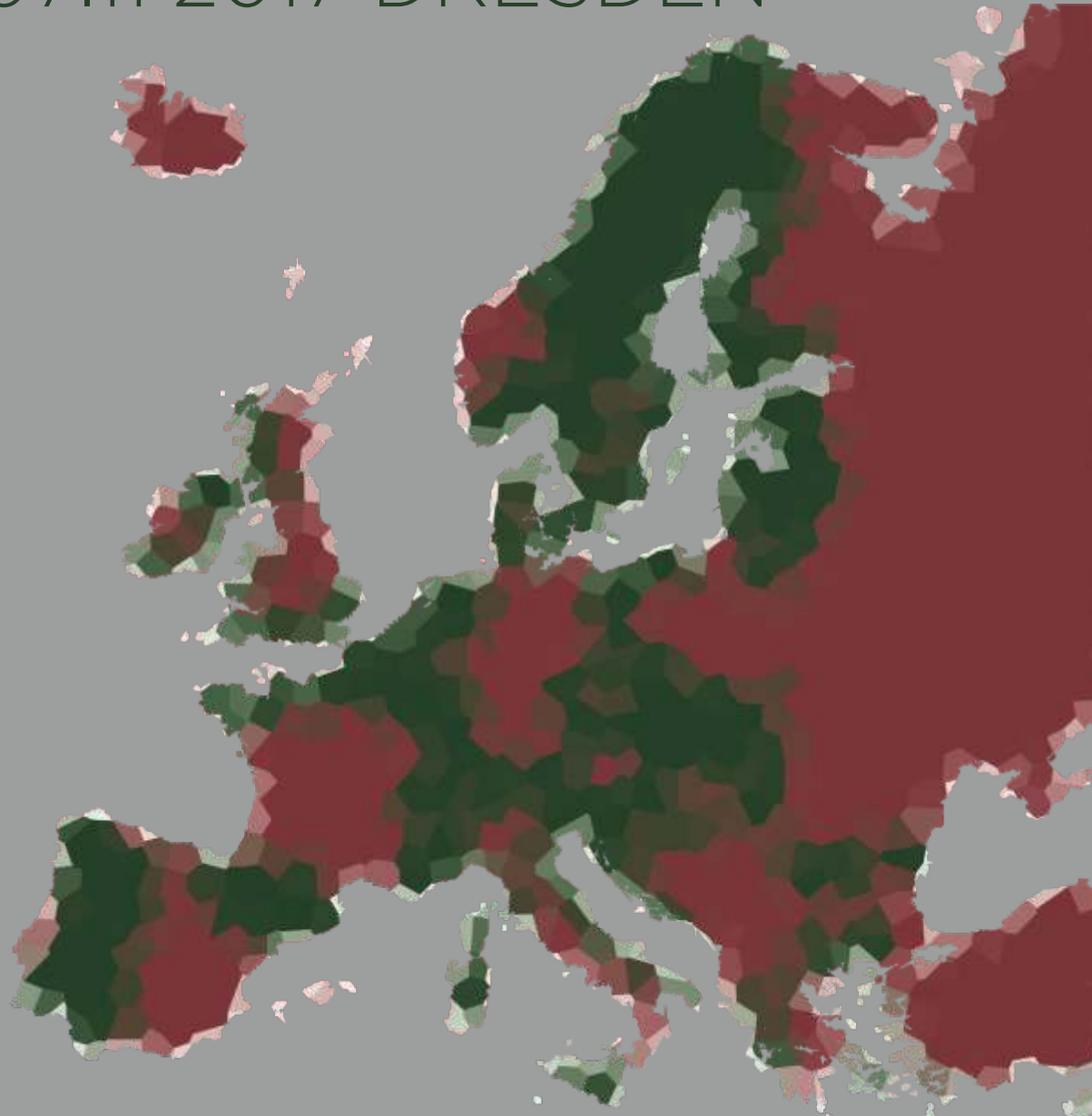


5th TASK FORCE CROSS-BORDER CULTURE CONFERENCE 2017

07.11 2017 DRESDEN



WORKING BOOK

5th Task Force Cross-Border Culture Conference 2017 (AEBR- T4CBC), co-organized with the Euroregion Elbe-Labe and the National Association of the Cultural and Creative Industries of Saxony on 07.11.2017 in Dresden.



Landesverband der Kultur- und
Kreativwirtschaft Sachsen e.V.



SN CZ
Atopj pasode: Itallj Nachbar:
Interreg V A / 2014-2020



Europäische Union, Europäischer
Fonds für regionale Entwicklung,
Evropská unie, Evropský fond pro
regionální rozvoj.



FOUNDATION
SERRA HENRIQUES



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Introduction

The Task Force Cross-Border Culture/ T4CBC is one of the Task Forces of the Association of European Border Regions/ AEBR (www.aebr.eu) and organizes a yearly conference in one of the European border regions. T4CBC's main aim is to strengthen cultural actors' capacity in CB Regions to work together at a transnational and European level.

Main T4CBC partners are European networks such as: LIKE/Les Rencontres, SMart, CrossBorder Network, Serra Henriques Foundation..., or European Capitals of Culture (and candidates to the title) and of course all the Euregions that are members of the AEBR.

Last year, the T4CBC 2016 conference took place in Mons, Belgium. Discussed topics were:

- Co-working spaces, Fab Lab's and artist residencies;
- Culture, health and new technologies;
- Waterways as cultural vectors;
- Culture in combination with urbanism, landscape planning and citizen participation;

The main topic of the last year's conference was the MOBILITY OF ARTISTS. In annex 1, you will find the recommendations that emerged from the workshop "Mobility" to the address of the European Commission and the Member States.

The final report of the 2016 conference with the results of all the workshops can be downloaded: http://www.aebr.eu/files/publications/TF_CB_Culture_Mons_AEBR_Report02_Def.pdf

This year's conference is aimed at the cultural and creative industries of the entire Saxon-Czech border area and will offer international contact and networking possibilities for this border area. In the framework of this year's conference, the specific European networks that support international cooperation and also successful model projects will be introduced to the local entrepreneurs and artists.

This year as well, the multiple practical questions and challenges associated with mobility of artists and transnational co-operations such as labor and tax laws, and fees, will be discussed. But also culture and landscape planning, urbanism, co-working spaces and waterways across borders are important themes for this border region and will be addressed with the cultural actors of this Euroregion.

In partnership with the Euroregion Elbe-Labe and the National Association of the Cultural and Creative Industries of Saxony, we warmly invite you to the 5th Task Force Cross-Border Conference on 07.11.2017 in Dresden.

We look forward to meeting you and to an enriching exchange during the conference.

Program

PRELIMINARY PROGRAM T4CBC DRESDEN 07/11/2017

09:00

ARRIVAL AND REGISTRATION

09:30

WELCOME MESSAGE AND OPENING

Culture Mayoress of Dresden: Annekatrin Klepsch
Director of the Euregio Elbe-Labe: Rüdiger Kubsch

09:45

KEYNOTE

Creative Saxony: Christian Rost

10:00

SHORT PRESENTATIONS OF EUROPEAN NETWORKS AND ORGANIZATIONS

1. T4CBC Culture: from the borders to Europe's focal point, Rudolf Godesar
2. SMartEU SMart: profession, law and mobility for creatives, Jörg Zimmermann
3. Serra Henriques Foundation territorial development, European cohesion and cross-border cooperation, Alexandre de Resende
4. LIKE / Les Rencontres European cities and regions for culture, Michaël Moglia
5. EEN The Enterprise Europe Network, Tobias Schlüter
6. TEH Trans Europe Halles, Torsten Reitler
7. GFGZ: Society for the promotion of cross-border cooperation, Indrani Das Schmid

11:00

COFFEE BREAK

11:30

SHORT PRESENTATIONS OF BEST PRACTICES PROJECTS

1. EEL - Kleinprojektefonds, Rüdiger Kubsch
2. Touring Artist Artist's Mobility, Michael Freundt
3. RIVER CARAVANSERAI Third places and nomadic residence, Nicolas Defawe

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4. Creative Hub Euregio CHE - the Crea-revolutionary network,
Julie Hannique

5. SPACE Collecting people: The unusual Art crowdfunding,
Julie Hannique

6. 3LP The Three Countries Park, Anja Brüll

7. ILD Agency for Regional Development “Changing the regions
means changing the world.” Brigitte und Thomas Templer-Samhaber

