/self-employed workers/temporary workers** (precariousness, lack of stability)
- ◆ **Students and young graduates** (lack of preparation, housing difficulties)
- ◆ **Nomadic and international cultural workers** (lack of support tailored to their needs)
- ◆ **Women (++)** (inequality, harassment, sexism)
- ◆ **People who use their bodies as a tool for work** (physical discrimination, ageism, physical risks)
- ◆ **People from disadvantaged backgrounds** (lack of access to education, social exclusion, lack of financial support from family)
- ◆ **Individuals without a network in this sector** (limited access to opportunities)
- ◆ **No NL/FR/ENG phones (++)** (language barrier, difficulty integrating)
- ◆ **Retired persons** (no official status, no social rights acquired)
- ◆ **LGBTQIA+ community** (discrimination, harassment, marginalisation)
- ◆ **People of colour** (discrimination, under-representation, unequal access)
- ◆ **People arriving in Belgium** (administrative difficulties, housing, access to services)

*'It takes a lot of organisation, stress and fatigue when you have a family.'* **beneficiary**

*'As a general rule, there is one actor for every three actresses. And for every three male roles, there is one female role. Female roles are often there to help the man; they rarely have a voice.'* **beneficiary**

*'There are many people who come from South America or Southern Europe and don't speak French very well (...) There is no support for them. There should be a place where there are people who speak several languages to help them.'* **beneficiary**

Some CCIs are more at risk than others

## #10. Very few requests for assistance from CCIs to date

### General social welfare structures

**CPAS:** social assistance (financial, health, food), but lack of knowledge of the cultural sector, unsuitable jobs, random responses and complex procedures.

**Actiris:** assistance with job hunting, but lack of knowledge of cultural professions and their specificities, stigmatisation, unsuitable jobs offered.

**Others:** lawyers for issues relating to regularisation of documents, relatives/colleagues/friends for support, etc.

### Social welfare structures dedicated to cultural workers

**Professional federations:** assistance with professional issues, but lack of time and resources, assistance varies depending on the contact person.

**WITA:** to obtain artist status, but depends on the number of hours worked and recognition of activities declared by the Commission; status is not permanent.

**SAFESA:** psychological support for higher art schools, legal support and training, but limited to students and sexual/sexist violence.

A fragmented support system with uncertain effectiveness

## #11. Beneficiaries' requests for assistance and support often resemble an obstacle course.



A glaring lack of **centralisation of information**.



A perception of a lack of **reliable and comprehensive information**



The expression of difficulty in **accessing services** (price, language, distance) **and a lack of awareness of available resources**.



**Processes** and responses to beneficiaries' requests are often **lengthy** and laborious.

**A system of support and assistance for workers that is considered generally inefficient and does not fulfil its role as a safety net.**

*'The unions are overwhelmed. We shouldn't ask too much of them because they have too much on their plate. So, this assistance has been put in place on paper, but it's not real.' **beneficiary***

*'Actiris does not focus on the professional side of culture. So they don't understand our needs, our expectations, our challenges. I have often found myself dealing with an advisor who didn't understand me, who didn't tailor their advice to my skills in the cultural sector.' **beneficiary***

## #12. Beyond structural and organisational difficulties, barriers to seeking help stem from personal reasons and concerns about the beneficiary's social image.



### **Fear and shame of asking for help**

(often experienced as personal failure  
/ cf. social image)



### **Image conveyed by 'freeloader':** feeling

that other people need it more

*'It's very difficult to push open the door. I remember the first time, I found it hard. It feels like begging. It's very difficult to accept. You cross a certain line.'*  
**beneficiary**

*'Going to the food bank or soup kitchen is an act of resilience in the face of what is, after all, an enormous situation. It means accepting the fact that you are in a situation where you simply cannot afford to go shopping.'*  
**beneficiary**

*'My first instinct was to think, 'No, maybe I shouldn't do it because I'm in a different situation from those who need it, as I still have certain privileges such as a higher education and certain working conditions that I can aim for, etc. And it's really for people who are in much more precarious situations than me.'*  
**beneficiary**

## #13. Requests for assistance often triggered by a situation that becomes critical

Request for assistance that occurs when the person **is in distress and has no other choice**

This often happens when a new event exacerbates an already precarious situation, making it **untenable** (e.g. loss of spouse's job, burnout, loss of job with dependent children, etc.)

