

AEBR

Task Force Cross-Border
Culture Conference 2016

Mons, Belgium | 27-29 April 2016

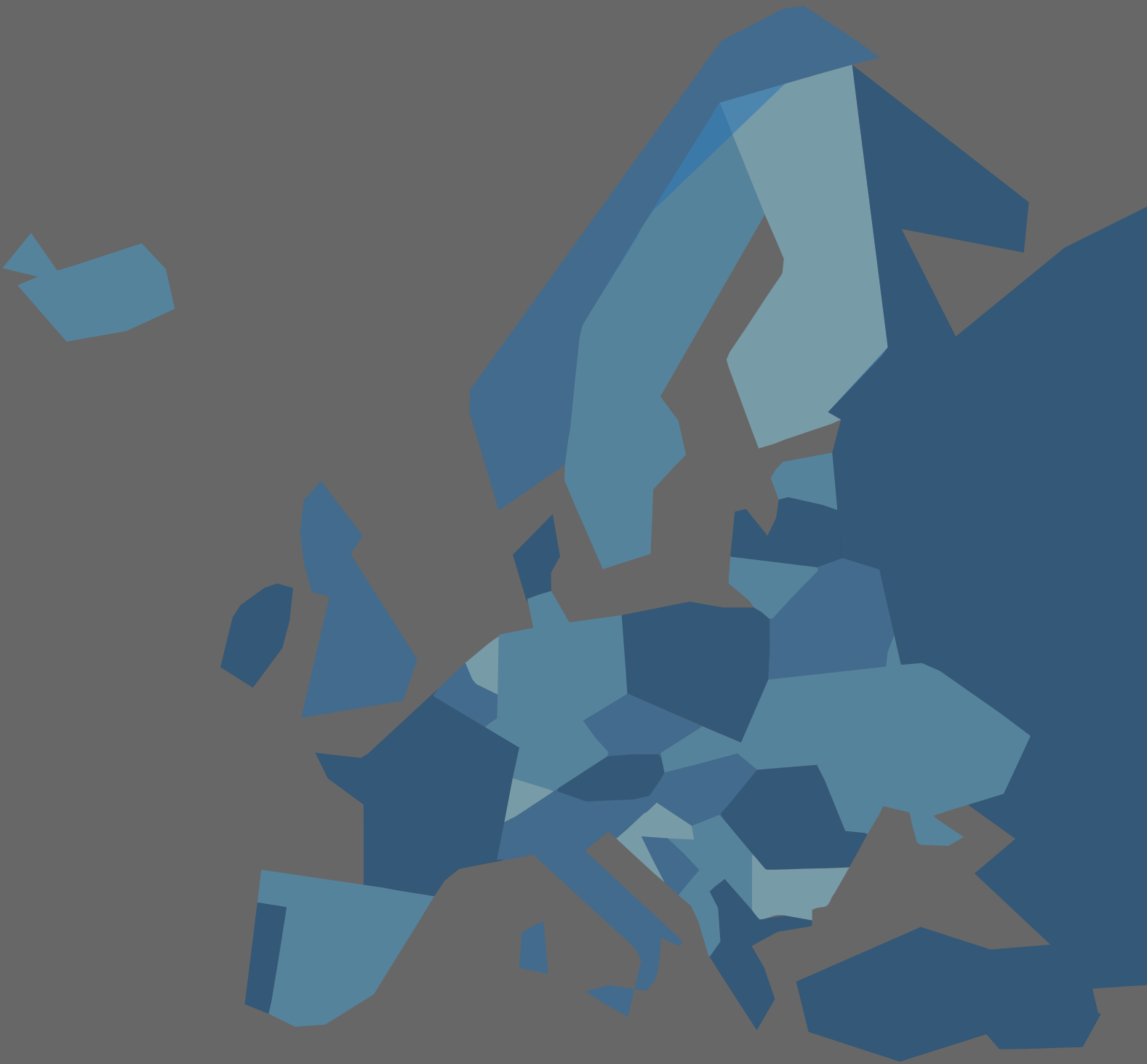
REPORT

Partners:

AEBR | SMart | Mundaneum - European Heritage Label 2016 | Cultural Space Greater Region | Mons 2015 European | LIKE Culture

Serra Henriques Foundation | DG - THE GERMAN-SPEAKING COMMUNITY | EUREGIO MAAS-RHEIN | SAARLAND - Ministry of Education and Culture





Introduction

T4CBC-2016 MONS

From 27 to 29 April 2016, the fourth annually held colloquium of the Task Force Cross-Border culture of the Association of European Border Regions (AEBR-T4CBC) took place in Mons-Belgium.

Approximately 90 persons among which reputed personalities from politics, business and culture from Denmark, Germany, Belgium, the Netherlands, Italy, Portugal, France, Luxembourg, Spain, Finland and Poland had signed up to this meeting.

As always this meeting was prepared in advance over the long term with cultural operators and political leaders of the inviting partner region and to this occasion, the inviting partner city of Mons and the European cultural networks and partners such as the Cultural Space Greater Region, SMart, LIKE Culture, the Serra Henriques Foundation, the EMR and the AEBR –Partners mutually prepared the meeting.

This year, the Culture Colloquium, the aim of which is to promote cross-border cultural cooperation in and between border regions in Europe, took place following the invitation of the City of Mons at the Belgian-French border.

The event was organized in the context of "Mons European Capital of Culture 2015" which adopted a cross border approach and co-applied with the neighboring French municipalities.

Originally it was planned to organize this meeting during the "European Capital of Culture" year in October, 2015.

But after the first preparatory meetings, it soon became clear that the local cultural organizations, representatives





of cultural industries as well as policy makers would have a difficult time combining both the implementation of Mons2015 and the organization of the colloquium.

As it was also acknowledged that the need for transnational cooperation often become apparent only after the Capital of Culture activities take place, the T4CBC meeting was therefore postponed to spring 2016.

The main theme of this year's meeting was the mobility of artists. Actors gathered to prepare an inventory in order to identify the predominant obstacles and problems to which solutions should be found.

During the preparation of the meeting , it was decided that the focus would again be on a topical approach of the cultural thematic priorities , but certainly also to set them up and to align them as broadly as possible with other social issues.

As a result of the preparatory meetings, five main workshops topics were identified which relate to the topic of culture and art as well as mobility in a much broader/inclusive way, by addressing also the following topics:

- Workshop 1 was dedicated to the mobility of artists and its legal, fiscal and social aspects.
- Workshop 2 was devoted to culture and art in combination with urbanism, landscape planning and citizen participation;
- Workshop 3 pursued the possible cooperation between Culture & Art and New Technologies and

Health;

- The Workshop 4 dealt with culture & art and European waterways and the role of the waterways as vectors of European culture;
- The Workshop 5 co-working spaces, Fab Lab's and artist residencies put the connection to the mobility of artists with the requisite workplace condition and technical equipment in the foreground;

The colloquium's programme

Wednesday afternoon and -evening was devoted to the presentation of the work of the Task Force Cross-Border Culture and the networking of the participants.

On Thursday morning, the AEBR, its Task Force Cross-Border Culture and the following partners introduced themselves:

- The Mundaneum
- European cultural network LIKE
- SMart
- The Cultural Space Greater Region
- The Serra Henriques Foundation

After this, some initiatives introduced themselves to initiate the 5 topics.

After the lunch break, the 5 themes were then discussed each in three workshop sessions.

On Thursday evening the participants were offered a visit to the Mundaneum and a joint dinner which was followed by a ballet performance.

The Friday morning was devoted to the presentations of the outcome reports of the workshops, the general conclusions, and the resulting outcomes & task assignments.

Program

27/04/2016

Welcome by Jean-Paul Deplus, Chairman of the Mundaneum and Rudolf Godesar Chair T4CBC

Meeting, role play + walking dinner

28/04/2016

Welcoming words:

Jean Paul Deplus, **President of Mundaneum,**

Karl-Heinz Lambertz, **President of AEBR.**

Brief **presentation** of the partners of the conference:

SMart Julek Jurowicz, Founding member

CSGR Dieter Gubbels, Co-President,

LIKE Michael Moglia, President,

Serra Henriques Foundation, Alexandre de Resende,

Counsellor for European Cooperation,

T4CBC presentation of the items by Rudolf Godesar, Chair T4CBC-AEBR.

Introduction to the workshops by short project presentations:

ITEM (Cultural Actors' Mobility),

Dear Hunter (urbanism and transnational landscape planning and citizen involvement),

Dynamo Coop (artist residencies, co-working, Fab Lab's),

Show Flame (waterways and historic roads, vectors of European culture),

Company On-Off (art, health and new technologies).

1st round workshops - 5 places, 5 workshops

WORKSHOP 1A: CULTURAL ACTORS' MOBILITY, Challenges and Solutions:

legal aspects, social security, taxes...: inventory of challenges, existing services and tools

Projects & speakers:

Maciej W. Hofman, **European Commission, DG for Education and Culture Unit D1 - Cultural Diversity & Innovation,**

Dr. Dick Molenaar, **All Arts Tax,**

Eva van Ooij, LL.M., **Institute for Transnational and Euregional Cross border Cooperation and Mobility / ITEM,**

Jan Schlievert, **EURES - Euregio Meuse-Rhine,**

Artur Hansen **Border Info Point Aachen Eurode / GIP**,
Jörg Zimmermann **Touring Artist + Berlin**,
Sarah de Heusch, **SMart**.

WORKSHOP 2A: URBANISM AND CROSS-BORDER LANDSCAPE PLANNING AND CITIZENS INVOLVEMENT

Project presentations, practices, future cooperation.

Projects & speakers:

Aad Blokland, **Three Countries Park**,
Marlies Vermeulen & Remy Kroese, **Dear Hunter**,
Alexandre de Resende, **Fondation Serra Henriques**,
Gérard Fourée, **Dynamo Coop**,
Jacques Teller, recherché group **LEMA (Local Environment Management & Analysis) Professor University of Liège**,
Marie Bohner, **L'Ososphère**.

WORKSHOP 3A: ART, HEALTH AND NEW TECHNOLOGIES

Projects & speakers:

Cédric Sabato and et Sara Ech-chahid, **L'Art-Chétype**,
Joelle Kapompolé, **walloon deputy and President of the Ambroise Paré hospital**,
Laurent Bouchain, **Culture et démocratie, psychiatric hospital Saint-Jean-de-Dieu**,
Jonathan Thonon, **Théâtre de Liège, IMPACT project**,
Sarah Eliot, **Compagnie On Off**.

WORKSHOP 4A: WATERWAYS, VECTORS OF EUROPEAN CULTURE:

presentations and search for future cooperation

Projects & speakers:

Pierre D'haenens, **Show Flame**,
Kurt Winkels, **NIKE e.V. Usti nad Labem/CZ**
Theater Compagnie Lion houseboat, **Theaterschiff Maria-Helena**,
Caroline Pallares, houseboat **"le lapin vert"**,
Eric Wauters, houseboat **Agami**,
Gwenn Feron, houseboat **Fulmar**,
Marie Reiter, **SMart**,
Birgit Diermann **Concept, Emscher Landscape Park / AG New Emschertal**,
Marie-Hélène Elleboudt, **Faciliyo « Autour du Pont »**.

Program

Workshop 5A: ARTIST RESIDENCES, COWORKING SPACES, FAB LAB'S:

Exchange of practices and looking for future cooperation.