12:30

LUNCH BREAK

13:30

PROJECT EXCHANGE AND PARALLEL INFORMATION SESSIONS

15:30

COFFEE BREAK

16:00

SUMMARY AND FUTURE PERSPECTIVES

16:30

GUIDED TOUR THROUGH THE LOCATION SIGHT

18:00

DINNER

AND END OF THE EVENT optional evening programme

Moderation Creative Saxony, Sophia Littkopf

PLEASE USE THIS LINK TO SUBSCRIBE:

https://docs.google.com/forms/d/e/1FAIpQLSeVJq84uBKIWg12p-7ugs9TfLWXQyRkl_2yZ1RiX3uaJJChCg/viewform

Practical Information

- **Translation:** CZ-DE-EN will be provided.
- **Participation:** the participation at the meetings is free of charge
- **Conference venue:** The conference will take place on 07.11.2017 at the Kraftwerk Mitte Dresden, Wettiner Platz, Dresden Germany
<http://www.kraftwerk-mitte-dresden.de/service/anreise-parken.php>
- **Getting there:** <http://www.kraftwerk-mitte-dresden.de/service/anreise-parken.php>
- **Hostels and hotels:**

Hostels

- Lollies Homestay: <https://www.lollishome.de>
- Lalelu Hostel: <http://www.lalelu-hostel.de>
- AO Hostels: <https://www.aohostels.com/de/dresden/dresden-hauptbahnhof/>

Hotels - BnB

- Hotell: https://www.hotelbb.de/de/dresden?utm_source=gmb&utm_medium=referral&utm_content=dresden&utm_campaign=yext
- Aparthotel Mitte: <http://www.aparthotel-mitte.de/de/>
- Ibis Hotel: <https://www.accorhotels.com/de/hotel-7514-ibis-budget-dresden-city/index.shtml>
- Contact: contact: Stephan Franck, projekte@lvkkwsachsen.de

Speakers' short biographies



Speakers' short biographies



ALEXANDRE DE RESENDE

Serra Henriques Foundation, Counsellor for European Cooperation

Alexandre de Resende was born in Portugal on 1973.

After graduating in Business Management he was a teacher for several years and director of the marketing agency responsible for the campaigns and events of Hewlett-Packard. He is the former Country Commissioner of The Luxury Network (UK) for Portugal and Spain with the support of the British Embassy, developing corporate partnerships in Europe and the Middle East. He is currently a strategic adviser for diverse organizations and the Foundation's international representative for establishing cooperation programmes.



ANJA BRÜLL

Project leader of the Three Countries Park in the Euregio Meuse-Rhine

Anja Brüll, born 1970 in Aachen, Germany graduated as Diplom-engineer of landscape planning at the Technical University of Berlin and performed a post-graduate training in project and business management at the European Academy of Women in Politics and Economy. Founding her own studio Aquatectura in 2002 she worked as an independent consultant, designer and researcher in local to international projects in the field of sustainable landscape development. Her expertise covers e.g. integrated water & resources management, renewable energy, green infrastructure, glass architecture, land art and cultural landscapes services. She co-authored the ESPON study "Landscape Policy for the Three Countries Park" (LP3LP) at the RWTH Aachen University and since 2014 acts as the project leader of the Three Countries Park in the Euregio Meuse-Rhine.



BRIGITTE TEMPER-SAMHABER & THOMAS SAMHABER

ILD Temper-Samhaber KG

The company name ILD Temper-Samhaber KG stands for Idee (ideas)-Lösungen (solution) - Durchführung (implementation). The company was founded in 2003 and is headed by the cultural manager and coach CEO Brigitte Temper-Samhaber und Thomas Samhaber, academic certificated regional manager and is integrated in a network of experts in the field of education, science, tourism, art and culture.

Brigitte Temper-Samhaber and Thomas Samhaber have been working for more than 15 Years for an innovative participatory regional development. Together with their team they developed and realized about 180 Projects, leaded more than 250 Workshops and published several studies.

"As experts, we guide processes and accompany people on their way from the first idea to successful realization of their projects. We can provide inputs, identify potentials, bring people and know-how together, and sometimes it is necessary to find unusual solutions".

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CRISTIAN ROST

Office for Urban Transitional Spaces

Christian Rost studied geography with a focus on economic, urban and regional development in Leipzig and Urban Studies at the Bauhaus University Weimar. Early 2014 he founded the Office for Urban Transitional Spaces and has since worked with his interdisciplinary team, and national and international partners in various projects. Christian Rost is an expert on local governance processes and investment management in the field of urban and regional development. He also likes to rely on unconventional methods. His area of special interest is the economic development of sole trader and small enterprises. Prior to founding the Office for Urban Transitional Spaces, he was the head of the Germany's Competence Centre for Cultural and Creative Industries. Since April 2017, he is the head of Creative Saxony, the Saxon Center for Cultural and Creative Industries.



INDRANI DAS SCHMID

Director of GFGZ

Social Entrepreneur, Journalist, Researcher/ Key-Note-Speaker, Teacher. Director and Co-Founder GFGZ (Gesellschaft zur Förderung der grenzüberschreitenden Zusammenarbeit), CH- Neuhausen, 2012-today ! Journalist, D/CH 2004-today Journalist for Politics, Culture, Social Issues, Research and Media at Schaffhauser Nachrichten Schaffhausen, Die ZEIT Schweiz, Tagesanzeiger Zürich, RBB Radio Eins, Berlin, Galileo Pro Sieben München etc.// Awards: Medium Magazin 2014, Newsroom „Die 500 Besten“, 2014, Gender-Expert, D/CH 1994 -today. Researches and Teaching gender-topics, Key-Note-Speakerin for gender related issues/topics, Initiator and Leader of the GFGZ-AEBR Group „Equal Opportunities“.



JÖRG ZIMMERMANN

Responsible for the territorial development SMart

Graduated in History of the University of Liege, Jörg has been working since 2011 for the SMart cooperative. Originally from the German-speaking community of Belgium he lives in Liege. He has set-up the SMart antenna in Eupen. Since January 2016 he has been responsible for the territorial development of the Ostbelgien structure as well as the euro-region Meuse-Rhine. The aim is twofold: to improve access of German-speaking Belgians to the SMart tools and to enhance interaction between partners of the 3 countries of the region. As a consequence, Jörg is regularly confronted with mobility issues. Convinced that artists are forerunners of a changing labour landscape, SMart has opened its services to workers of other sectors, providing an economic model that promotes concrete solidarity and fairness, where autonomy and security are not exclusive.

Speakers' short biographies



JULIE HANIQUE

Founding member and coordinator of Comptoir des Ressources Creatives, member Creative Hub Euregio, and SPACE Collection

Belgian art historian, Julie Hanique has worked as a cultural manager in Liege (Belgium) for nearly two decades with a specific concern on contemporary visual arts and architecture. As part of the artistic team for the application of Maastricht to the title of Cultural Capital of Europe in 2018, she was aware by the cross-borders collaborations. That's an aspect that she's still developing in the international project of SPACE Collection and in the Creative Hub Euregio network.



MICHAEL FREUNDT

Touring Artists and President of the European Network of Information Centres for the Performing Arts

Michael Freundt studied theater science, philosophy and dance science. He worked as a freelance journalist and critic. He belonged to the team of directors of numerous independent theater projects, and worked for the euro-scene Leipzig from 1997 to 2002. Since 2003, he has been the deputy director of the International Theatre Institute (ITI) - German Centre. In March 2006, he was named managing director of the Dachverband Tanz Deutschland. He is President of the European Network of Information Centres for the Performing Arts (ENICPA) and member of the expert group of the EU ViMM project.



MICHAËL MOGLIA

Chairman of LIKE - European Cities and Regions for Culture

Michaël Moglia was elected as Regional Councillor in 2004 and was re-elected for a new term in March 2010. First in charge of tourism, he was then entrusted with chairmanship of the Committee on "Finances, HR, Administration, Communication" of former Nord-Pas de Calais Region (transformed into Hauts-de-France Region in 2015), home to more than 4 million inhabitants. Member of the Culture Commission, he contributed to the building of the Regional policy on Book. He is very involved in the fields of cinema, audiovisual media and modern music. He has chaired the network since November 2014, impulsing the transition from former Les Rencontres to LIKE.