The person then reaches a certain **level of resignation**, which helps them 1. to overcome the shame of asking for food aid

*"At first, I didn't want to apply for CPAS benefits at all because it's not always well regarded. So I felt guilty about it. The trigger was really burnout. I couldn't cope with my job anymore. So I thought, this is it, now I have no choice."* **Beneficiary**

*"The trigger is also the fact of playing down the shame of going to a food aid centre"* **beneficiary**

*"I went to Feed the Culture because my partner lost his job about a year ago, so we both found ourselves in a precarious situation even though he is 62 years old. I didn't have a job at the time either. We were both really scared, wondering what we were going to do. How were we going to pay the bills? I was really anxious. And I had to help my daughter fill her fridge, because it was very difficult for her. I had to find a solution."* **Beneficiary**

# #15. Specific expectations for the future social branch



## Centralisation of information and support services:

One-stop shop and centralised platform for accessing assistance, advice on rights, and referral to appropriate organisations



## Psychological support and wellbeing:

Stress and emotional challenge management, relaxation area (boxing, yoga), self-esteem building (hairdressing), addiction counselling



## Legal and administrative support:

Legal assistance, administrative support, assistance for new arrivals



## Emergency support:

temporary refuge spaces for artists in crisis, emergency number for food parcels.



## Meeting places and opportunities:

peer-to-peer support groups, intercultural exchanges, creative and collaborative workshops, co-working and networking space



## Logistical and social support:

housing assistance (assistance with loans, reviewing leases), accessible workshops (low cost), travel assistance



## Parenting support:

childcare (nurseries, babysitting), spaces adapted for working with children, referral to a family law solicitor

*"You need an antenna, there isn't one in Brussels, a social assistance antenna dedicated to the arts. People who can help you fill out your taxes, apply for status, etc." beneficiary*

*"It's difficult to produce a payslip that would satisfy a landlord, so let's make sure there are special clauses and special facilities for culture," association*

*"We urgently need a nursery for the kids on Saturday afternoons because we're working. Nurseries that stay open after 6 p.m. are very rare, if not non-existent, so let's make sure that this can be set up and so on," association.*

# The conclusion is clear!

This analysis clearly highlights:

**A mismatch between the support offered and the actual needs of CCIs:**

fragmented services, lack of adaptation to territorial and linguistic specificities, excluding populations

**Fragmented and discouraging care for CCIs:**

long processes, many paid services, forcing people to make difficult choices (even though there are many options available); with little understanding of support structures in terms of the realities and needs of the sector

**A lack of physical embodiment:**

lack of meeting places, reinforcing the isolation of CCIs

**A lack of targeted social action:**

neglect of basic social needs (access to food, housing, healthcare, etc.)

» **Need for coordinated, multilingual and accessible intervention to improve working conditions, strengthen social cohesion and promote inclusion in the cultural sector.**

» It is crucial to establish a **safety net** to meet the fundamental social needs of CCIs and thus overcome the current and future challenges facing the cultural sector.

All of these are indications for the future FTC social branch.

### #3. Positioning of the new social support structure for CCIs



# This is urgent...

→ The **COVID** crisis has been devastating

→ There is a sense of **fatigue and suffering** that is widely shared among the driving forces in our sector.

→ Our sector has been labelled "**non-essential**"; and by its very nature, it remains **precarious**.

→ Current ICC **assistance and support models** appear to be inefficient in their current form.

→ The '**status**' of artists is being widely questioned.

# News

January to April 2025



Drames, burn-out, dépressions : l'épuisement général des techniciens du spectacle

Même à la loupe, on ne discerne pas d'artiste profiteur

**Théâtre National een week gesloten na zelfmoord van medewerker**

Reportage | La culture mobilisée pour la grève générale : « Si je perds mon statut d'artiste, je dois trouver un autre métier »



Nicolas Dubois : « Comment rejouer sur la scène où Serge s'est donné la mort avec le respect qui s'impose ? »

"Quand on ne l'a pas, on doit avoir un deuxième travail": pourquoi les artistes belges craignent-ils pour leur statut?