Speakers- experts:

Philippe Franck, **Trancultures asbl « Park in progress »**,
Julie Hanique, **Le Comptoir des Ressources Créatives**,
Pierre Pevée, **LA VALLEE**,
Gérard Fourré, **Dynamo Coop**,
Sylvia Hofer, **The Rimpfhöfe (artists' residence)**,
Michaël Nicolai, **Spray Can Arts asbl - La Centrale Des Arts Urbains**,
Jörg Zimmermann, **CHE (Creatif Hub Euroregion)**,
Piet Decoster, **l'asbl Via Lactea La petite Fabriek**,
Joseph Vromans, **RAVI**.

EVENING PROGRAM:

Resto Bistro Folie

Cultural Evening Maison Folie

29/04/2016

Intervention of the Responsible of Mons2015

Philippe Degeneffe, **Associate Artistic Director & Commissioner of Mons2015**,
Cultural center Le Manège, Mons ;

Caroline Kadziola, **Director of International Relations of Mons2015**.

Presentation of the conclusions of the 5 workshops.

Questions and answers session,

Suggestions for future proceedings.

Closing remarks

Speakers' short biographies



Speakers' short biographies



Aad Blokland

Aad Blokland (1951) studied Land Use Planning and Water Management at Wageningen University (WUR.) In 1986, he joined the Royal Tropical Institute (KIT), Amsterdam and assumed many short term and long term advisory missions in (other) African and Asian countries, in the field of agricultural research and development, training and extension. Missions were commissioned by the Dutch Ministry of Foreign Affairs, the EU and World Bank.

Since 2002, Aad Blokland is employed by the Province of Limburg (Netherlands) originally as the project manager of the so-called "Three Countrys Park", a cross-border collaboration project of 10 public authorities in The Netherlands, Belgium and Germany (he will explain the aims of the project and his tasks in his lecture). In this position, he guided the project team in several implementation projects and assured contacts with local and regional governments in the three countries, as well as with the Secretariat General of the Benelux Economic Union, who provided secretarial and translation facilities to the project.

In 2012, the project management of Three Countrys Park was handed over to the Euregio Meuse Rhine, with a new project leader, Dr. Anja Bruell. (Both project leaders have contributed to the presentation you are going to attend).

Mr. Blokland's actual position is Senior Policy Advisor in the Department of Nature conservation and Rural Development; he is - among other duties - responsible for crossborder projects and other international network contacts of the department.



Alexandre de Resende

Serra Henriques Foundation of Portugal | Counsellor for European Cooperation

Alexandre de Resende was born on 1973 in Lourenço Marques, Mozambique. 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 cultural and cooperation programmes.



Dick Molenaar

Tax partner with All Arts Tax Advisers in Rotterdam, the Netherlands, adviser to many Dutch and international artists, sportsmen, companies and institutions.

Researcher at the Tax Law department of the Erasmus University Rotterdam.

PhD degree at the Erasmus University in Rotterdam, the Netherlands in February 2006. Author of the book "Taxation of International Performing Artistes" (IBFD, Amsterdam, February 2006) and many articles and books in the Netherlands and abroad.

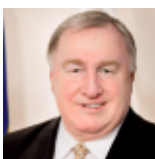
Member of the Nederlandse orde van Belastingadviseurs (NOB), the International Fiscam Association (IFA), the International Tax Entertainment Group (ITEG) and the International Association of Entertainment Lawyers (IAEL). Member of the Expert Group on tax problems for cross-border workers in the European Union (European Commission, DG TAXUD). Member of the board of theatre and music companies.



Dieter GUBBELS

Ministry of the German speaking Community of Belgium Co-President of "Kulturraum Großregion/ Espace culturel Grande Région (Cultur space Greater Region) Today I'm working for the ministry of the German-speaking Community of Belgium, Department Culture and Youth and represent the German-speaking community in various international culture networks. One of this networks is the working group "Culture" of the the "Euregio Maas-Rhine" and an other network is the "Cultural Space" Greater Region. (Kulturraum Großregion/Espace culturel grande Région).

At present I am the Co-president of the Cultur space Greater Region In addition, I am responsible for the issues "Rural Development » (Leader) and «Volunteering».



Karl-Heinz Lambertz

Karl-Heinz Lambertz studied law in Belgium and Germany. He was Minister as of 1990 and later Minister-President of the German-speaking Community of Belgium from 1999 to 2014.

Currently he holds the function of President of the Parliament. In this quarter of a century, Karl-Heinz Lambertz has become a renowned expert for cross-border cooperation that constitutes a crucial topic for the smallest Belgian entity on both a bilateral level as well as in the framework of Euregio Meuse-Rhine and the Saarlorlux Euroregion.

On the European level, Karl-Heinz Lambertz is member of the Committee of the Regions (CoR) since 2001 and holds the position of its First Vice-President since February 2015. He is member of the Congress of Local and Regional Authorities of the Council of Europe since 2000 and President of the CLRAE's socialist group since 2014. In 2010, he was elected President of the Association of European Border Regions (AEBR).

Speakers' short biographies



Marie Bohner

Marie Bohner is Project Manager for L'Ososphère since July 2014. She has been working on the development of the specific programme « Cafés Conversatoires », an original way to generate public conversations around the place of art and culture in the making of the cities and the link with its inhabitants – focusing on the urban example of Strasbourg. She has been responsible for the local coordination of the Café Europa network, founded by Mons 2015 European Capital of Culture. As a free-lance she works as project coordinator, writer, journalist and event organiser, in the fields of culture and human rights, at local, European and international levels. Both French and German, Marie Bohner has worked in various multicultural and global teams. She has been working in India for more than 6 months. She has a Master degree for “Direction of cultural projects” / University of Lyon Lumière and another Master degree in French and German Modern Literature / University of Paris 3. She also had an advanced training on “Monitoring Economic, Social and Cultural Rights” at the Geneva Academy of Human Rights.”



Michaël Moglia, Chairman of LIKE

Elected as Regional Councillor in 2004, Michaël Moglia was re-elected for a new term in March 2010. First in charge of tourism, then it was given the chairmanship of the “Finances, HR, Administration, Communication” Committee of the Nord-Pas de Calais Region, which counts over 4 million inhabitants. Member of the Culture Commission, he co-built the Regional Council policy for the Book sector. He is very involved in the fields of cinema, audio-visual media and contemporary music. He chairs the Network LIKE - Association of European Cities and Regions for Culture.

Philippe Franck

Art historian, curator, art critic, producer, sound and intermedia artist, Philippe Franck is the founder and director of Transcultures, Centre for digital and sound cultures (Mons, Belgium). He is the founder and artistic director of the international festival of sound arts City Sonic (since 2003) and the biennial of digital cultures.

Transnumériques (since 2005). He has curated many other events and shows of contemporary, audio, hybrid and digital arts in Europe and internationally. He is the coordinator of the European Pépinières for Young Artists (and member of the board of this international network) programme for the Federation Wallonia-Brussels. Since 2010, he is also in charge of the urban music, sound arts and interdisciplinary creation at the cultural centre le manège.mons (which was also part of the organisation of Mons2015, European capital of culture). He teaches digital arts and the media/multimedia studies at the Art School Saint-Luc (Brussels) and the National Visual Arts La Cambre (Brussels), and sound art at the Visual Arts School of Mons Arts2. He has produced or participated to several records and directed many collective publications on contemporary music, living arts, digital arts and sound art.

He is a member of the stirring committee of the RAN (Digital Arts Network) linking more than 40 structures, festivals, art centres, media labs in the world dedicated to digital arts. He's been for years a member of the commission of the digital arts of the Ministry of Culture of the Federation Wallonia-Brussels.



Rudolf Godesar chairman of the Task Force Cross-Border Culture (T4CBC), one of the Task Forces of the Association of European Border Regions (AEBR www.aebr.eu). He is former chairman of the NGO "Cultural Action and Presence" and Member of the Board of the Walloon Centre for Modern Art "CWAC". Formerly he was national secretary of the Belgian trade union for textile, clothing and diamond of the FGTB. He was in charge of international cooperation between trade unions. Since 2000, he mainly in charge of cross-border cultural cooperation at the Euregio Meuse-Rhine. He also is a member of the board of the Association of European Border Regions (AEBR). His studies: Master in Psychology: University de Liège ULg, Social Pedagogy: IPEPS Liège, Commercial Studies: FRAJO Verviers.



Julek Jurowicz graduated as electrical engineer (1972) and commercial engineer (1973) at Université Libre de Bruxelles. From 1990 he specialised in the field of international taxes and worked as a consultant. In 1998 he co-founded SMart a.s.b.l. and has been the managing director of the SMart group for many years. Nowadays he focuses on SMart's international partnerships.



Sarah de Heusch is Project officer for the Development & Strategy Unit of SMart. Currently addressing the issue of social protection and the variety of forms of employment, she was involved in the internationalization of SMart as well as issues of professional mobility of artists. Before, Sarah was Co-founder and Dancer of Transe-en-Dance and the Assistant to the Secretary General at UNICA (University Network of Capitals of Europe). She holds a Masters in Political Sociology from the Université Libre de Bruxelles.

Speakers' short biographies



Jacques Teller

Jacques Teller is professor of urban planning at the University of Liege (Belgium), where he is leading LEMA –Local Environment Management and Analysis– research group. Graduated as civil engineer in architecture, his PhD thesis was dedicated to the modelling and management of urban form. He both worked at University of Liege and Nantes School of Architecture (France), in the CNRS unit 1563 dedicated to architectural and urban ambiances. He published a series of papers dedicated to urban planning, both at the urban and regional scale, considering the impact of urban planning on energy conservation, heritage management, equitable housing provision and transport demand. He coordinated several European research projects —SUIT (FP5), APPEAR (FP5) & PICTURE (FP6)— and was the Chairman of the COST Action C21 dedicated to Urban Ontologies. He is presently member of the Scientific Council of IRSTV and Efficacy Research Institutes in France, and of the steering committee of the Sustainable Mobility and Cities research domain (National Research Agency, France).nd the Foundation's international representative for establishing cultural and cooperation programmes.



Jean-Paul Deplus

Ville de Mons, Echevin de la culture 2000/2006 et 2011/2012.
Chef de cabinet culture Province de Hainaut 2008/2010.
Président du Manège.Mons.
Président du Mundaneum.
Président du festival musical du Hainaut.
Administrateur de la fondation Mons 2025.
Conseiller communal de la ville de Mons.



Joëlle KAPOMPOLE

"Positivons!", telle est sa devise. C'est d'ailleurs difficile de ne pas en faire autant quand on côtoie Joëlle. Elle voit son engagement politique comme le stade ultime de son intégration dans la société belge. Licenciée en sciences économiques à l'Université de Mons, elle a été élue Conseillère communale en 2000 puis, les élections régionales de 2004 et 2009 lui ont permis d'accéder à la fonction de Députée wallonne.

Motivée par la gestion publique dans le respect des valeurs de solidarité, de tolérance et de justice sociale du Parti Socialiste, elle reste à l'écoute des préoccupations de ses concitoyens à chaque instant de sa vie. Par ailleurs, elle met un point d'honneur à cultiver le doute méthodique, à essayer d'améliorer son travail dans un souci de rigueur et de cohérence politique.

Sa famille et ses amis la définissent comme une personne gentille, sérieuse, ouverte, fiable, opiniâtre, positive et impatiente ! Suite aux élections de 2014, il devient Député wallon et siège au Parlement de la fédération Wallonie-Bruxelles.

Jörg Zimmermann

Né le 23.06.1981 à Eupen.