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NICOLAS DEFAWE

Co-founder of Thabor Cultural Boat and Urban Spree Berlin

Artistic director of Urban Spree - a 1700 sqm artistic space in Berlin-Friedrichshain dedicated to urban cultures through exhibitions, artist residencies, DIY workshops, concerts, an art store and a large Biergarten.

Within Urban Spree, the Urban Spree Galerie is a 400 sqm independent contemporary art space. Set in a vast postindustrial compound in the heart of Berlin, the gallery promotes a grassroots artistic approach, working closely with street & graffiti artists, urban photographers and contemporary artists.



RÜDIGER KUBSCH

German Managing Director of the Euroregion Elbe/Labe

Rüdiger Kubsch was born in 1975 in Dresden, Germany; Dipl.-Ing. in Urban and Regional Planning (TU Berlin), MSc. in Spatial Planning (KTH Stockholm), Assessor des Bau-fachs (Land Niedersachsen).

After studying in Berlin, Stockholm and Hannover he started working for the urban planning department of the City of Dresden in 2008. Meanwhile the position is located in the mayor's office. His responsibilities include the improvement of regional cooperation between Dresden and stakeholders in the nearer and farther surroundings. Since 2014 he is also the German managing director of the Euroregion Elbe/Labe, an organization aiming at improving cross-border cooperation between Saxony and Czechia.



RUDOLF GODESAR

Chairman of the Task Force Cross-Border Culture (T4CBC)

Rudolf Godesar, MA in Psychology (University of Liege).

Until 1999, Rudolf was elected National Secretary at the Belgian trade union FGTB within the textile, clothing and diamond industry and in this position, was in charge of the international relations between trade unions. Former Chairman of the NGO "Cultural Action and Presence" and actual Board member of the Walloon Centre for Modern Art "CWAC", since 2000, he is mainly in charge of cross-border cultural cooperation within the Euregio Meuse-Rhine. He also is a Board member of the Association of European Border Regions (AEBR www.aebr.eu) and since 2012, Chairman of the Task Force Cross-Border Culture (T4CBC), one of the Task Forces of the AEBR.

Speakers' short biographies



SOPHIA LITTKOPF

Cultural Curator

Sophia Littkopf studied arts and management at the Potsdam University of Applied Sciences. Being a project manager for more than 18 years, Sophia Littkopf has participated in numerous cultural events as festival director of Leipziger Hörspielsommer, curator of film shows and radio play contests as well as organizer of conferences, and symposia for the Saxon Culture Foundation. She has been working as head of audience development at HELLERAU – European Centre for the Arts, as director of HALLE 14 – Centre for Contemporary Arts and as marketing director of tjg. – theatre for children and young audiences. Since August 2017, she is in charge of networking, knowledge transfer and qualification at Creative Saxony, the Saxon Centre for Cultural and Creative Industries.



TOBIAS SCHLÜTER

Enterprise Europe Network

Tobias Schlüter is working for the Enterprise Europe Network since 2010. He is a member of the sector group Creative Industries, participated in the working group “Measurement of performance and impact”, and is active as a trainer for the EASME. He studied Culture and Management in the BA and MA program at the Hochschule Zittau/Görlitz and spent his Erasmus exchange semesters in Wrocław and St. Petersburg. During his studies, foci were given to German-Polish-HipHop projects, the application process of the city Görlitz-Zgorzelec for the title “European Capital of Culture” in 2010, and on post-socialistic transformation processes in the framework of regional development. In 2016, he participated in an intensive training for the creation of Horizon2020-proposals.



TORSTEN REITLER

Musician, author and publisher

Torsten Reitler was born in 1972. Raised in socialist GDR, post-punk-youth in Leipzig. Studied Journalism and Literature. Musician, Author, Publisher. Organiser of countless cultural events and programmes. Board member at Moritzbastei, one of the biggest and best-known independent cultural centres in the region of Saxony. Board member of the European network Trans Europe Halles (2011-15). Cultural activist, board member of “Leipzigpluskultur (2008-2013)”, a citizens movement that speaks for artist and cultural actors of the independent sector. Founding member of “Leipziger Kulturpaten”, an organisation that connects artist and cultural initiatives with the local economy. Co-organiser of several meetings and congresses about culture and cultural politics.

Partners



Partners



The Three Countries Park

(Dreiländerpark - Parc des Trois Pays - Drielandenpark)

Is the green heart of the Euregio Meuse-Rhine, a beautiful landscape area situated between and around the MHAL-cities (Maastricht, Hasselt, Aachen, Liège), as well as a unique platform for international cooperation: Initiated in 2001, 13 partners from Belgium, Germany and The Netherlands with competences in the field of landscape and spatial planning, nature and environmental protection have come together with the common goal of maintaining and strengthening green spaces across the borders and in relation to the surrounding urban areas. The Three Countries Park fosters knowledge, exchange and projects to protect and develop the quality of the open space and its landscapes. This involves topics like cross-border water management and green infrastructure as much as the perception of the landscape by people and access to cultural heritage. With its many castles, estates and monasteries, mining areas and typical architectural styles the Three Countries Park is rich in cultural heritage. Furthermore, the landscape itself, reflecting a long standing European history, is considered valuable natural-cultural heritage. To protect this heritage and develop it further by dealing with various territorial trends like urbanization or agricultural intensification a common landscape policy has been developed by the partnership within the European ESPON project LP3LP upon which its strategic plan and activities are based.

More information: <http://www.drielandenpark.eu/new/?lang=en#4>

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RIVER CARAVANSERAI

RIVER CARAVANSERAI is a program directed at engaging music and art venues as well as a nomadic boat residence which will happen during summer 2018 with a trip from Berlin to Paris through Brussels, echoing the EU-funded 2008 European Sound Delta and upstream of an upcoming large EU project involving a dozen of European partners scheduled for 2020.

Through the Rhine and its tributaries and the Oise River in France, a barge will navigate large territories from East to West, triggering in each visited city along the route several cultural events and discussions among professionals about new ways of managing cultural spaces while discovering the strong dynamics of such places and their ecosystem.

RIVER CARAVANSERAI is a cooperation project uniting artists, project developers, researchers & academics, urban planners, communities and local authorities from all over Europe in order to study and research cultural venues, perceived as vectors and labs of a new urbanity. Rooted in their communities, whether they dedicate themselves to independent music, to contemporary art or street art, those venues create new temporalities where freedom to experiment and create flourish on the fringe of the dominant model and experiment new forms of labor. They have a role to play in the planning of an agile, independent city with consciousness and low-waste ratios and also on the long term to participate to the elaboration of hybrid economic models, social innovations, and intelligent public-private partnerships.

Major Partners :

MU (Paris - FR), Urban Spree (Berlin - GER), La Vallée SmArt (Bruxelles - BEL)

<http://www.urbanspree.com/> <http://www.mu.asso.fr>

<http://smartbe.be/fr/services/espaces-de-creation/lavallee-molenbeek/>

Partners



Creative Hub Euregio (CHE)

In February 2015, a discussion held in Eupen and organized by officials from various governments in the Meuse-Rhine Euregio led to the initiative and the set-up of a working group for creatives in the Euregio (Meuse-Rhine Euregio). The approach was bottom-up and focused on discovering and serving the real needs for creative entrepreneurs in the EMR.

From February till May 2015, the initiators have held about 50 in-depth interviews to gain insight in the actors and local circumstances in the major cities of the EMR. These interviews as well as the work experience of the initiators provided a clear picture of the needs of creatives in the EMR. Every EMR city has different needs/problems/solutions. We noticed that solutions can be found when local connectors and connectors from other EMR cities support each other.

The purposes of our local agents:

- Develop professional connections within the Euregio among creative entrepreneurs (peer to peer, same mind-set) and between entrepreneurs and larger companies and institutions.
- Fulfill the need for information about working opportunities, pitches, tenders and possible cooperation.
- Enhance awareness about the opportunities for existing businesses and development in the Euregio.
- Be knowledgeable about good partners across the border for co-creation within projects.
- Professionalize advice and support for grant application, especially for EU funding.
- Find accessible workspaces.

Starting in September 2015 we have been conducting monthly CHE agent meetings in the various cities of the EMR.