Le cinéma belge francophone pèse près de 3.200 emplois



Statut d'artiste: c'est à Bruxelles que l'addition est la plus salée

INIE-BRUXELLES  
En Belgique francophone, la culture pèse plus de 101.500 emplois

**Kunstenaars protesteren op het Muntplein: 'Er dreigt een verarming'**

# Our objective

Improving the **wellbeing** of cultural workers

Throughout their careers. By creating a “safety net”.

So that they **can devote** themselves to their **artistic and/or cultural activities** without any pollution



# The 5 missions we have set ourselves

## I Create

Créer du lien dans un lieu de vie et de rencontre, où les ICC pourront trouver soutien, protection et reconnaissance

## I Support

Support beneficiaries with trained, knowledgeable and expert advisers (nutrition, mental health, addiction, workplace violence, cultural rights, etc.)

## I To be of service

Serving the general interest of the cultural and creative industries sector by mobilising and working with existing players to bring about change

## I Propose

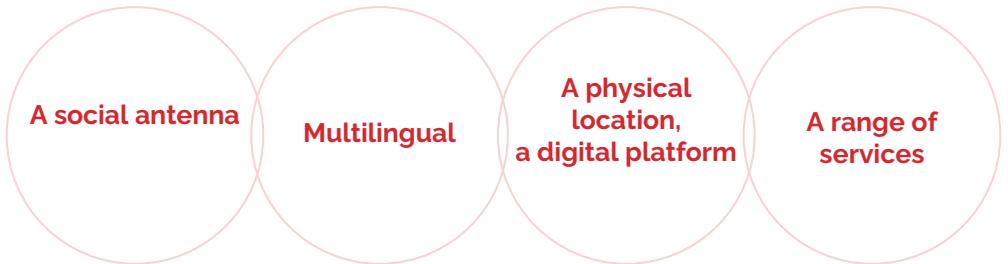
Offer social action programmes and services that are useful and tailored to their profession, whatever it may be.

## I Serve

Serve as a guidepost to direct beneficiaries to the right non-profit organisations, collectives or initiatives, with relevant, reliable and up-to-date information.

# Our positioning

A **social hub for CCIs** in the Brussels-Capital Region, multilingual, open to all statuses and models (commercial, non-commercial, artistic, societal, mixed, etc.), offering a comprehensive **range of services and information** tailored to their issues, at reasonable prices, brought to life in a **physical location** and on a **digital platform**.