Diplômé en Histoire.

Après 6 ans dans l'enseignement, il débute en janvier 2011 chez SMart.

Conseiller germanophone, il s'occupe prioritairement de la gestion d'activités des membres germanophones et de leurs besoins.

Depuis janvier 2016, il est également développeur territoriale pour encore mieux implanter SMart dans la Communauté germanophone de Belgique.

Laurent Bouchain

Juliette, Les anges sont aussi des putains, NY 1953, Trente mille ombres sans corps ou Moby Bec de lièvre, voilà les titres de quelques-unes de ses écritures théâtrales. Depuis plus de quinze ans, Laurent Bouchain oriente ses réflexions dramaturgiques et sociétales sur l'étude du "théâtre politique".

Parallèlement à son travail de metteur en scène et de dramaturge, Laurent Bouchain coordonne le service culturel "l'Echeveau" au sein de l'hôpital psychiatrique Saint-Jean-de-Dieu - Acis ASBL Il est membre du réseau Art et Santé de Culture et Démocratie (Bruxelles - Belgique). Au sein de ce réseau, il défend activement la place de la culture, de la création et de l'art dans les endroits négligés par nos sociétés contemporaines. Il réclame aussi de toute urgence une réelle politique culturelle des états et des collectivités pour "une régénération de nos valeurs et l'affirmation de notre puissance culturelle et créative." - in Les recommandations de Culture & Démocratie 2014.



Marie-Hélène Elleboudt

Marie-Hélène Elleboudt As a Group Facilitator, Trainer & Change maker with special interest in issues related to citizenship, environment, architecture/urbanism, social change, with projects within a wide range of contexts (institutions, corporate, arts, culture, social).

She is the founder of Faciliyo, a bureau specialised in systemic group facilitation, trainings in collective intelligence and support in change processes.

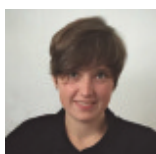
Speakers' short biographies



Joseph Vromans

Joseph Vromans (PhD) was Ordinary Professor for Dutch Philology and Linguistics at the University of Brussels (ULB) until 2005 and at the University of Liège (ULg) until his retirement in 2010.

From that year on he ensures the coordination of Euregional projects at the Office of the Alderman for Culture of the City of Liège.



Marlies Vermeulen

Marlies Vermeulen is co-founder of Dear Hunter and PhD-researcher at the KU Leuven University, faculty of Architecture. She studied product design and interior architecture at HOWEST Kortrijk, Sint-Lucas Gent, St.

Luc Liège and University College for the Creative Arts Canterbury. Besides from Dear Hunter, she is a guest lecturer and teacher at various universities in The Netherlands, Germany and Belgium.



Sarah Algoet

Singer, Voice Teacher & Vocal Coach @ singsing!, private school & coaching practice for singers in Ghent, Belgium (since 2007). Authorized CVT-Teacher. Vice President & Founding Board Member of Evta-Be Belgian loco-helper for Complete Vocal Technique (since 2009). Voice Researcher. Guest speaker at conferences and symposia worldwide. Masterclasses, workshops and lectures for universities, high schools, academies, choirs,...

Pierre D'haenens

Pierre est le fondateur de la compagnie Showflamme, inscrite comme activité au sein de SMartbe.

La compagnie conçoit et développe des structures de décors de feu pour le spectacle vivant et l'événementiel. Sa dernière production (2015) est le bateau Fairy, première péniche européenne de 40m aménagée pour faire du spectacle fluvial pyrotechnique. <http://www.showflamme.be/blog/le-fairy/>

Pierre est aussi fondateur d'un répertoire européen d'art et culture sur les voies navigables.



Piet Decoster

Piet Decoster (1969, Avelgem Belgium) is director of the Flemish cultural NGO Via Lactea vzw. Via Lactea is a non-commercial and transborder cultural NGO for artists who are active in the field of contemporary and alternative world music. After working as Communication Manager for 'Bond Beter Leefmilieu' (Flemish Environmental Movement) between 1994 and 1999, he became director of the concert venue 'De Kreun' in Kortrijk from 1999 into 2005. He is coordinating Via Lactea since 2005.

Via Lactea was founded in 1999 as a small booking agency for very specific Spanish and Balkan musical acts within the alternative world music scene. Thanks to the support of cross-border cultural programs such as Interreg IVC and the EU's Culture Programme, Via Lactea could also develop a transborder cultural and touristic residency place in Froyennes (Tournai): La Petite Fabriek. This old farm was rebuilt into a very original and multifunctional residence place. Though still in development, La Petite Fabriek already hosts several artistic residencies as well as corporate events, creative sessions, exhibitions.

www.lapetitefabriek.be | www.vialactea.be

Maciej Hofman

Policy Officer @ European Commission, DG Education and Culture (DG EAC), Cultural Diversity and Innovation unit, responsible for, inter alia, the issue of mobility of artists and cultural professionals.



Eva Catharina van Ooij

Eva Catharina van Ooij, LL.M. European Law, is Research Assistant at the Institute for Transnational & Euregional Cross-border Cooperation and Mobility (ITEM). In addition, she is a member of the Academy honours programme for young artists and scientists of the KNAW & Akademie van Kunsten in Amsterdam focusing on

interdisciplinary collaboration. Eva has won the European Law Moot Court competition of 2014. Furthermore, she has been a trainee for Judge Bay Larsen at the European Court of Justice. Next to her law career, she is active as a highly mobile professional musician on the cello. She accomplished her studies of music in Amsterdam, Brussels, Freiburg and Basel. At the moment, she advises and organises a research project in relation to cross border job mediation and high mobile workers.

Partners



**FOUNDATION
SERRA HENRIQUES**



AEBR-TFCBC

SMart

SMart is a social enterprise born in Belgium in 1998 and that has since developed throughout Europe (Austria, Belgium, France, Germany, Hungary, Italy, Spain, Sweden, The Netherlands).

Created to support artists (the name stands for Société Mutuelle pour ARTistes), its mission is to support autonomous workers in the development of their activities, in a secure frame that frees them from administrative tasks.

Today SMart counts 60.000 members and 200.000 contracts per year in Belgium.

In Belgium, SMart provides personalized guidance (60 advisers), a wide insurance coverage and takes on the administrative, book keeping & financial management of projects. SMart guarantees the payment of salary within 7 working days and carries out clients' debts collecting.

Beyond that SMart, also provides creative spots, a crowdfunding website, grants, information and training sessions, legal advice and permanences, events and encounters, a community..."

Partners



Espace culturel Grande Région – Kulturraum Grossregion :

Cultural cross-border cooperation in the Greater Region

The Greater Region consists of

- Luxembourg,
- The French region of Lorraine,
- Wallonia - the Federation Wallonia-Brussels and Belgium's German-speaking Community,
- and the German states of Saarland
- and Rhineland-Palatine.

In 2007, Luxembourg and the Greater Region, together with the Romanian city of Sibiu, were designated the European Capital of Culture by the European Union for a period of one year, during which they were given the opportunity to showcase their cultural life and development.

Espace Culturel Grande Région was founded in April 2008 under Luxembourg law in the aftermath of the successful cultural cross-border cooperation during the European Cultural Year. Its logo, the blue deer, was created with the significance of the Capital of Culture year in mind and symbolises the transfrontier cultural collaboration in the Greater Region.

Espace Culturel Grande Région brings together all involved political administrative units of the subregions in developing a collective work programme. These partners finance the Association. Each region has 5 votes in the Espace Culturel Grande Région's Administrative Council.

The Association has established a common office and a common budget for the development of common actions as defined in the work programme. The common office collaborates closely with the regional coordinators, who are employed in the various cultural authorities, thus ensuring the attendance of the initiators of transfrontier projects to their respective geographical areas.

The common work programme of Espace Culturel Grande Région is focussed on the following:

- the development of common strategies for cultural policy in the Greater Region,
- the motivation, development and guidance for cross-border cultural projects,
- the formation of competence networks,
- the promotion of artists, artistic works and public mobility,
- the promotion of the Greater Region as an attractive cultural area, and
- the creation of common spheres of activity between the areas of culture, education and tourism.



LIKE www.likeculture.eu

LIKE gathers around 120 local governments and cultural structures, from 27 countries out of the European continent

Our mission: to be the place where elected representatives, actors of culture and innovative initiatives from all Europe meet so that best-practice tools and common projects can emerge

LIKE is committed to the development of cultural policies in Europe.

Our network gathers a set of elected representatives from various local authorities and cultural structures. The network works to build a Europe of Culture made by the territories to open up new horizons in the field of culture.

LIKE ambitions to be a unique platform in Europe for cooperation, debate and action.

We politically commit to the defence and promotion of culture. We facilitate collaboration and cooperation between actors of culture, citizens and European decision makers. We work hand in hand with all stakeholders (experts, academics, cultural networks, associations of elected officials, artists and citizens) to contribute to a Europe of Culture.

A dynamic event organisation

La Rencontre: a yearly three-day event in a European Capital of Culture.

Le Rendez-vous: three study sessions per year, in various European cities

Our network intends to be a militant and innovative voice, fostering dialogue between cultural actors so that they can influence the becoming of cultural policy-making, both at European and local levels.

Join us as full-member, associate member or individual member: www.likeculture.eu.

Formerly Les Rencontres, the network of European cities and region for culture evolved into LIKE in January 2016. Since its creation in 1994, the network has always been committed to European territories and cultural structures, and the collaborative development of cultural policies and territorial animation. LIKE is strong with a 20 year-old heritage of organising more than 200 actions and events and releasing 2 publications.

Partners



**FOUNDATION
SERRA HENRIQUES**

about the Foundation and related initiatives

The Foundation provides special attention to the study of urban planning, regional development and sustainable architecture. The Foundation is responsible for the National Architecture, Urbanism and Landscape Award (Archiprix), in partnership with the Portuguese Universities, the Lisbon Architecture Triennale, the Order of Architects, the Association of Urban Planners and the Docomomo International Committee. Within this domain, the Foundation collaborates with national institutes and local authorities in the implementation of territorial policies and promoting the exchange of best practices for regional cohesion.

about the Archiprix Exchange project

The Archiprix Award distinguishes the best projects in the Masters projects of Architecture, Urban Planning and Landscape Architecture, integrating the Archiprix International network. This exchange programme aims to divulge best practices between European regions by sharing successful experiments in local projects with municipalities and universities, and promoting interchange with other cities. The interchange should happen between the countries in which Archiprix is implemented (for example, Spain, Italy or The Netherlands) and also with regions highlighted by European partners and networks, such as the Association of European Border Regions or the DoCoMo International. This cooperation can be developed through involvement in local projects, mixed work groups or public presentations and exhibitions.

about the Edition Support Programme

As part of the cooperation with European partners, the Foundation runs an edition support programme regarding the implementation of PhD thesis on subjects related to Cultural and Social Development. The programme has an educational character and aims to divulge original and best practices within the European regions.

about the Open House

Lisbon Open House is, since 2012, one of the most expressive cultural initiatives of the Lisbon region. It is organized by the Lisbon Architecture Triennale with the support of the Secretary of State for Culture, FSH and Lisbon's Municipality. In 2015 the same programme will start in the region of Porto Frente Atlântica, an initiative of the mayors of Porto, Gaia and Matosinhos with the institutional support of the House of Architecture and the FSH. During two days the visitors are able to access buildings of high architectonic value which are, generally, not open to the public, and to participate in several activities specifically prepared for each location, for free. This international initiative (openhouseworldwide.org), originally born in UK, has allowed for over two hundred thousand visitors to have the opportunity to discover the inside of twenty eight cities, such as the case of Rome, Buenos Aires, Vilnius, Perth, Barcelona, Thessaliniki, Chicago, Gdynia, Prague or Vienna.