#creativehubeuregio

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Euroregion Elbe/Labe

Euroregion Elbe/Labe was founded in 1992 by several municipal bodies in the Saxon-Czech border region. Nowadays the area includes the Landkreis Sächsische Schweiz-Osterzgebirge and the City of Dresden on German and the eastern half of Ústecký kraj with about 70 municipalities on Czech side. Its objective is to improve cross-border cooperation between Saxony and Czechia and to overcome border obstacles. It is one of four similar Euroregions along the German-Czech border. The two offices of Euroregion Elbe/Labe are located in Dresden and in Ústí nad Labem.

One main task of the Euroregion Elbe/Labe is the support for projects in cross-border cooperation. This support includes connecting stakeholders from both countries, counselling in all stages of project activities as well as providing financial support. For the latter, the Euroregion Elbe/Labe runs a Small Project Funds as part of the INTERREG program between Saxony and Czechia with the primary focus on people-to-people projects. During the last years the Euroregion Elbe/Labe has also been increasing its own project activities on several fields.

The second main task for all Euroregions is lobbying for the interests of the border region, mainly targeting the Saxon and Czech governments and the European level. The Euroregion Elbe/Labe is member of the Association of European Border Regions (AEBR), being active in the Executive Committee as well as in the Task Force Cross-Border Culture.

Partners



Business Support on Your Doorstep

Enterprise Europe Network

The Enterprise Europe Network is the world's largest support network for SMEs with international ambitions, and managed by the The Executive Agency for Small and Medium-sized Enterprises (EAMSE). SMEs get help to realize international partnerships and growth in terms of business expertise, contacts and events. More than 600 host organizations (respective Network partners) in more than 64 countries combine local knowledge with international business markets. Those services help start-ups, mid-caps, and SMEs to grow faster through tailored support, new commercial partnerships and access to finance. Solution-driven services transform innovative ideas into international commercial successes.

Within the Enterprise Europe Network, exist 17 sector groups. Each group consists out of different Network partners who commit to work together to meet the specific needs of their clients operating in a particular sector. The group is a framework to discuss, plan and implement collaborative activities. The sector group Creative Industries actually has 31 members from 16 different countries.

In Saxony, the Network partner and host organization Hochschule Zittau/Görlitz is the member of the sector group Creative Industries. The University of Applied Sciences is located in the tri-border region where Germany, the Czech Republic and Poland meet. 40 Bachelor's, German Diplom and Master's courses are offered in engineering, natural, social and economic sciences. The Studienkolleg prepares students for taking up a course of study at a German university. The research spectrum covered by projects undertaken at the Zittau/Görlitz University of Applied Sciences features three special foci, which in turn highlight the broad variety of research activities: Energy and the Environment, Transformation Processes in Industry and Society, Materials - Structures - Surfaces.

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GFGZ

Think Tank & NGO, CH- Neuhausen, 2012-today

The GFGZ is Swiss-based Think Tank and NGO working in the field of researches of border regions, applying research results in and for border areas, counseling, networking and connecting civilians from different border regions. We are developing educational materials, publishing films and publications, organizing panels, conferences, study trips. We are always working crossborder and intergenerational.

Culture

Culture is one of our pillars. We are empowering artists in cross-border regions to participate f.e. in congresses with their own view of the topics (Example: GFGZ-European-Parliament- Congress: „Geschlechter-Demokratie und Generation Y = Wirtschaft von morgen“, in the European Parliament, Strassburg, 2015), we are supporting exchanges in culture fields in Crossborder-Region, mainly young artists.

Network

The GFGZ has a ubiquitous network not only in its core region Switzerland-Germany-Austria-Liechtenstein-France, but also in Italy, East-Europe and Westafrica.

Members/Target-Group

We are a bridge between Actors of the Politics-/Administration-/Science-/Economy-/Culture-World and Civil Society. Our members are from 11 years until 89 years old. We are open for everyone who is interested and has an open mind.

Partners



IDL

Art = Catalyst to a participation processes or the ART of serving a sandwich

If the “project Europe” will be successful, it must prove it at its borders, especially the region of the former iron curtain like the border between the Czech Republic and Austria.

Art and Culture plays an important role in involving citizens in regional development- and communication – processes. Art as a method for starting a discussion in a community to a specific topic. The ART of intervention - The ART of reframing - The ART of discovering - The ART of serving a sandwich...

In the field of culture and regional development, we have got some experiences how to involve people in interactive cultural projects. Art as a method: to surprise or irritate people, to put some things in a new context (reframing), to present hidden places and forgotten buildings (discovering). We care, that new, unknown, provocative activities are in combination with traditional cultural forms (sandwich).

Practice/Examples

- ÜBERGÄNGE PRECHODY: an CB two-town cultural festival Gmünd(A)/Ceske Velenice (CZ),
- Cooperation regional Museums of south bohemia (CZ) and Waldviertel (Lower Austria);
- Expositions: „Mensch und Fisch“ - fish farming in the border region (CZ/A)
- Nature - culture - trail alongside the borderriver „Lainsitz“;
- Our Homelands creative workshops, music performances, oral history,
- „Spiritual Landscape“ (Fotographies by Jiri Tiller): small monuments, chapels,..
- „Wende“ (Change): young pupils creating an exhibition to „25 years open border“

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KREATIVES SACHSEN

Creative Saxony the Saxon Center for Cultural and Creative Industries

Creative Saxony, the Saxon Center for Cultural and Creative Industries (CCI), is the first support institution in Germany addressing enterprises of this branch of industry, that is jointly run by the associations of the entrepreneurs themselves. Since its establishment in March 2017, it has been acting as a contact for makers, proponents, politicians and administrations. It offers free consulting and networking opportunities in 16 locations in the Free State of Saxony in order to efficiently and sustainably stimulate the Saxon cultural and creative industries' development.

Partners



europaean cities and regions for culture
villes et régions européennes pour la culture

LIKE - European cities and regions for culture

Formerly “Les Rencontres”, the network of European cities and regions for culture evolved into LIKE in January 2016. Since its creation in 1994, the network has always been devoted to its members (110 local authorities and cultural institutions and structures from 23 countries on the European continent) and the collaborative development of local cultural policies.

LIKE is committed to the development of cultural policies in Europe and gathers in its network a set of elected representatives from various local authorities and cultural structures. LIKE’s team works to build a Europe of Culture made by the territories to open up new horizons in the field of cultural issues.

Now based in Lille (France), our structure wants to renew its ambition of being a unique platform in Europe for cultural cooperation, collaboration, debate and action. Via our events, our daily work on connecting members and other actions, the whole range of our activities aims at fostering creative networking between all actors, citizens and European political authorities and in all territorial levels - cities, departments, regions and provinces. After actively accompanying the network’s transition from former Les Rencontres to LIKE, members will be gathering in Berlin on November 8, 9 and 10 to endorse a new, upgraded roadmap for 2018- 2020. The latter will include working groups on worrying issues to culture in Europe, projects on innovative themes, intensive networking action for European local authorities including bidding cities to ECoC, sustained relationships with networks from the EU cultural sector and increased presence in EU bodies and groups of policy-dialogue.

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**FOUNDATION
SERRA HENRIQUES**

Serra Henriques Foundation

www.FundacaoSerraHenriques.org

The Foundation dedicates special attention to cultural heritage and to the study of sustainable architecture, urban and spatial planning. Within this context, it was developed a vast cooperation programme that includes:

The national representation of European Cities and Regions for Culture – LIKE
The Portuguese mission is that of institutional representation and support of local energization in the framework of European Cooperation and Integration. The objective is strengthening the collaboration between members and stimulating active participation of portuguese municipalities in transnational projects.

The National Architecture Award

The Archiprix Award was instituted in 2012 by the Serra Henriques Foundation involving all the Portuguese Universities to distinguish the best Masters Final Projects presented in the areas of Architecture, Urban Planning and Landscape Architecture.

The Traditional Architecture Prize

The Foundation implemented the Prize in Portugal in 2017 with the High Patronage of the President of the Portuguese Republic, in partnership with the International Network for Traditional Architecture & Urbanism (INTBAU) with the support of the Prince of Wales, the Spanish Royal House and the Richard Driehaus Foundation. With a monetary value of 50.000 Euro, it intends to honour the work of rehabilitation of monuments and urban ensembles of historic or artistic value or new projects that use traditional materials and crafts.