# Services offered

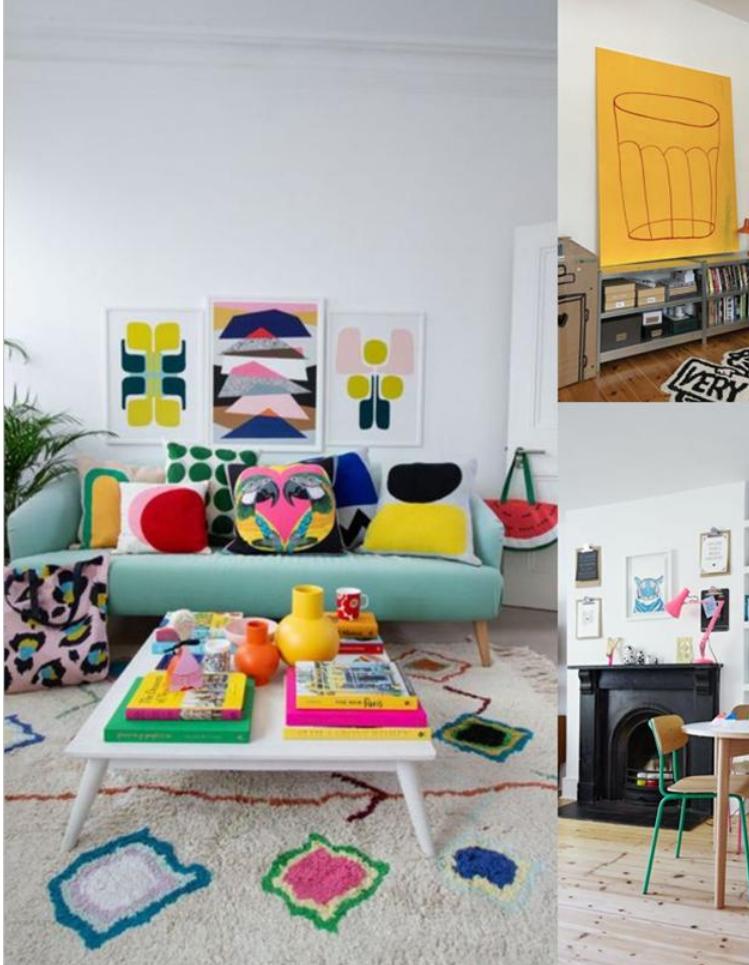
*Some examples*

## IN THE PHYSICAL LOCATION

- Mental health clinics
- Legal assistance for workplace violence & gender-based and sexual violence
- Social and administrative assistance
- Food distribution
- Addiction treatment
- Self-image
- Conflict mediation
- On-call service (in-person appointments)
- Printed information (fact sheets, flyers, etc.)
- Training & events
- Coffee
- Computer/printer/scanner/photocopier
- Mailboxes for non-profit organisations
- Sport & well-being

## ON THE DIGITAL PLATFORM

- Tree structure based on status
- Information by topic, discipline and status
- Practical fact sheets by issue
- Signpost: redirection to the right structure



# What we are not!

## A cultural and artistic venue

We do not create or programme cultural and artistic content (projects or residencies).

- We do not subsidise cultural and artistic content.

## An unemployment office & a professional federation

We do not do the work of trade unions and professional federations,

- nor that of social welfare centres and job centres.
- We do not favour any particular artistic discipline, profession or language.

## A cultural non-profit organisation

- We do not assist with completing grant applications for cultural and artistic projects.
- We do not offer artist workshops.



# Why do we want to set up a social antenna?

We have **the legitimacy and expertise**

(more than 5 years in food distribution and mental health support).

We are the only ones in Belgium to combine **social and cultural** aspects.

We have **the support and recognition**

(subsidies from 3 municipalities, COCOF social affairs, FWB and agreements with 3 schools, member of the Brabant-Brussels Food Bank, etc.)

We have a **team** committed to the long term.

We come from these professions.

# A rollout that will take place in 3 key stages

## STAGE 1

Find and prepare the venue  
Build and onboard the team

## STAGE 2

Designing services and the beneficiary journey  
Writing content for services and information  
Creating communication tools and assets (internal and external)

## STAGE 3

Design and develop the website  
Formalise the content (presentation, services, information sheets, programmes, etc.)  
Create the event for the launch!



# A rollout that will take place in 3 key stages

## STAGE 1

- Create the social centre's identity: name, logo, graphic charter.
- Find premises measuring 2,000 m<sup>2</sup>.
- Define the services to be offered at the centre.
- Draw up the specifications for the layout of the spaces.
- Write the briefing for the interior design.
- Find service providers/suppliers for the venue's services (coffee, IT equipment, etc.)
- Draw up a business plan for the venue's monetised activities (poster sales, space rental, coffee, etc.)
- Draw up the organisational chart for the social branch and identify the different profiles to be recruited
- Write job descriptions and employment contracts
- Recruit advisors who are experts in their field (= service centre managers).
- Prepare onboarding and training materials for future employees.
- Welcome and train employees on the mission, organisation of the social branch and the typical journey of beneficiaries.

# A rollout that will take place in 3 key stages

## STAGE 2

- Recruit a 'living space manager'
- Define the venue's event offering
- Design services and draft programmes for the social branch (with department managers)
- Design a typical beneficiary journey, from initial contact through registration to use of the venue (including online and offline points of contact)
- Create social media pages for the branch
- Create communication templates (documents, presentations, social media posts, etc.)
- Select and implement a CRM/e-mailing tool
- Build a beneficiary database
- Implement a knowledge management system to centralise, update and share information within the branch
- Design the 'information sheet' template for the 'signpost' function (description, cost, conditions, etc.)
- Brief the division managers to conduct a survey of existing non-profit organisations and initiatives
- Devise and implement a system for gathering information from non-profit organisations (to keep data up to date)

# A rollout that will take place in 3 key stages

## STAGE 3

- Hire a webmaster
- Design the architecture and UX of the website (including the information search tree structure)
- Write the website content (landing page, presentation page, service descriptions, etc.)
- Translate the website into 3 languages
- Translate the information sheets into the languages corresponding to their beneficiaries.
- Formalise information in digital format (for the platform) and paper format (for the physical location)
- Organise a launch event for the social antenna

# Contacts

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