Task Force "Cross-Border Culture" T4CBC

http://www.aebr.eu/en/taskforce/task_forces_detail.php?taskforce_id=10

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, Audiences Europe, LIKE-Culture, Serra Henriques Fondation, Cultural Space Greater Region,...

Partners



mundaneum

The Mundaneum is a significant component of the intellectual and social fabric of Europe. Its founders, Henri La Fontaine and Paul Otlet, were peacekeepers who strongly believed in dialogue and knowledge-sharing at the European and international level through bibliographic research.

The Mundaneum aimed at gathering all the information available in the world, whatever their medium was (books, newspapers, postcards, ...), and ranked them following a system that was developed by its founders: the Universal Decimal Classification.

The Mundaneum is at the very heart of science of information and is currently considered as a precursor of the Internet search engines.

As such, **the Mundaneum**, as first Belgian location in April 13th 2016, received the **European heritage label** at a ceremony that was bringing together stakeholders from all over Europe.



Mons, European Capital of Culture, has taken on an incredible challenge: to open five new museums and a concert hall, all in the same year!

The result is almost 10,000 sq m of new exhibition and audience space available in Mons. And at the same time some 15 urban art installations will take over the city until the end of the summer.

Mons, city of art and culture, has 3 masterpieces on UNESCO's world heritage list, and in 2015, the city presents 5 new museums.

Back in 2002, Mons was officially named "Walloon Capitale of Culture". The city of the Doudou is a city full of charm that launches you into the past and can be easily discovered thanks to its numerous pedestrian zones, its squares and its romantic gardens.

In Mons, you can discover genuine UNESCO treasures: the Neolithic mines of Spiennes, the Belfry, the only Baroque belfry in Belgium that is known as "El catiau", and the traditional Ducasse ritual which begins every year on Trinity week (first weekend after Pentecost). These three gems of Mons and UNESCO heritage will be showcased through three of the five new museums that you can now visit now in Mons.

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MOBILITY OF ARTISTS

ITEM

Institute for Transnational and Euregional cross border cooperation and Mobility

ITEM is an interdisciplinary institute which was initiated by Maastricht University (UM) in cooperation with Zuyd Hogeschool, NEIMED, the (Dutch) province of Limburg, the city of Maastricht and the Meuse-Rhine Euregion. ITEM seeks to facilitate the cross-border mobility and cooperation by uniting the strongly fragmented expertise and further developing through research and counselling. The expertise centre analyses and connects various activities from a legal, economic, cultural and administrative approach and aims at solutions. Thanks to its scientific and interdisciplinary approach, ITEM is able to bring concrete practical solutions.

The focus is on regional and transnational problems and international solutions. ITEM will e.g. organize conferences, training sessions, workshops and test procedures, it will set up a database with information on legislation and jurisdiction and it will analyse, report and advise on border effects of both the existing and proposed policy.

SMart

SMart is a social enterprise born in Belgium in 1998 and that has since developed throughout Europe (Austria, Belgium, France, Germany, Hungary, Italy, Spain, Sweden, The Netherlands). Created to support artists (the name stands for Société Mutuelle pour ARTistes), its mission is to support autonomous workers in the development of their activities, in a secure frame that frees them from administrative tasks. Today SMart counts 60.000 members and 200.000 contracts per year in Belgium. In Belgium, SMart provides personalized guidance (60 advisers), a wide insurance coverage and takes on the administrative, book keeping & financial management of projects. SMart guarantees the payment of salary within 7 working days and carries out clients' debts collecting. Beyond that SMart, also provides creative spots, a crowdfunding website, grants, information and training sessions, legal advice and permanences, events and encounters, a community..."

TOURING ARTISTS

The information portal for artists working internationally provides comprehensive information on visas and residence, transport and customs, taxes, social security, other insurances, and copyright. The portal's focus is on visual arts and performing arts touring artists primarily maps the circumstances, legal regulations, and administrative procedures in Germany – for foreign artists who work here temporarily and for German artists or artists who live in Germany and who work abroad for a limited time.

ALL ARTS TAX

Performing artistes, cultural institutions, sportsmen and sports organizations prefer to work with specialists who understand what they are doing and who work clever, smart and solid for their tax affairs. Involvement and knowledge, not letting go where others pull out.

All Arts is based in Rotterdam, the Netherlands, the city and port at the end of the river Rhine, that distinguishes

itself from other cities, with its distinct accent, much renewal and the will to work at a strong pace. With its own airport, but also the train that runs in 26 minutes to Schiphol airport and in 40 minutes to the capital. Rotterdam is a big city with 1 million inhabitants (incl. suburbs). Much goes on in the city and it has a great attraction to people from outside.

EUROPEAN COMMISSION

The Directorate General for Education and Culture

The Directorate General for Education and Culture is the executive branch of the European Union responsible for policy on education, culture, youth, languages, and sport. DG EAC also supports these issues through a variety of projects and programmes, notably Creative Europe and Erasmus+. It is led by a Commissioner, Tibor Navracsics, and a Director General, Martine Reicherts, who report to the European Parliament. As part of the Commission's commitment to transparency, Directors-General publish information on meetings held with organisations or self-employed individuals.

EURES

European Employment Services

The EURES-network was set up in 1993 as a co-operation between the European Commission and the Public Employment Services of the EEA Member States (The EU countries plus Norway, Iceland and Liechtenstein) and other social partner organizations such as Unions. Switzerland also takes part in EURES co-operation. The purpose of EURES is to provide information, advice and recruitment/placement (job-matching) services for the benefit of workers and employers as well as cross-border workers and any citizen wishing to benefit from the principle of the free movement of persons in the European Union.

EURES has a particularly important role to play in cross-border regions. In these areas there are by definition significant levels of cross-border commuting. The more than one million people who live in one EU country and work in another have to cope with different national practices and legal systems in the respective countries. They may come across administrative, legal or fiscal obstacles to mobility in their daily lives.

MOBILITY OF ARTISTS - CONCLUSIONS

Speakers and Participants :

Maciej W. Hofman, European Commission, DG for Education and Culture Unit D1 - Cultural Diversity & Innovation,

Dick Molenaar, All Arts Tax,

Eva van Ooij, LL.M., Institute for Transnational and Euregional Cross border Cooperation and Mobility / ITEM,

Jan Schliewert, EURES – Euregio Meuse-Rhine,

Artur Hansen, Border Info Point Aachen Eurode / GIP,

Jörg Zimmermann, Touring Artist + Berlin,

Sarah de Heusch, SMart, development and strategy unit Brussels,

Karsten Bujara, Trier Tourismus und Marketing GmbH,

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Benoit Garet, SMart Lille,
Sergio Giorgi, SMartEU International Development Brussels,
Rudolf Godesar, Task Force Cross-Border Culture AEBR,
Tarja Hautamäki, Regional Council of Ostrobothnia FI,
Delphine Jenart, Mundaneum,
Tereza Klenorová, SMart development Czech Republic, Prague,
Elisabeth Lorenz "Cultural Management" at the HTW Saar in Saarbrücken, Germany,
Mounia Miri, SMart Brussels,
Quentin Palmaerts, Gestion culturelle – ULB,
Melanie Petton, Cultural Space Greater Region,
Adam Pierre, Accordons nous Org. ASBL,
Kristina Welker, Office of culture and international relations of Trier.

Countries: BE, CZ, DE, FI, FR, NL, LU, PL

Directorate-General for Education and Culture Unit D1 – Cultural Diversity and Innovation

(http://ec.europa.eu/dgs/education_culture/index_en.htm)

The Directorate General for Education and Culture (DG EAC) is the executive branch of the European Union responsible for policy on education, culture, youth, languages and sport. DG EAC also supports the issue of mobility through a variety of projects and programs, notably Creative Europe and Erasmus+.

Maciej W. Hofman presented the work of DG EAC.

He states that mobility is an integral part of the regular professional practice of artists and culture professionals. He reminds that:

Member states are responsible for their own culture sector policies (subsidiarity principle), which means that the European Union can only help to address the topic relating to common challenges and transnational aspects of mobility, such as;

- The Activities of the Commission in line with the European Agenda for Culture (2007) and the pluriannual work plans for Culture 2011-2014 and 2015-2018;

-> Its working methods are

- Open Method of Coordination groups (OMC)
- informal meetings of officials from Ministries of Culture and from other Ministries
- ad-hoc expert groups or thematic seminars
- stock-taking meetings
- conferences, studies and peer learning initiatives.

-> and its funding CREATIVE EUROPE program which supports the mobility of artists and promotes transnational circulation of cultural and creative works and operators, as well as capacity-building.

- The priorities of the Work Plan for Culture 2011-2014 were:

A: Cultural diversity, intercultural dialogue and accessible and inclusive;

B: Cultural and creative industries;

C: Skills and mobility;

In this framework, two thematic seminars (April 2013 and June 2014) devoted to visa issues, taxation and social

security and two publications - 2012 Report on building a strong framework for artists' mobility and 2014 Policy handbook on artists' residencies -were realised.

-> The priorities of the Work Plan for Culture 2015-2018 are:

- Accessible and inclusive culture
- Cultural heritage
- Cultural and creative sectors: creative economy and innovation
- Promotion of cultural diversity, culture in EU external relations and mobility

In this framework, a stock-taking meeting on the topic of the mobility of artists and cultural professionals will be held in May 2016 in Brussels with the goal to review the current state of affairs together with MSs representatives and to publish a report in 2016.

->The commission will also work on:

- Visa issues;
- try to remove tax problems facing individuals who are active across borders within the EU;
- provide a coordination of social security systems, review the posting of Workers Directive;
- improve the coordination of social security systems in the EU and
- make an evaluation of good practices in terms of information provisions and capacity-building in the context of internationalization.

All Arts Tax Advisers / Erasmus University

(<http://www.allarts.nl/en-GB/profile/>)

All Arts Tax Advisers is based in Rotterdam, the Netherlands. They are specialized in tax affairs for performing artistes, cultural institutions and sports. They mainly provide advice about e.g. tax rules for performances, earnings, issues related to visits abroad and the use of specific tax breaks for culture and sports.

Dr. Dick Molenaar's presentation showed that there are many obstacles and questions, especially with the OECD Model Tax Convention and its article 17 allowing taxation of artists and sportsmen in the country of source. But he also pointed out that there are at least as many good and reliable answers and solutions.

Institute for Transnational and Euregional Cross border Cooperation and Mobility- ITEM

<http://www.maastrichtuniversity.nl/web/show/id=7584310/langid=42>

The expertise center ITEM operates at the convergence of research, counselling, knowledge exchange and training activities in the domain of cross-border mobility and cooperation. ITEM is an interdisciplinary institute which was initiated by Maastricht University (UM) in cooperation with Zuyd Hogeschool, NEIMED, the (Dutch) province of Limburg, the city of Maastricht and the Meuse-Rhine Euregion. Eva van Ooij pointed out the problems that highly mobile Patch-Workers in general face and presented possible solutions.

Grenz Info Punkt (GIP) - border info point

<http://www.grenzinfopunkt.eu/>

In the border regions of the European Union, Europe is not an abstract entity but an everyday issue that people face. Thousands of citizens commute across the border on a daily basis.