Education towards Architecture

The Foundation developed a set of initiatives in order to create a horizontal network of cooperation and experience exchange within the sphere of Education towards Architecture. Projects guided by a strategy of bottom-up approach and starting on the sensitization of younger crowds towards the built environment. The initiative is contextualized within the guidelines of the Public Policy for Architecture and Landscape, whose main objective is that of contributing to the awareness of the role of Architecture in the city's construction and in the way it affects the lives of its citizens.

The implementation of the National Policy on Architecture and Landscape

The Portuguese Policy on Architecture and Landscape was approved in 2015 and the Serra Henriques Foundation integrates a group of partners for the implementation of this tool which is essential to the development of the territory and regional economies, the sustainability of future constructions and the conservation of the patrimony. In this domain, the Foundation also participates in the European Forum for Architecture Policies dedicated to the debate and promotion of architecture, urban planning and territorial development policies, that allies public governance, culture and education.

Open City & Open House Worldwide

The Foundation is the institutional partner of Open House Lisboa and Open House Porto. These are two major cultural happenings in Portugal. The idea is simple: to grant free access, during two days, to hundreds of spaces throughout the cities - buildings from different periods and typologies - by means of programmes with guided tours or the so-called neighbourhood strolls. This international initiative, originally born in UK, has allowed for over three hundred thousand visitors from thirty countries to have the opportunity to know, on the inside, several of the world's cities.

Partners



Smart

“The current labor situation in western countries is marked by a decline of open-ended contracts and a rapid increase of freelance who work on a project basis and insecure work arrangements. This new 'precariat' most often lacks the classic protections that were achieved through the welfare state. A new generation of labor mutuals, or 'business and employment cooperatives', have created a legal hack that allows autonomous workers to become salaried workers and therefore to access better protection (compared to the self-employed). One of the prime examples is SMart which originated in Belgium as a nonprofit organization for artists, is now cooperative of autonomous workers active in 9 European countries. It counts over 80 000 members and is part of an alliance of labor mutuals called Bigre!, with other members such as Coopaname in France. Freelancers who join a labor mutual pay a small percentage of their income to a mutual guarantee fund, which allows for fast and regular payment through debt collection service. Workers are then able to pay themselves , and possibly convert the income into a fixed salary. SMart acts as the employer and provides other services and financial tools to autonomous workers. SMart also offers a series of mutualized and professionalizing services such as tailor-made advice, training, co-working spaces, insurance packages...

In a nutshell, it proposes a strong mutualist and cooperative vision of meaningful work in a sustainable economy, and in that way, is inline with the progressive tradition of a labor movement working for human emancipation. This co-operative model may be the missing link between the precariat and the salariat.” (Inspired by 2 textes auf M.Bauwens).

Through the experience of the artists, which are forerunners of transnational projects and multitasking (endorsing different roles), Smart has a long experience in mobility questions.

Given our activities in 9 European countries, we have a network of well interconnected experts that have been cooperating for several years with AEBR.

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SPACE Collection for a European collection of contemporary art

Flagship project of the non-profit association In Cite Mondi, SPACE Collection is located in the Meuse-Rhine Region and is part of the cross-border Very Contemporary network. It works to support visual artists through the creation of an international collection of contemporary art and a program of exhibitions.

in Liege (Belgium) and Maastricht (Netherlands), SPACE Collection call passers-by to introduce a coin into a terminal (or cultural generator) that activates a sculpture. This way people take part in a co-funding project to acquire artworks for the SPACE Collection and in a drawing lot that will give him the chance to win a Eurocultural ticket.

Whenever a passer-by triggers the sculpture, he receives a short poem by a local author or free access to a cultural activity in a city of the network. SPACE Collection now has 28 cultural partners in Liege and Maastricht and owns 104 artworks.

This project involves in its development the joint participation of citizens, artists, government, business and community network.

Partners



AEBR - AGEG - ARFE

Task Force "Cross-Border Culture" T4CBC-AEBR

The T4CBC is one of the Task Forces of the Association of European Border Regions (AEBR: www.aebr.eu).

For the T4CBC Cultural actors of European border regions are at the heart of its initiative, as well as their projects and networks.

The will of the T4CBC is to open up the potential of Multiculturalism, which is indisputably one of the most fruitful fields for innovative thinking because it boosts the discovery of unique concepts and solutions in all areas and Multiculturalism is particularly available in border regions.

The aim of the T4CBC is to generate a new dimension for the European cultural networks that goes beyond the usual meetings and conferences and integrates the realization of concrete European projects.

The T4CBC wants to promote cross-border cultural cooperation within and between the border regions of Europe by enhancing the collaboration between creative people (artists, designers, architects, ...) and the cultural actors (representatives of cultural organizations, administrations and networks) in specific cross-border and trans-European projects.

The implementation of this project should be boosted and supported by the close collaboration with the European Capitals of Culture and other networks that, similar to the AEBR network, are composed by policy makers or representatives of cultural administrations and organizations, like SMart, The Cultural Routes of the Council of Europe, The Cross-Border Network, LIKE-Culture, Serra Henriques Fondation, Cultural Space Greater Region,...

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Trans Europe Halles

Trans Europe Halles (TEH) is a Europe-based network of cultural centres initiated by citizens and artists. TEH has been at the forefront of re-purposing Europe's industrial buildings for arts, culture and activism since 1983. As of 2017, TEH has brought together nearly 90 multidisciplinary cultural centres and other cultural organisations from across Europe.

Our mission is to strengthen the sustainable development of non-governmental cultural centres and encourage new initiatives by connecting, supporting and promoting them.

We facilitate international cooperation, provide opportunities for learning and sharing, and promote the practice, impact and value of arts and culture.

Our key objectives are:

1. To build a strong supporting structure of exchange and collaboration for member institutions.
2. To advocate and promote the importance and value of cultural centres initiated by citizens and artists as open spaces for creation.
3. To establish Trans Europe Halles as a leading organisation for providing professional development and international exchange in the cultural sector.
4. To establish Trans Europe Halles as a vital reference for non-governmental cultural centres in the international cultural sector.

To achieve this, we organise two international meetings every year, coordinate international projects, run professional development trainings, act as consultants for public and private organisations, and actively influence cultural policies.

For us, the power of arts and culture is in inspirational, transformative experiences that have the capacity to change people, perceptions and societies.

Partners



Touring Artists — information and advice for artists and creatives working internationally

Whether a German dance company tours France and Switzerland, a visual artist exhibits her works in Istanbul or a Chilean scholarship holder participates in a residency programme in Germany - mobility and international exchange are a central part of many artists' working life.

Well advised are those who know the basic rules that come along with cross-border activities, who catch up beforehand on health insurance, work permit, customs regulations, and "Ausländersteuer" (foreigner tax).

The webpage www.touring-artists.info provides information related to international mobility for German artists and creatives as well as for those who want to work in Germany. Issues addressed range from taxes, visa/residence, status of artists/contracts, and transport/customs to social security, insurances, copyright, and funding.

The information portal is complemented by the touring artists helpdesk service which offers individual consultations on international projects and working stays abroad.

touring artists is a project of the Internationale Gesellschaft der Bildenden Künste (IGBK) and the International Theatre Institute in Germany (ITI), supported by the Federal Government Commissioner for Culture and the Media (BKM). The touring artists helpdesk service is realised in cooperation with SMartDe - Netzwerk für Kreative e.V.

Appendix 1

RECOMMENDATION PAPER MOBILITY 2016



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From Mobility of Professionals in the Arts and Culture Sector to Patchwork-Workers¹ of Europe

“Mobility has been and is a reality for professionals in the arts and culture sector in Europe² for many years now, even for centuries. Nowadays creative and artistic work is increasingly taking place in international contexts. Mobility has become a necessity for artists and culture professionals: Artists and culture professionals need to travel beyond borders to extend their scope of activities and meet new audiences as well as to broaden their vision and find new sources of inspiration for creative work. For the personal development of an artist it is also vital to exchange experiences and to learn from peers abroad with a view to developing their careers.”³

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Summary of recommendations

¹The term patchwork-workers refers to a group of workers who are economically active and who work in several jobs simultaneously, such as being self-employed, having an own business, being employed with a fixed-term contracts/multiple contracts/permanent part-time contracts, or even as posted workers. In addition, these persons may pursue these activities cross border in several countries. The terminology was introduced by Eva van Ooij LL.M. at the AEBR Task Force Cross-Border Culture Conference 2016, Mons, Belgium 27 - 29 April, 2016.