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Despite the ever-increasing integration, Europe citizens, industries and enterprises are often faced with problems and challenges if they want to benefit from the opportunities and advantages of the single market. Particularly in the field of social security, difficulties and obstacles to mobility occur regularly. Since it is of central importance for border regions to promote mobility and cross-border labor market beyond the borders, it is important to inform citizens and businesses about the possibilities and opportunities offered by Europe and to advise them. For this task, the border info point (GIP) was established in the Euregio Maas-Rhine.

Arthur Hansen explains
the tasks of the GIP:

- it informs and advises citizens and companies in the Meuse-Rhine Euregio on cross-border issues;
- it provides information material on various topics for regular commuters,
- personal counseling: individual questions are answered,
- the GIP helps overcome problems of cross-border workers,
- it organizes open days to which experts from various institutions provide advice (social support / tax authorities),
- through "round table" sessions, it organizes the debate on commuters' questions and crosslinks experts
- it provides the absolutely necessary contribution to the development of a cross-border labor market (resp. housing market) in the Meuse-Rhine Euregio
- it promotes related projects (initiatives) and networks

The developments - outlook 2014-2015-2016

- In the framework of the German-Belgian consultation days, the GIP cooperates with SMart (artists and creative counselling);
- The establishment of further GIPs in the Euregio and other Euregios are encouraged/ supported.
- April 2016, the GIP Maastricht will be opened. Currently, there are considerations to establish even more GIPs in the EMR downwards the Meuse river (Concretely: Maasmechelen).
- Since 2014, 2 consultation days per month take place in Heinsberg.
- To be realized in 2016: the project "cross-border employment" (model Ortenau / Strasbourg) and, beginning of April 2016, link it as a pilot to GIP Aachen Eurode
- 2015, the EURES network asked for funding from EASI; the application was approved in 2016
- With ITEM (University Maastricht) and the "boundary network" (legal network), institutions have been created that, in cooperation with the GIPs, can help to break down barriers on cross-border labor market in our border regions.
- more GIPs in the D-NL and NL-B Euregios/border regions have been established or will be established in 2016. Extensive cooperation is necessary;
- Establish the Border Information Point as a brand itself
- Appointments between GIPs/Euregios on possible cooperation have been taken and are already being addressed in terms of "Job Robot" (search Engine),
- editing and updating of shared information, shared websites and brochures.

Development and conclusion:

Realistic and concrete cooperation between Euregios are possible.

Since the border regions often face identical or at least similar mobility problems and obstacles and have the same structural or legal foundation, the BOUNDARY-NETWORK was founded in 2009.

This innovative cooperation network among border regions is based on two clear objectives: · Sharing the competence and the knowledge of the experts in the border regions to develop joint solutions and remove obstacles to mobility.

· The needs and suggested solutions will be submitted to national governments and European institutions and give the association more political weight.

Members of BOUNDARY NETWORK are:

- Region Sønderjylland-Schleswig (DE / DK)
- EUREGIO (DE / NL)
- EUREGIO Maas-Rhine (DE / NL / B)
- Greater Region (DE / FR / BE / LUX)
- Upper Rhine (DE / FR / CH)

SMart: Making creative Europe work

(<http://smart-eu.org/> - <http://smartbe.be>)

SMart has been developing services for artists since 1998. It is a social enterprise which enables to create more and better services while keeping prices low.

By becoming active in a number of European countries, SMart delivers solutions that are adapted to local needs and improve international mobility for creative professionals.

Sarah de Heusch works for SMart on mobility and social protection issues of cultural professionals at a transnational level.

Touring Artist +

<http://www.touring-artists.info/home.html>

Touring artists is a joint project of the 'Internationale Gesellschaft der Bildenden Künste IGBK' and the 'International Theatre Institute in Germany ITI', initiated and supported by the Federal Government Commissioner for Culture and the Media BKM.

Jörg Zimmermann (SMart Liège) presents the information portal for artists who work internationally.

This portal provides comprehensive information on visas and residence, transport, taxes, social security, other insurances, and copyright. The portal's main focus is on visual arts and performing arts.

Mobile artists primarily map the circumstances, legal regulations and administrative procedures in Germany for foreign artists who work here temporarily and for German artists or artists who live in Germany and who work abroad for a limited period.

The portal offers a sound and easily comprehensible introduction to the above-mentioned topics, presents checklists, references to further reading and (draft) contacts. A comprehensive glossary, a mobility library with documents and research studies, a first overview of the German cultural landscape as well as a database of

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mobility-supporting programs in Germany complement the portal.

This portal is a 'good practice' and could be developed in other countries. The Frequently Asked Questions are a good information base for the artists, but often there are details that are specific to each single project and the need to customized information is essential. For individual questions, mobile artists offer a free helpdesk service, provided by SMartDE and funded by the German Federal Government.

EURES services

Jan Schliewert, responsible for the coordination of the EURES network in the context of the partnership for the area of the Meuse-Rhine Euroregion, describes the mission of EURES and its support for workers' mobility in general. (<https://ec.europa.eu/eures/public/fr/homepage>):

Summary: EURES (EUROpean Employment Services). The network was set up in 1993 as a cooperation between the European Commission and the Public Employment Services of the EEA Member States (The EU countries plus Norway, Iceland and Liechtenstein) and other social partner organizations such as (trade) Unions. Switzerland also takes part in EURES.

The purpose of EURES is to provide information, advice and recruitment/placement (job-matching) services for the benefit of workers and employers as well as for cross-border workers and any citizen wishing to benefit from the principle of free movement of persons in the European Union.

The Public Employment Services that are members of EURES provide services through its network of more than 5,000 local employment offices with more than 100,000 staff offering services to jobseekers, employers and cross-border workers.

While the Public employment Services are structured and administrated differently in each country, all share the same basic task of contributing towards matching supply and demand on the labor market through the precise and effective provision of information and placement.

Furthermore, EURES offers personal and active support services.

EURES has a particularly important role to play in cross-border regions. In these areas, significant levels of cross-border commuting have been defined. More than one million people who live in one EU country and work in another have to cope with different national practices and legal systems in the respective countries. They come across administrative, legal or fiscal burdens to mobility in their daily lives.

EURES Advisers in these areas provide specific and personal advice and guidance on the rights and obligations of workers living in one country and working in another one.

After the presentations, two questions were posed to the participants and discussed intensively:

Which problems can we identify and, with regard to this problems,

- what should be done on a political level?

- what can we do as institutions/organizations/networks to help solve or reduce these problems?

Here are the conclusions:

I. Context, challenges and problems concerning cultural actors' cross-border mobility

Mobility is an integral part of the work and regular practice of artists and cultural actors. In order to find new jobs, to create networks and partnerships, to develop their audience but also to promote culture, cultural actors' work can often not be limited to one country. Mobility can therefore be considered as vital for professional survival.

However, artists who work in a cross-border or transnational context are often confronted to a large number of obstacles which are complicating or even restricting their work mobility. This includes for example the legal status of artists which varies from country to country and which has a high influence on artists' income. Other important aspects concern questions of social security but also the different tax rules of EU member states leading to a high tax burden.

Moreover, there are special rules which severely disadvantage artists and creative workers. So since 1963, the Art. 17 in the OECD Model Tax Convention "because of practical difficulties" leads to situations of unequal treatment and double taxation for artists and sportspersons.

In order to guarantee cultural diversity and a prolific transnational and cultural exchange, it is therefore essential to constantly improve artists' working conditions and to take their special working circumstances into account.

Furthermore, the working conditions of a large number of artists are characterized by short stays in different countries, short-time employment contracts and the variety of cultural sectors and artistic activities which are covered by their work.

Patch-Workers

Concerning this type of contracts, the situation of artists is not isolated: many active workers work as freelance, self-employed or have fixed-term contracts, multiple contracts, permanent part-time contracts, or are posted workers etc. and find themselves in the same situation. Like artists, they even often have to work in different countries simultaneously. Eva Van Ooij (ITEM) calls them "Patch-Workers".

II. Existing solutions and networks to support cultural actors' mobility

There are many different institutions, networks and initiatives whose aim is to reduce existing obstacles and to support cultural actors in terms of cross-border activities and cooperation. An important example is the European Commission, whose objective is to constantly improve the conditions of artists' mobility within the European Union. As cultural policy is primarily the responsibility of the EU member states, all activities of the European Commission have to respect the subsidiarity principle and are therefore limited. Nevertheless, the Commission's work can contribute to an improvement of the trans-border working conditions. With the help of the Open Method of Coordination, the Commission can make use of soft law mechanisms such as guidelines,

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indicators and sharing of best practices. By organizing conferences, informal meetings of ministers and expert groups or also by publishing studies and handbooks, the European Commission is able to stimulate debates on coordination and regulation methods and can strengthen the provision of relevant information.

But access to information is difficult because the case of artists often represents a legal exception. There is therefore a great need for information, but at the right level, which means practical, understandable and directly applicable information that are not only comprehensible by lawyers. That is the reason why there are a multitude of different networks and organizations working on various subjects concerning artists' mobility. Information portals such as Touring Artists, organizations like SMart, EURES or Border Info Points can give financial and legal advices or provide information about the cultural landscapes, the job market and education and training possibilities of the concerned countries and cross-border regions.

Those advisory services are offered in different languages and fall back on the experience and knowledge of specialist such as tax consultants and lawyers. Moreover, different Universities have already initiated interdisciplinary institutes which aim to facilitate cross-border mobility and cooperation by uniting research and counselling through conferences, information databases, workshops and training sessions. One example is the Maastricht University's Institute for Transnational and Euregional cross border cooperation and mobility (ITEM).

III. What should be done on a political level and what can we do as institutions/organizations/networks, to help solve these problems or diminish them?

To continue, deepen and optimize the existing initiatives, it is important to consider two different levels of actors.

- 1) On the one hand, efforts to improve cross-border workers' and cultural actors' mobility have to be made on a political level.
- 2) On the other hand, it is also possible for existing non-governmental organizations, consulting agencies and information points to intensify their activities in order to facilitate and promote workers', creative workers' and artists' mobility. These organizations should collaborate more and identify other intermediaries specialized in Patch-worker of other sectors in order to rely on each other, provide solutions and monitor common and most frequent obstacles.

1) The political level

Obstacles and difficulties in trans-border working contexts persist and the Commission only possesses a few possibilities of regulation and coordination processes leading to common EU-wide regulations and equal treatments of cross-border workers and specially artists in terms of social security or tax charges.

Artists and organizations working with cultural actors consider the European Commission's measures on cross-border mobility broadly insufficient. The creators and artists have always been highly mobile workers and regular transnational "Patch-workers". They live and often work under different contractual and residential situations in different countries.

But in recent years, Europe's economic development also requires more and more mobility and flexibility of other workers and other working segments and increasingly, fixed-term contracts are provided or people are contracted as self-employed, "freelancers" or posed workers and work and live in several European countries. Making use of the four freedoms guaranteed in the EU treaties "to work, move, invest and purchase goods"

across borders, leads the citizens, especially highly mobile "Patch-Workers", in almost insurmountable difficulties.

Those highly mobile "Patch-Workers" – and their number is increasing –, are constantly exposed to obstacles on social and fiscal issues such as drastic wage differentials between Member States, child allowance, pensions, alimony, income tax, car tax, buying a house, which go far beyond the extent of problems that a 'regular' frontier worker living in one country and working in the neighboring country is confronted to, and are almost insurmountable for this category of workers.

But for all citizens of Europe who buy a home, work or want to live in a neighboring European country, it is very difficult to understand that the different tax and social security legislation of the Member States are hindering the exercise of their freedoms. For frontier workers and even for highly mobile Patch-Workers, the European freedoms represent tax traps and social insecurity for them. Sportspersons and artists are even more affected here. For them, the OECD-Model implies additional obstacles.

The situation of cultural workers illustrates and puts the focus on the problem of the lack of-coordination and harmonization of the social and fiscal systems of the Member States. This affects a quickly increasing number of people and especially commuters, threatens the 'growing-together' of Europe and becomes a real burden.

This lack of coordination and harmonization firstly leads to massive obstacles to the exercise of the guaranteed freedoms of citizens and also to wage, social and tax dumping between Member States. Thus, these problems result in serious loss of income of the affected persons but also of the different Member States and lead to an underfinancing of vital areas in most of the Member States.

This inevitably leads the citizens and workers to reflect upon the meaning of a common European economic space and the benefits of a united Europe as a whole.

That's why an increased willingness of EU member states to the creation of common rules is crucial not only to the development of cross-border mobility, but also for the European cohesion as a whole.

We urgently need "more Europe". A Europe that overcomes national egoism and complements the single economic space by a common social and fiscal space.

European Union's institutions but also national and local political decision-makers must raise their sensitivity for this developments and for the increasing number of highly mobile workers and "patch-workers" like cultural actors and artists, their working and living conditions and their need for cross-border opportunities, and thus have to find solutions for their tax and social insecurity problems.

Obviously, a process to common rules is difficult to realize and takes time.

A first significant step is desirable and could consist of a strongly intensified cooperation between the EU-Member States by:

a) recognizing the problems that artists (and sportsmen) face above all through the OECD-Model Tax conventions and to require the repeal of article 17 of the OECD Model, or at least to accomplish a joint decision

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of all European Member States and to follow the example of Ireland, the Netherlands and Denmark which already agree not to apply their taxing right in those situations.

b) setting up a workgroup to analyze the problems faced by artists and other highly mobile workers and Patch-Workers to avoid double taxation, social security problems and administrative burden for them within the member countries and to propose solutions which do not go in the direction of even more exceptions, but simplifies the treaties and suggests common solutions between the Member States and go towards a harmonization of social and tax legislations. This must be coupled with an engagement between the EU-Member States to implement these recommendations.

2) The level of non-governmental organizations, networks, consulting agencies and C-B information points

It is also possible for existing non-governmental organizations, consulting agencies and information points to intensify and coordinate their activities in order to facilitate and promote “Patch-Workers”- and artists’ mobility. The existing institutions and initiatives strengthen networking not only among themselves but also among artists and can therefore contribute to the bundling of competences and to a sustainable cross-border exchange. In this regard, those structures are able to promote cultural actors’ work mobility by providing information and by supporting and accompanying artists in their cross-border activities. First of all, they can contribute to raise politicians’ awareness of cultural actors’ needs by reporting on recurring problems and difficulties to policy makers on the local, national and European level.

Moreover, they can lobby at different levels to provide existing initiatives and institutions with an increased financial support in order to reinforce their capacity of providing information and advisory service and that networking can be deepened on a long-term basis. An efficient political lobby through networks is the basis for concrete solutions focused on artists’ requirements. An additional aspect concerning the support of cultural actors’ mobility is the accentuation of the special value of cultural and artistic creation. In this context, it is important to underline that artistic production contains not only a cultural, esthetic and creative but also an economic value as it represents two to three percent of the EU’s GDP. So the economic aspect can be an argument, but here we have to be careful to not cause a denial of the intrinsic value of culture.

Existing institutions should ensure a comprehensive and detailed provision of information about the conditions of cross-border working. They should also increase transparency in tax and assurance contracts in order to facilitate bureaucratic procedures and to avoid frustration.

Finally, supporting networks and agencies can promote cross-border mobility by initiating international cooperation and future projects among themselves.

Through conferences, meetings and workshops, they can exchange about their respective experiences and practices and thus mutually inspire each other. A regular exchange between the different organizations helps to create idea banks, topics and solutions that can be suggested to political representatives in order to integrate them in the political agenda.

By means of an increased connection between existing structures and by exchanging regularly about current projects, artists and cultural actors have the possibility to benefit from a large network of information and direct

support. The participants of the workshop on artists' mobility during the Task Force Cross-Border Culture's conference in Mons intend to intensify their cooperation through the above-mentioned examples.

To conclude:

It is important to accentuate the fact that cultural actors' and artists' work make beyond the often overlooked economic contribution, also an important contribution to the EU's cultural diversity and to an intercultural cross-border dialog.

Artistic production therefore helps to increase cross-border understanding and has to be supported in an appropriated manner.

Nevertheless, increased efforts on transnational work mobility should not be restricted to artists and cultural actors. It is also important that cross-border workers of other professional fields are taken into account and can benefit from present and future initiatives.

Enlarging the debate on cross-border mobility to a deepened cohesion of Europe by adding to the common market a common social and tax-system could surely contribute not only to an accelerated better cultural understanding and a deepening of the cooperation between the Member Countries, but also to an elaboration of concrete and viable solutions for an social Europe and doing so, reinvigorating Europe and give people anew confidence in the benefits of an "United Europe".

For the further, need for action:

a) Report: The desire of the attendees is to link in a first step the institutions and organizations which were present at Mons and which collect existing information and/or provide advice to artists and other highly mobile workers, and to draw with them a first report of existing obstacles and of the suggested solutions for those hindrances.

In the meantime they also want to identify a maximum of other organizations like those who were present and to complete the report with them. In a second step, they plan to present this report to local, regional and national politicians but also to institutions such as the AEBR, the Committee of Regions or the European Commission and its DG Culture with the aim to find solutions for the mentioned artists' mobility problems. By doing so, they would like to strengthen the cultural cooperation between Member States and bring the stalled "Come together of Europe" back into gear by a reinforced cultural and social cooperation.

b) Database: Another project was to link the existing databases from of the attending organizations: ITEM, SMart, the Border Information Points (GIP), EURES, Touring Artist and by doing so, to lay the foundations for a common European knowledge database as a consulting tool for mobility issues for artists.

The Touring artist, the SMart and the GIP database are good practice examples and could be extended to other countries. A Frequently Asked Questions-tool could be used as a first information base for artists. But like the details are different in each project, the information on each demand needs to be adapted and personified. A personal and adapted consultation must thus also be provided. This information could be delivered through the common database and with the support of organizations like SMart, GIP, Touring Artists and others.

A first meeting to bring these projects off the ground will take place before the summer break.

Workshops

The presentations for the WS Mobility:

All Arts Tax Advisers / Erasmus University

CROSS-BORDER TAX OBSTACLES FOR PERFORMING ARTISTS

AEBR Task Force "Cross-Border Culture"
28 April 2016 – Mons (B)

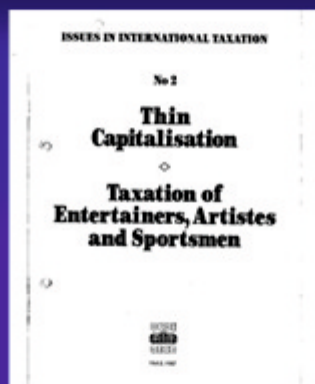
Dr. Dick Molenaar
All Arts Tax Advisers / Erasmus University
Rotterdam, the Netherlands

SPECIAL RULES ARTISTES/SPORTSMEN

- Since 1963 in OECD Model: Art. 17, "because of practical difficulties"
- It sets aside Art. 7 (+ 14) and Art. 15. Therefore, no PE needed in the country of work and/or no exemption for employees going abroad with or for their employer
- Art. 17(2) since 1977: also payments to others than the artiste or sportsmen fall under Art. 17
- Measure to counteract tax avoidance and non-compliance
- Art. 23 – Elimination of double taxation with tax credit in the residence country

2

1987 OECD REPORT



3

1987 OECD REPORT

- Clear expression of mistrust (§ 7 and 8):
"clear evidence of non-compliance"
"rarely disclose casual earnings"
"sophisticated tax avoidance schemes, many involving the use of tax havens, are frequently employed by top-ranking artistes and athletes"
"relatively unsophisticated people – in the business sense – can be precipitated into great riches"
"travel, entertainment and various forms of ostentation are inherent in the business and there is a tendency to be represented by adventurous but not very good accountants"
- No deduction of expenses, but gross taxation, although at a lower rate (§ 94)

4

PROBLEM OF EXCESSIVE TAXATION

Insufficient tax credit in residence country, because of high withholding tax

Example: 2.000 gross – 1.200 expenses = 800 profit

- Withholding tax: $20\% \times 2.000 = - 400$
- Tax credit: $30\% \times 800 = 240$

Insufficient tax credit = - 160

5

PROBLEMS WITH TAX CREDITS

It is often problematic to achieve a tax credit in the country of residence. Examples are:

- No tax certificate available
- Name of group, but credit in name of artists
- Conflict with monthly salary administration
- No acceptance by local tax inspector

This leads to international double taxation

6



EUROPEAN UNION

- No direct influence on artiste and sportsman taxation, but indirect through EU Treaty
 - ◆ Gerritse: ECJ 12 June 2003, C-234/01
 - ◆ Scorpio: ECJ 3 Oct 2006, C-290/04
- Entitled to deduction of expenses !
- Normal tax rates and tax returns
- Not yet in every EU country, such as Italy and Portugal
- But withholding tax is allowed after ECJ 18 Oct 2012, C-498/10 (X NV (= Football club Feyenoord))

8

THE NETHERLANDS - 2007

- The government had decided not to tax non-resident artistes and sportsmen from treaty countries anymore
- 94 treaty countries
- Although the NL has the taxing right under Art. 17 of the treaty
- But tax revenue is too low and administrative expense are too high
- Return to normal taxing rights of Art. 7 and 15

9

EXEMPTIONS SPORTS EVENTS

- Winter Olympics – Feb 2010 – Vancouver
- Olympics – Aug 2012 – London
- Tax exemption for sportspersons
- The IOC uses this as a condition for the Olympics bid
- Clear sign that Art. 17 OECD is considered an obstacle
- Only effective with tax credit method in residence state
- Double non-taxation if tax exemption method applies
- Champions League Finals since 2011
- EURO 2012 (Poland/Ukraine) + 2016 (France)
- World Cup 2014 (Brazil)
- Other major sports events

10

2014 UPDATE OECD MODEL

- OECD has denied the proposal to delete Article 17
- But reasons for keeping the article are wrong
- Also options for exemptions and deductions in A. 17:
 1. Limitation to business activities, exclude employees
 2. Deduction of expenses
 3. Minimum threshold of 15.000 per artiste per year
 4. Exemption for activities supported by public funds
 5. Exemption for teams, troupes and orchestras
 6. Exemption for Art. 17(2), when no participation in profits
- Countries should use these restrictions in tax treaties

11

SOLUTIONS

- Best practice available: the Netherlands and major sports events: no source taxation
- But better would be:
 - ◆ a source taxation in national tax law
 - ◆ no Art. 17 in bilateral tax treaties
 - ◆ application needed for exemption at source
- This would still counteract tax avoidance and non-compliance
- Unfortunately, the OECD doesn't want to follow this
- But the OECD also gives options to restrict Art. 17 and take away the sharp edges and obstacles
- Example of new, more extensive Art. 17
- EU can actively promote this new Art. 17

12

Workshops

Institute for Transnational and Euregional Cross border Cooperation and Mobility- ITEM

Maastricht University *Leading in Learning!*

Social Security with regard to
Highly-mobile Workers in the Euregio Maas-Rhine
Theory versus Practice?