²This recommendation paper refers to economically active persons/actors in the cultural and creative industries, hereinafter CCI.

³Final Report and Recommendations to the Cultural Affairs Committee on Improving the Conditions to Support the Mobility of Artists and Cultural Professionals, OMC working group on the mobility of culture professionals, June 2010, p.7.

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Introduction

The cultural and creative sectors are some of Europe's most dynamic sectors; they are estimated to generate about 4.2 % of total EU gross domestic product (GDP) and jobs, which is similar to the GDP of the automobile industry. It is a well-recognised fact in many European countries that the cultural and creative sectors are (or have the potential to be) the fastest growing sector of the economy. Nevertheless, the growth potential remains undervalued and unrecognized. Especially in terms of the ability to access start-up capital and financing⁴ since the CCI sector is confronted with a lack of clear evidence and information that limits the ability to proof financial support sources to their potential. In addition, other administrative and legislative hurdles, such as intellectual property rights, various tax regimes, and mobility issues, challenge the CCI sector.⁵

Therefore, the CCI sector needs support to structure and strengthen the sector while enabling to better represent their interests, to draw attention to the challenges and bottlenecks the sector is facing and to create cross-border networks and platforms.

In addition, the CCI sector do not only contributes towards a GDP and job growth on a European wide level. The mobility of artists and culture professionals in Europe not only is a necessity for themselves, but also essential for Europe's cultural and social progress.

The average gross 'economic added-value' of the EU's cultural and creative industries is close to that of the automotive industry. Unlike the automotive industry, nearly 90% of the companies are small or micro-enterprises with a maximum of 10 employees. Due to the variety of forms of employment, cultural and creative industries (CCIs) are also important for European market policy and pose a number of challenges in terms of employment policies within the EU. In addition to participating in cultural dynamism, the CCIs provide economic added-value to the Union and make a significant contribution to "social added-value". But before any economic and social value of the cultural and creative industries⁶, we must take the "cultural added-value" of artists and creatives into consideration.⁷

Aim of this paper

If we want to increase the impact of the added-values of cultural and creative industries in Europe, it is a necessary to take the peculiarities of the workers in the sector into consideration and eliminate the major obstacles that are hindering their development. But even more, this paper calls for action on several governance levels that is desperately needed to enhance the work and life conditions of those who provide, maintain and continue to develop our regional, national and European cultural heritage. Besides, most issues also concern patchwork-workers active in other fields.

⁴Good Practice Report towards more Efficient Financial Ecosystems: Innovative Instruments to Facilitate Access to Finance for the Cultural and Creative Sectors (CCS), OMC working group of EU member states experts on access to finance for the CCS, November 2015, pp.7 and 15.

⁵Website European Commission > Culture > Discover the EU's Role > Supporting cultural and creative industries: http://ec.europa.eu/culture/policy/cultural-creative-industries_en

⁶European Commission Green Paper on Unlocking the potential of cultural and creative industries, COM (2010) 183 final, p. 5.

⁷Michael Söndermann: Kultur- und Kreativwirtschaft in der Euregio Maas-Rhein, Empire und Perspektive, 2013.

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State-of-the-Art: The mobility of cultural and creative industries' actors in the European Union

Legal and administrative barriers still prevail for the individual citizen who works across borders⁸, despite the fact that the Council of Ministers facilitated professional mobility through a better coordination of social security systems of the Member States⁹. This concerns all kind of 'workers' persons engaged under a full-time open-ended contract, self-employed persons or atypical workers¹⁰. It needs to be noticed that the latter group is becoming more and more typical since they form 40% of the European labour market (2012).¹¹

Legal and administrative challenges and bottlenecks play in particular a role for those individuals who are economically active in the cultural and creative industries. Not only the nature of the professions is more suitable to cross borders (less language barriers), there exist often also the wish or even a necessity to look further than the national border. The group of cultural actors who is not engaged in a full-time employment relationship often develops and combines several jobs to make a living. They pursue simultaneously economical activities for multiple contractors, of which some of those activities may be pursued cross border. A dancer may, for example, teach lessons in a dance school, give some private individual lessons as well as having performances on several international festivals. The dancer is in this case active in different activities, for different contractors and in different countries. The regular work activities of these cultural actors contain several jobs, legal statuses and administrative regimes, of which partly pursued cross border, hence the term of patchwork-worker.

This was also confirmed by the analysis of the mobility obstacles of artists and creatives in Europe which was one of the outcomes of the AEBR Cross-Border Culture Task Force Conference in 2016.¹²

The predominant obstacles of the CCIs in Europe mainly concern the diversity of the legal statuses and the low levels of remuneration which prejudice the artists and other professions in the sector. Their professional mobility exacerbates these difficulties because there is a lack of compatibility between the different Member States' social and tax systems. Moreover, this analysis has also shown that the various causes are no longer limited to artists and creative workers alone, but that in an increasing number of sectors, more and more workers are facing the same difficulties, including the self-employed.

This gave rise to one of the central findings of the participants of the T4CBC-AEBR conference: that it is not enough to coordinate the tax and social security systems of the Member States and that we should combat salary, tax and welfare dumping between Member States by approximating or harmonizing the different systems at the European level to a high extend while creating a secure legal framework for all those concerned.

The CCI actors' main difficulties are triggered by the specific work approach and conditions that can be summarized as follows:

⁸ See for example Richard Polacek: Impediments to mobility in the EU Live Performance Sector and on possible solutions, to be found on http://on-the-move.org/files/news_files/Pearle_report.pdf, ⁹ <http://ec.europa.eu/social/main.jsp?catId=26&langId=en>.

¹⁰ Atypical workers refers to all forms of employment contracts other than open-ended contracts, see Directorate-General for Employment, Social Affairs and Inclusion Directorate A: Employment and Social Developments in Europe December 2015, p. 84.

¹¹ See Eurostats consideration on a-typical employment and those who work part-time, on fixed-term contract and self-employed, to be found on http://ec.europa.eu/eurostat/statisticsexplained/index.php/File:EU_Labour_Force_Survey_population_sub-groups_EU_28_2015_annual_data_thousands_of_persons.png.

¹² See the Report AEBR Task Force Cross-Border Culture Conference 2016, Mons, Belgium 27 - 29 April, 2016.

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- Project-based work engagements: most contracts are of short periods of times (from one performance up to several weeks) and for different contractors/employers;
 - Work engagements based on different legal statuses: the legal status of employment within this sector differs within both the same legal system (active in one member state only) as well as between different legal systems (operating internationally). Moreover, the rules applicable to cultural actors may be determined by specific rules based on national law, which are not comparable with either a regular employment nor self-employment rules (e.g. intermittent in France, Künstler who benefits from Künstlersozialkasse in Germany);
 - Precarious financial situation: cultural actors are often confronted with an irregular and low income.¹³
 - Work engagements based on different legal statuses: the legal status of employment within this sector differs within both the same legal system (active in one member state only) as well as between different legal systems (operating internationally). Moreover, the rules applicable to cultural actors may be determined by specific rules based on national law, which are not comparable with either a regular employment nor self-employment rules (e.g. intermittent in France, Künstler who benefits from Künstlersozialkasse in Germany);
 - Precarious financial situation: cultural actors are often confronted with an irregular and low income.

Main hurdles for actors in the cultural and creative industries and how to tackle them

On an individual level, cultural actors are confronted with complex legal and administrative barriers that are time-consuming to deal with, especially when operating across borders. Already to know to which administrative body a person can address a certain question can be a huge challenge. In addition, due to the specific working conditions, standard available information is often not covering the situation at hand and leaves the person concerned in a situation of (legal) uncertainty. This can cause an even more precarious situation next to the already often-financial 'survival' condition in which these individuals may find themselves. Moreover, the scarce financial means prevents them from hiring an expert for their complex case. But what are these hurdles that individual patchwork workers in CCI deal with? And what could be done at a policy level? The specific work patterns of people active in the cultural and creative sector challenge the following mechanisms:

¹³See amongst others L'artiste au travail, état des lieux et prospectives, oeuvre coll., coédition SMart et Bruylant, 2008, Bruxelles : Loont passie? Een onderzoek naar de sociaal-economische positie van professionele kunstenaars in Vlaanderen, Jessy Siongers, Astrid Van Steen and John Lievens, Onderzoeksgroep CuDOS, Vakgroep Sociologie Universiteit Gent, to be found on <http://kunstnpunt.fmrhenry.be.s3.amazonaws.com/2016/11/rapport-kunstenaars-FINAAL.pdf>.

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1. Issues concerning Social Security and Tax

1.1 Proof of social security status: the A1 form

The A1 form allows the detachment of workers and acknowledges the 'national' social security legislation that is applicable to its holder. It is used for professional mobility within the EU. The A1 form acknowledges the 'national' social security legislation that is applicable to its holder. It is used for professional mobility within the EU.¹⁴ The A1 form is the only existing solution so far. Nevertheless, the A1 system is conceived for standard employment situations. Other working regimes or specificities cannot be "converted" into the specific work regimes artists' work through in their country of residence (like the intermittent regime in France).

Recommendation 1: We call on national governments in all EU Member States to create the possibility for automatic and mutual recognition of specific regimes or other forms of work via the A1 form.

In addition, the time period between submission and receiving the validated A1 form is often too long for people working in short-term contracts or who are called in last minute for a replacement. For example, in France this may take up to 12 weeks¹⁵ and in the Netherlands up to 6 weeks. However, in the latter an accelerated procedure is possible when specially requested.

Recommendation 2: We call on national governments in all EU Member States to introduce a delay of maximum of 48 hours to obtain an A1 form.

1.2 The «declaration of arrival»

Since 2014, certain states (Germany, Switzerland and France in particular) require "declarations of arrival" from detached workers who entered the territory in order to notify the State of the service in its territory and to be able to identify the places of possible checks relating to the correct application of labor law. It is a formality at the level of detachment in labor law and not at the level of detachment in social security law.

It therefore is an administrative formality which is complementary to A1; it is an obligatory "statement", not an "authorization". It makes the proceedings to work on a territory more complicated for a foreigner than for a national citizen.

Since 2016, a second document has to be filled in, with data on schedules, rest times, dwellings, reimbursed expenses, contracting dates, etc. These requirements do not take the specificity of patchwork workers (contracts with a very short duration, last minute replacements ...) into account.

Recommendation 3: We appeal to the European Union to prevent these practices as in practice, they constitute a burden to the free movement of workers and de facto discrimination between a "national" citizen and a "European" citizen.

¹⁴The A1 form attests of the social security legislation applicable to its holder. It is used for professional mobility within the EU. See: http://europa.eu/youreurope/citizens/work/social-security-forms/index_fr.htm.

¹⁵Inspired on the presentation by Bruno De Pauw, national social Security officer in Belgium, at the stock-taking meeting on the mobility of artists and cultural professionals in Brussels on 10-11 May 2016 organized by the EU Culture Ministries via the Cultural Affairs Committee of the Council of the EU.

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1.3 Double taxation¹⁶

Article 17 of the standard OECD tax treaty Model applied by most Member States in the EU proposes a rule to withhold taxes of foreign artists in the country of actual performance. This means, that cultural actors who are doing a touring in several countries are obliged to pay taxes in all countries where they have been performing. The introduction of the rule was based on the assumption that artists (and athletes) are earning a big amount of money and will try to evade taxation by for example, moving to tax havens such as Monaco or Lichtenstein. This may be true for a few, however, certainly not the majority. Moreover, the system is more costly in practice, since it is time-consuming for administrations to follow as well as for artists who pay their taxes and wish to retrieve the double payment. The latter effort is often complex and not in balance with the earnings. Therefore, article 17 of the OECD model is more problematic than problem solving.

An example of best practice:

The Netherlands decided to eliminate article 17 in their bilateral tax treaties: an artist performing in the Netherlands is no longer obliged to pay taxes in the Netherlands, and only pays taxes in the country of residence. This way, The Netherlands avoids a costly system that doesn't make up to the tax benefits for the state. It also avoids a burden for persons active as performers

Recommendation 4: We call the national governments of the EU member states to follow the Dutch example and removing article 17 of the OECD in their bilateral tax agreements.

Another issue concerning article 17 is the identification of the applicable laws in bilateral agreements. In order to verify if article 17 applies, and thus taxes needs to be payed in the country of performance, the article needs to be retrieved in the national law system. Since national legal systems apply their own order system, this results in different names and numbers for the same article 17 OECD. For example, in Germany the §17 from OECD is called § 50a EStG. As a consequence, it is very difficult for a layperson that is not familiar with the German law and language to ask for a tax exemption or reimbursement.

Recommendation 5: We call the national governments to apply the same terminology in each member state in order to facilitate the process of tax exemption or reimbursement. If that is not possible, at least indicate the national term applicable.

2. Access to correct and up-to-date information

Since correct information regarding legal and administrative procedures is difficult to find, a European web portal would be most useful. As the website Touring Artists¹⁷ proves, even the most completed and updated information website needs to be complemented with individual

¹⁶Inspired on the presentation by Dirk Moolenaar from All Arts Tax Rotterdam, the Netherlands, and researcher at the Tax Law department of the Erasmus University Rotterdam hold during the AEBR T4CBC Conference on 27-29 April 2016.

¹⁷A website supported by the German government where many issues concerning tax, social security, funding, visas, etc. are addressed for both German as foreign cultural actors, see <http://www.touring-artists.info/home.html>.

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accompaniment from professionals in order to make sure that legal and administrative issues are properly addressed. Only a tailor-made validation by experts helps the artists to be in line with legal requirements. A similar system of portal combined with a service could be envisaged for the broader patchwork-workers.

Recommendation 6: We call the European Union and Member States to provide a network of European and national information points including the option for individual counselling for actors in the CCIs and patchwork-workers of all Member States.

3. A global and constructive approach regarding social security for CCI actors

3.1 Social protection models adapted to (mobile) patchwork-workers

Working under several legal statuses may have negative impacts on the access to specific social protection mechanisms for patchwork-workers, such as the impossibility to avoid gaps while building up a pension or the right to unemployment benefits. For example, in some countries accessing unemployment benefits requires having worked for a certain period of time continuously, which is nearly impossible for project-based work that is often applied within the CCI sector. In order to avoid such issues, all persons who are economically active should have rights to social security in a similar way as a traditional employee.

An example of best practice:

A special rule, also known as the 'cachet rule' in Belgium, is specially introduced for performing artists in music and show business sector. The cachet rule applies to performing artists who are paid per service with a job wage. You must be entered in the return under employee code 46 and the payment method must indicate 'paid per service or per assignment'. If you are paid monthly, the National Employment Office (NEO) does not apply the cachet rule. When applying this rule, the NEO bases itself on the gross pay to calculate the conversion of the salary into equivalence of number of working days. The number of working days is equal to the result of dividing the gross pay received by the reference pay for artists (EUR 58.92 gross a day). Some forms of foreign contracts are not transferable in the Belgium system (service contracts, author contracts...)

The issue of recognition of specific social security rights for patchwork-workers becomes even more complex when pursued across borders. Definitions and employment statuses vary from a country to another, which may affect taxation and social security rights and other administrative procedures. Furthermore, some countries apply a special regime for artists, such as in France and Germany, whether other states do not, like in the Netherlands.

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Recommendation 7: We call upon the European Commission to urge the EU Member States to recognize the specificity of the work situation of patchwork-workers by adapting their laws to guarantee the same rights and securities as other workers both at national level and in the light of mobility, for example by the possibility of portability of rights.

3.2 Harmonization of social security models

Although the European system of coordination of social security is welcome and necessary, it is not suitable for atypical and patchwork-workers. The ideal and best – however, most difficult – solution would be a harmonization of social security systems. A EU wide system level would be able to fight social dumping, labour and fiscal competition among Member States. Therefore, harmonization of the social security systems should go hand in hand with the EU2020 Strategy¹⁸ of reduction of poverty and social exclusion. The European Social Rights Pillars is a good start,¹⁹ however could be bolder to ensure a high level of social protection across the EU.

Even though the European Commission tries to ease mobility, often the principle of subsidiarity prevails or the topics of social security and labour law fall within the competence of Member States. Patchwork-workers are already more disadvantaged than classic workers at national level (due to the dispersion of rights) and even more so in case of cross border mobility. To find solutions for these workers, there is a need to act against the negative effects of mobility of workers in the long term, and consequently, demands action on both the national and EU level.