- I. *In theory* - EU law & Concept of Worker
- II. *In practice* - Workers in the Creative Sector
- III. Recommendations



Maastricht University *Leading in Learning!*

I. Being Economically Active: the Rights of EU Citizens

- Article 45 TFEU: the right to free movement of workers
- Extension of rights with Citizen's Rights Directive (2004/38/EC)
 1. Equal treatment extended to social assistance
 2. Limitation of possibilities to remove Union citizens who are in need of social assistance



Maastricht University *Leading in Learning!*

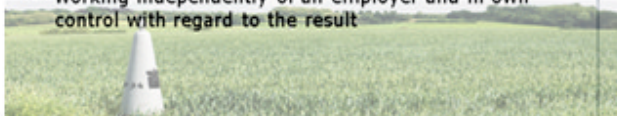
I. Concept of Worker: *Traditional View*

Status of an employee

- permanent and full-time employment
- employment relationship should be regulated by labour law
- only one employer is accountable for the obligations placed upon employers

Self-employed person

- working independently of an employer and in own control with regard to the result



Maastricht University *Leading in Learning!*

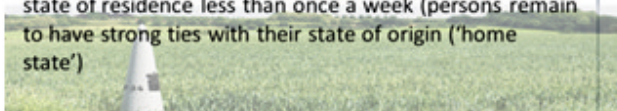
I. Concept of Worker in the 21st Century?



Maastricht University *Leading in Learning!*

I. Concept of Worker in the Euregio:
Cross Border worker

- *Frontier worker*
Living in country A - working in country B, returning on a regular basis
- *Non-frontier worker*
Living in country A - working in country B, returning to state of residence less than once a week (persons remain to have strong ties with their state of origin ('home state'))



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II. Work & Social security: interrelated

- National sovereignty v. EU competences
- Regulation 883/2004: guaranteeing social security by means of coordination
→ 1 security system applies



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II. Rules Applicable to Frontier Worker

Main rule economically active person

Legislation applicable of the member state of the employer / undertaking / registration as self-employed person

Main rule economically non-active person

Legislation applicable of the member state of residence

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II. Highly mobile Frontier Workers: Active in more than 1 Country

(A) Working in country A and B for the same employer

(B) Working in more than one country for more employers or as self-employed person

(C) Working in country A for an employer and as self-employed person in country B

(D) Working in more than one country for more employers AND working as self-employed persons

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TYPE OF WORK FOR THOSE IN EMPLOYMENT

Graduates who were in employment either full-time, part-time or working and studying in the UK

FEMALE: 4,370 | MALE: 3,075 | TOTAL IN EMPLOYMENT IN THE UK: 7,450

Arts, design and media professionals	29.9%
Retail, catering, waiting and bar staff	20.5%
Other occupations	9.6%
Clerical, secretarial and numerical clerk occupations	7.6%
Education professionals	7.5%
Childcare, health and education occupations	6.7%
Marketing, PR and sales professionals	5.8%
Business, HR and finance professionals	3.0%
Managers	2.9%
Other professionals, associate professionals and technicians	1.8%
Legal, social and welfare professionals	1.8%
Information technology professionals	1.1%
Health professionals	0.3%
Engineering and building professionals	0.2%
Unknown occupations	0.1%
Science professionals	0.0%

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II. The Worker in the Cultural Sector

Patchwork-worker AND highly mobile

→ Work in more than 1 country

→ In several forms of employment

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II. Examples from Practice

1. Individual level: *fictitious case-study Gregor*

→ Working simultaneously in two or more Member States

→ Having several occupations, e.g.:

- Performing
- Teaching
- Other occupations

2. Organisational level: *André Rieu B.V.*

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II. Rules Applicable?


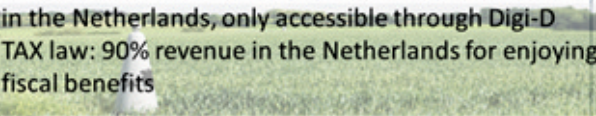





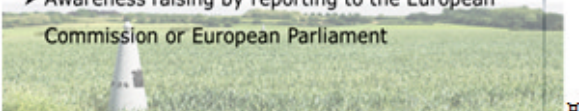
'Substantial part of activity'

Where lies the center of interest of the person?


- 75 - 25% proportion rule
- place of activity determines

Note: status of civil servant overrules!


Workshops

<p> Maastricht University <i>Leading in Learning!</i></p> <p>II. Examples of Conflicts on Individual level</p> <p>Fluctuating nature of the market: income not predictable Activity v. legal status teaching in NL - BE: worker v. civil servant Till 1.5.2016: VAR declaration for freelancers working in the Netherlands, only accessible through Digi-D TAX law: 90% revenue in the Netherlands for enjoying fiscal benefits</p> 	<p> Maastricht University <i>Leading in Learning!</i></p> <p>II. Examples of Conflicts on Organizational level</p> <ul style="list-style-type: none">• UK: employee liability assurance - double social insurance• Income not predictable• FR: difference of withholding tax is higher than final tax 
<p> Maastricht University <i>Leading in Learning!</i></p> <p>II. Conclusion</p> <p>Current coordination system is not suitable for highly mobile workers who have several occupations. This causes legal uncertainty on individual level → Frustrating for the person concerned → Lack of trust in European Project</p> 	<p> Maastricht University <i>Leading in Learning!</i></p> <p>III. Recommendations - Possible Solutions?</p> <ul style="list-style-type: none">➤ Option for European wide social security➤ Opt-In system➤ Introducing mutual recognition of activity pursuit, not legal status under national labour law➤ Longer time of settlement of the <i>center of interest</i>➤ Awareness raising by reporting to the European Commission or European Parliament 

SMart: Making creative Europe work



An European network of European partners for creative professionals & mobility



Who are we?

- SMart is a **social enterprise** born in Belgium in **1998** and that has since developed throughout Europe.
- Its mission is to **support autonomous workers** in the development of their activities, in a **safe frame** that frees them from administrative tasks
- Today **SMart counts 60.000 membres & 200.000 contracts per year** in Belgium.

SMart Le partenaire de votre parcours créatif

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SMart Le partenaire de votre parcours créatif


Characteristics of creative workers

- Develop multiple skills & jobs
- Undertake different roles: employer/employee (= > legal status)
- Have multiple employers
- Are highly mobile

⇒ **Complex legal framework & administrative procedures**

SMart Le partenaire de votre parcours créatif

SMart in Europe



- Austria
- Belgium
- France
- Germany
- Hungary
- Italy
- Spain
- Sweden
- The Netherlands

Managing different social statuses across the EU

Our members in the different countries have different social statuses:


	Salaried	Salairied & self-employed	Self-employed
countries	Belgium, France, Spain	Austria, Germany, Hungary, Italy, Sweden	The Netherland

SMart Le partenaire de votre parcours créatif

The SMart network







A network of partners that allows:

- A better **exchange of information** between advisers of different countries
- Facilitates **resolution of double taxation**
- **Objective:** facilitate management of **transnational projects**



SMart Le partenaire de votre parcours créatif







Workshops

<h3>SMart(Be) mobility services</h3> <ul style="list-style-type: none"> • Information & knowledge (free & to all): advise on how to proceed & where to get information, best practices • Legal advice on (free & to all): <ul style="list-style-type: none"> • social security • taxation issues, • visa • work permits & right of stay • intellectual property rights • Administrative support (to members), 2 options: <ul style="list-style-type: none"> • Contracts • Activities  <p><small>SMart Le partenaire de votre parcours créatif</small></p>	<h3>Smart Activity tool</h3>  <p><small>SMart Le partenaire de votre parcours créatif</small></p>
<h3>The Smart contract</h3>  <p><small>SMart Le partenaire de votre parcours créatif</small></p>	<h3>Smart mobility checklist</h3> <p>Mobility for all:</p> <ul style="list-style-type: none"> • Contract & social status • A1 form • Taxation • IPR • Specific insurances <p>For extra Schengen &/or non-EU residents (Schengen):</p> <ul style="list-style-type: none"> • Visa • Working permit • Residence permit • Custom duty  <p><small>SMart Le partenaire de votre parcours créatif</small></p>
<h3>SMart(Be) mobility services</h3> <p>Concrete actions:</p> <ul style="list-style-type: none"> • Can post employed workers <u>provide A1 documents</u> (ex E101) • Make sure (all) the members' <u>contracts are secure</u>, • Undertake <u>mediation</u> with foreign contractors (only for SMartBe contracts)  <ul style="list-style-type: none"> • Insurances: <ul style="list-style-type: none"> - <u>Business mobility</u> : is a special insurance for members that covers assistance, compensation in case of accident, loss of luggage or cancellation of the flight, health insurance abroad etc - <u>Civil liability</u> - Insurance <u>against accidents at work</u> extended to <u>private life</u> <p><small>SMart Le partenaire de votre parcours créatif</small></p>	<p>More info:</p> <p>www.smartbe.be www.smart-eu.org</p> <p>Sarah de Heusch ris@smartbe.be</p> 

EURES services

 <p>T4CBC MONS 27-29/04/16 EURES 2016</p>  <ul style="list-style-type: none"> • EURES = EUROpean Employment Services Established in 1993 as a pan-European network for • Advice and information for workers on job opportunities, living and working conditions in Europe • Help for employers in recruiting workers • Special counseling for employers and workers in border regions 	 <p>EURES 2016</p>  <p>EURES partners in the 3 cross-border regions: 1) Rhein-Waal, 2) Rhein-maas-nord and 3) Maas-Rhein 2016</p> <ul style="list-style-type: none"> • Bundesagentur für Arbeit – Regionaldirektion NRW (Hauptarranggeber) • Euregio Rhein-Waal • Euregio rhein-maas-nord • Euregio Maas-Rhein
 <p>EURES 2016</p>  <p>16 Partner of those Borderpartners EURES</p> <ul style="list-style-type: none"> • Bundesagentur für Arbeit – Regionaldirektion NRW • Arbeitsamt der Deutschsprachigen Gemeinschaft • DGB NRW • Euregio Maas-Rijn • Euregio rhein-maas-nord • Euregio Rhein-Waal • I.V.R. – EURES v.z.W. • Stichting samenwerkende Kamers van Koophandel en economische Ontwikkeling • Le Forem • UWV • VDAB • Zweckverband Region Aachen • Agenturen für Arbeit Aachen-Düren, Krefeld, Mönchengladbach, Wesel 	 <p>EURES 2016</p>  
 <p>EURES 2016</p>  <ul style="list-style-type: none"> • Official signing of the cooperation agreement (valid from 01.01 -31.12.2016.): 21/04/2016 • Main applicant: RD North Rhine-Westphalia the BA • With the border regions Meuse-Rhine, Rhine-Maas-Nord, Rhein-Waal • A total of 16 partners • Grant: approximately 745,000 EURO 	 <p>EURES 2016</p>  <p>The central objective:</p> <ul style="list-style-type: none"> • Bringing people into employment and secure jobs • Contribution to increased employment provide by: <ul style="list-style-type: none"> • The transparency of the Euregional labor market • Optimum matching of demand and supply in the border area • make contribution to removing barriers to mobility

Workshops

 <p>EURES 2016</p>  <ul style="list-style-type: none">• For Job seekers Accompanied a jobseeker with cross-border or European search, by matching, education / training, information & advice• For workers and (former) border workers Information & Advice esp. In cross-border social security, labor and tax law questions, consultation days• For employer Help from publication and dissemination of the job posting, matching, coaching, Information & Consulting / Training 	 <p>EURES 2016</p>  <p><u>Added value of cooperation</u></p> <p>Strengthening of cross-border placement Sustainable development of regional and cross-border cooperation, Higher Efficiency & quicker response to developments in the labor market</p> <p>Strengthening of information- / counseling- activities Cooperation in web services, digital basic information and brochures, support and complement the regional service, networking</p> 
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URBAN AND TERRITORIAL PLANNING

DYNAMO

DynamoCoop is a cooperative that aims to ensure and facilitate the creators perpetual access to the infrastructures they require to develop, produce and distribute their creations. In this image, DynamoCoop aims to guarantee and facilitate creators access to the infrastructure they need to develop, produce and distribute their creations. This innovative joint initiative, based on the social economy and mutual implementations, aims the grouped purchase of infrastructure designed to host, promote and disseminate the development of artistic and creative projects in the Liege region.