Recommendation 8: We call upon the European Commission and Member States to adapt and harmonize their social security model that guarantees a more social protection for all kind of workers.

4. The necessity to consider social and cultural expenses as long term investments

Generally spoken, Member States pursue austerity policies in order to comply with their national budget that is also strongly conditioned by the European Stability and Growth Pact (SGP). However, expenditures are often driven by short-term goals and do not regard social costs as a long-term investment and the cultural sector sees themselves confronted with budget cuts in more difficult times. This makes the income flow within the CCI sector even more sensitive to the economic cycle and brings its actors in a more delicate position next to its already irregular income and the dispersion of rights with regard to their employment status. Moreover, an austerity policy in form of budget cuts also affects the intangible added value that cultural actors bring within societies. Therefore, it is of utmost importance that both the Member States as the European Commission consider social and cultural expenditure as an investment in the society as a whole instead of solely a burden on the state budget.

¹⁸ http://ec.europa.eu/europe2020/europe-2020-in-a-nutshell/index_fr.htm

¹⁹ http://ec.europa.eu/priorities/deeper-and-fairer-economic-and-monetary-union/towards-european-pillar-social-rights_en

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Recommendation 9: In order to enhance social protection and truly inclusive societies, social and cultural expenses should be regarded as investments in the society as a whole, and therefore treated differently than current expenses in Member States budgets.

5. Conclusions

Finding solutions for artists' professional mobility is about finding solutions for all workers who are mobile, including patchwork-workers. Therefore, this recommendation paper proposes to actively prevent labour market segmentation for those sectors where traditional work forms are less current. We urge the European Commission, the Member States, regional and local policymakers and stakeholders to reflect and implement above-mentioned recommendations, since the effectiveness and efficiency will depend on the support by public authorities on all levels. Furthermore, it needs to be stressed that this has not only a positive effect on the actors in the CCI and cultural cross border cooperation in general, but also on the growing number of workers that do not find themselves in a 'standard' form of employment.

6. Commitment to collaboration

While Member States and organs of the European Commission debate about these issues, undersigned parties engage in collaborating and supporting patchwork-workers with regard to mobility and invite interested parties to participate.

This collaboration aims at:

- Mapping structures that support patchwork-workers-in different fields, in order to access their expertise and outreach professionals in need of support in the frame of mobility.
- Providing information that is understandable and ready to use by workers that are mobile, inspired by the work of the Mobility Information Standards expert group of the EC (2011). This must be complemented by a network of experts capable of providing validated answers to specific mobility cases. We strongly underline the idea is to reinforce the existing structures and the collaboration between information providers, service providers and public administrations.
- Providing in the medium and long term a monitoring system on the legal and administrative obstacles to mobility in order to provide evidence-based data on mobility issues.

We thank you for your attention

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Summary of recommendations:

We recommend and call on National Governments in all EU Member States and/or the European Union to:

1. Create the possibility for automatic and mutual recognition of specific regimes or other forms of work via the A1 form;

2. Introduce a delay of a maximum of 48 hours to obtain an A1 form;

3. Prevent the practices of the “declaration of arrival” as they constitute a burden to the free movement of workers and de facto discrimination between a “national” citizen and a “European” citizen.

4. Follow the Dutch example by removing article 17 of the OECD in the bilateral tax agreements;

5. Apply the same terminology in each Member State concerning the OECD article 17, in order to facilitate the process of tax exemption or reimbursement. If that is not possible, at least indicate the applicable national term.

6. Provide a network of European and national information points including the option for individual counselling for actors in the CCIs and patchwork-workers of all Member States;

7. Recognize the specificity of the work situation of patchwork-workers by adapting the laws of the EU Member States to guarantee the same rights and securities as other workers both at national level and in the light of mobility, for example by the possibility of portability of rights;

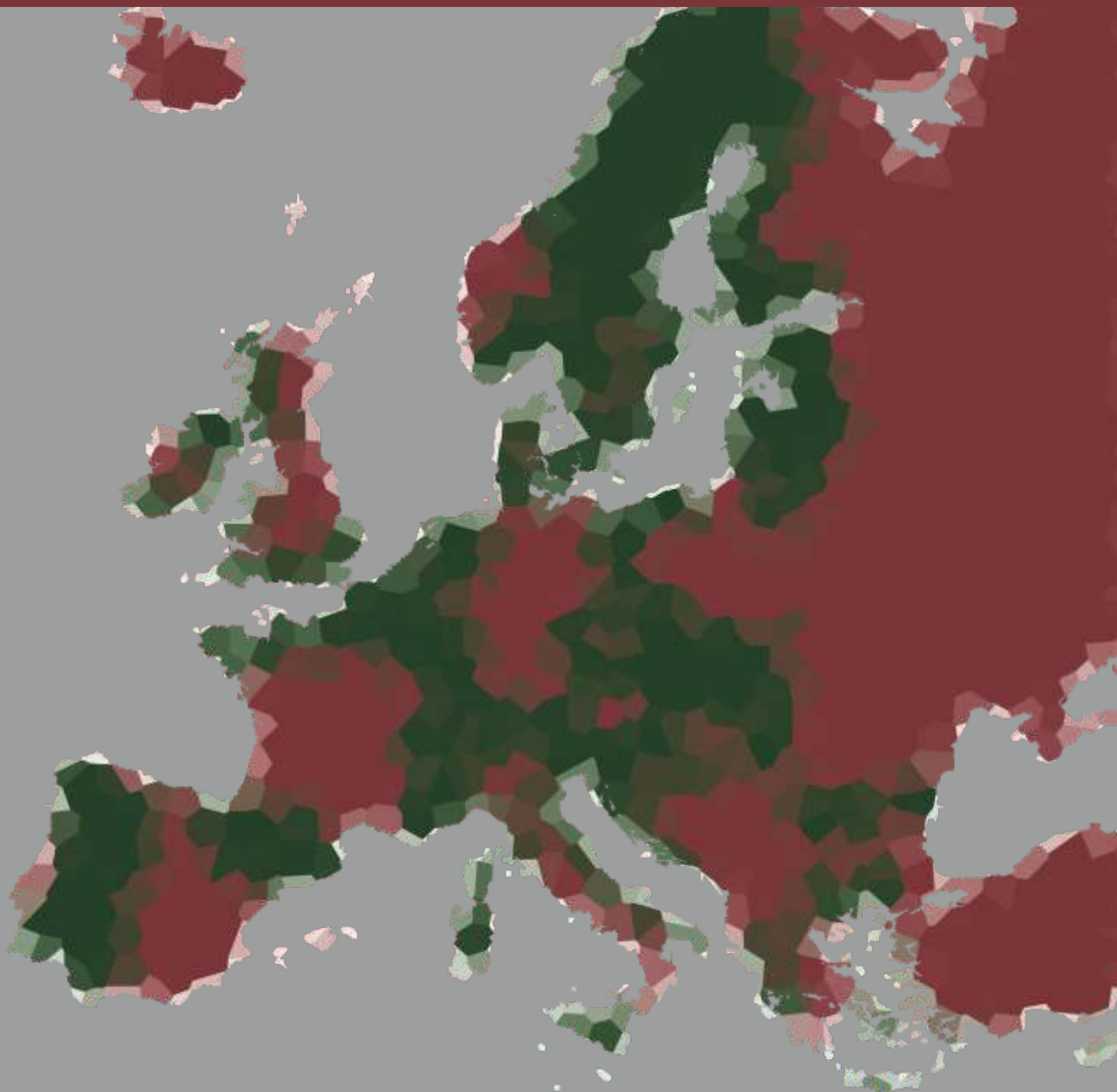
8. Adapt and harmonize their social security model that guarantees more social protection for all kind of workers;

9. Enhance social protection and truly inclusive societies. Social and cultural expenses regarding the CCI sector should be regarded as investments in the society as a whole, and therefore treated differently than other current expenses in Member States budgets.

Notes







Landesverband der Kultur- und
Kreativwirtschaft Sachsen e.V.



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Ahoj sousede, Hallo Nachbar.
Interreg V A / 2014–2020



Europäische Union, Europäischer
Fonds für regionale Entwicklung.
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