LEMA

LEMA is a research group attached to the Department of Architecture, Geology, Environment and Construction (Argenco) at the University of Liège. LEMA develops its researches in the domain of the local environment, in both its physical (urban quarters, housing, public spaces), cultural (cultural heritage, tourism), perceptive (townscape, visual and thermal comfort) and social (quality of life, urban cohesion) dimensions.

SERRA HENRIQUES FOUNDATION

The Foundation provides special attention to the study of urban planning, regional development and sustainable architecture. The Foundation is responsible for the National Architecture, Urbanism and Landscape Award (Archiprix), in partnership with the Portuguese Universities, the Lisbon Architecture Triennale, the Order of Architects, the Association of Urban Planners and the Docomomo International Committee. Within this domain, the Foundation collaborates with national institutes and local authorities in the implementation of territorial policies and promoting the exchange of best practices for regional cohesion.

DEAR HUNTER

Dear Euregio is a project of two years, it is a journey through the Euregio Meuse-Rhine in which eight cities will be visited and where local studies are realized. Each study is considered as a process, and a large part of this process determined by research, fieldwork and commitment of local and euregional experts on topics related to the study. Dear Hunter will live and work on location for this project in two transformed containers: the 'Studio Euregio' to be able to live and work on site and the 'Euregihotel', a small hotel room in which on a regular basis various guests participate in the local project or a work on a personal project throughout the EMR. The adventure started in April, 20th 2015 in Aachen (D). Via Hasselt (B), the containers are now situated in Maastricht (NL). In 2016 the first host cities will be Tongeren (B) and Genk (B), agreements with Liège, Heerlen/Parkstad Limburg and Eupen are in the making. The preparations of the project are partly financed through a cofounding by Interreg, People To People, now it is fully supported by the clients of the local studies, mostly cities.

Workshops

THREE COUNTRIES PARK

Welcome to a beautiful and distinctive part of Europe: the Three Country Park. An area of scenic beauty, rich soils and cultural treasures, situated between the cities of Hasselt, Genk, Sittard-Geleen, Heerlen, Aachen, Eupen, Verviers, Liège and Maastricht. An area to be cherished. The term Three-Country Park also refers to a unique platform for international cooperation: starting in 2001, nine parties from Belgium, Germany and the Netherlands have come together with the common goal of maintaining and strengthening nature, always in relation to the surrounding urban areas.

L'Ososphère

L'Ososphère was founded in Strasbourg, in 1997, by the team who also started La Laiterie, the city's modern music concert hall. The idea was to create a new kind of art event, exploring emerging art forms, bringing up new opportunities to activate the relation between Strasbourg and its inhabitants. All those years, L'Ososphère has developed a program of exhibitions, screenings, concerts, floating musical sets, workshops, conversations, radio programs, around Strasbourg. First implemented in the neighbourhood of La Laiterie, it then explored and opened other premises: a former grain silo, the industrial buildings of a food co-operative in the port of Strasbourg, a movie-dancing theatre designed in the 1920's, the University campus: all inspiring fields of experimentation and creation, and renewed urban situations. Through its activities, L'Ososphère wishes to question the muting contemporary city and the place assigned to art and culture in this process.

URBAN AND TERRITORIAL PLANNING - CONCLUSIONS

The workshop participants

Alexandre de Resende, Serra Henriques Foundation
Michaël Moglia, LIKE, European cities and regions for culture
Jacques Teller, groupe de recherche LEMA Université de Liège
Marlies Vermeulen Dear Hunter, Dear Euregio
Sophie Lopez Tomas, SMart
Olivier Desclez, SMart
Jacqueline Huppertz, Grenzfeste
Aad Blokland, Three Countys Park
Gérard Fourré, Dynamo-coop
Marie Bohner, L'Oeososphère

Foundation Serra Henriques (FSH)Portugal

www.fundacaoserrahenriques.org

“Enhancing cultural and natural assets to stimulate economic development”

SCOPE

1. The Foundation provides special attention to the study of urban planning, regional development and sustainable architecture. Within this domain, the Foundation collaborates with national institutes and local authorities in the implementation of territorial policies and promoting the exchange of best practices for regional development and cohesion.
2. The Foundation is responsible for the National Architecture, Urbanism and Landscape Award (Archiprix Portugal), in partnership with the Archiprix Foundation (NL), the Portuguese Universities, the Lisbon Architecture Triennale, the Order of Architects, the Association of Urban Planners and the Docomomo International Committee.
3. Inspired by the success of the Three Countries Park initiative, the Foundation developed a working group to study an intervention plan for a similar Euroregion and reply to the 2016 Interreg call.

PROJECT DESCRIPTION

A hands-on Strategy for Promoting the Natural and Cultural Assets of the Atlantic Europe

The natural and cultural assets of the Atlantic Europe are unique but the inhomogeneity, the lack of coordination in legal terms and the diffuse urbanization shape an asymmetrical and vulnerable territorial development. The project intends to implement strategic initiatives to achieve new publics and attract investment in the regions, through synergies between the already existing operational networks, the capitalization of good practices and the empowerment of an excellent identity to promote effectively the natural and cultural resources. This strategy of Atlantic dimension will allow spotlighting unique opportunities in the regions and accelerate more cohesive and inclusive economies.

PARTNERSHIP

Project leader and partners: Serra Henriques Foundation (PT); Regional Government of Azores (PT); University of Sheffield (UK); University of Gallaecia (PT); Municipality of Cerveira (PT); Municipality of Tomiño (SP); National University of Galway (IR).

Associated partners and advising organizations: North Region of Portugal (CCDR-N); National Committee for Architecture and Landscape Policies (PT); Association of European Border Regions; Euregio Maas-Rhein (DE-NL-BE); Association of European Cities for Culture (LIKE).

LIKE (EU)

<http://www.likeculture.eu/>

Formerly Les Rencontres created in 1994, the network of European cities and region for culture evolved into LIKE in January 2016. It is committed to the development of cultural policies in Europe and gathers a set of elected representatives from various local authorities and cultural structures. The network works to build a Europe of Culture made by the territories to open up new horizons in the field of cultural issues.

LIKE's mission is to be the place where elected representatives, actors of culture and innovative initiatives from all Europe meet so that best-practice tools and common projects can emerge. In other words, it aims to contribute to the construction of a Europe of Culture, by territorial actors and doing so, open up new horizons of

Workshops

possibilities for both culture and politics.

What LIKE sets as its goals :

- Politically engage in favour of the defence and the promotion of culture ;
- Ease cooperation and collaboration between all actors, citizens and European political authorities
- Work in concert with the whole range of our partners (experts, academics, cultural networks, associations of elected representatives, artists and citizens) towards a Europe of Culture.

Dear Hunter Euregio (DE/NL/BE)

www.dearhunter.eu

Marlies Vermeulen & Remy Kroese from Dear Hunter are undertaking a two year project that consists in travel through the Euregion Meuse-Rhine to live and collaborate with its inhabitants. Dear Euregio is an implementation of several 'hunting techniques' within the euregion: two years, three countries, five linguistic regions and eight cities will be the backdrop for two traveling working- and living containers that will relocate every three months.

All daily working, living and travelling experiences within the Euregio is made visible and thematised through local assignments. The results will be comparable thanks to the specific methodical approach used.

Dear Hunter would like to extend this method and work with other partners throughout Europe.

The Three-Country Park

www.drielandenpark.eu

Is a unique platform for international cooperation: initiated in 2001 by nine parties from Belgium, Germany and the Netherlands that have come together with the common goal of maintaining and strengthening green spaces in relation to the surrounding urban areas. Future generations should also be able to enjoy all that the 'green heart' of the Meuse-Rhine Euregion has to offer. That, in essence, is what the Three Country Park project is all about.

A plan is at the base of a collaboration that protects the area's unique qualities and aims to develop them even further. It is a document detailing the guidelines for a sustainable future for the Three Country Park. Goal: maintaining the quality of open space in the urbanised cross-border area of Maastricht - Hasselt - Aachen - Liège. The guidelines focus on environmental planning policies, nature management, landscape protection, cultural heritage, water (the development and regulation of natural and resilient water systems), agricultural use of the area, and how to deal with the pressures of tourism and urbanisation. More informations:

<http://www.drielandenpark.eu/new/c/dl/ontwikkelingsperspectief.pdf>

Dynamo-Coop (BE)

www.dynamocoop.be

Dynamo-coop is a Cooperative. The name comes from « dynamo » and « cooperation »: continuous and stable like the electrical power coming from dynamo and at the service of a multitude of people. Starting from the observation that there is a problem with regard to the accessibility of buildings and places to create and develop arts.

Mission: facilitate , over the long term, access to the infrastructure creators need to develop, produce and

distribute their work by buying buildings and equipment for artists

Origin: Liège

Aim: Providing a solution for the artistic community by:

a) Providing co-working spaces => Find big buildings, studios or hangers and mutualise them.

This solution offers:

- an economy of scale,
- exchange,
- common services and tools,
- collective identity.

b) Crowdfunding

to take away real estate from speculation, to give a heritage to the next generation. To spread their model.

Dynamo-coop has 2 buildings at the moment and 357 co-operators.

This way to proceed changes also the relation with "public authorities".

c) New project: "Clearing"

Temporary occupation of abandoned places to use them for artistic creation.

Cooperation with other organisations like:

1. Comptoir des Ressources Créatives (Counter of Creative Resources) – Providers of solutions for creative actors

Once they have enough demand for space or studios they provide a solutions

2. Collectifs des organisateurs de concerts et soirées : Arts promoters Collective of concert & events organizers

L'Ososphère

http://www.otstrasbourg.fr/fr/actualites/F223007457_les-nuits-electroniques-de-l-ososphere-strasbourg.html?produit=223007457

Germany decided to make Strasbourg its window/showroom in France and invest a lot in the city. But like all cities Strasbourg has to metamorphose little by little and by and with its inhabitants.

Ososphère is born in Strasbourg in 1998 and is a 4 days festival to explore new artistic forms on digital cultures: electronic nights, exhibitions, art Training, screenings, concerts, sound cruises, workshops, conversations, radio.

The Ososphère invest many venues in Strasbourg then becoming ephemeral public spaces: the campus of the park University of Strasbourg, canals and squares ... all experimental areas and creation— normally not used by inhabitants - to question a new Art City : " How to make this place a public space again ?" and "How to live in the city in another way by using creativity and arts?"

By its actions articulating electronic music, visual and performative, public debate and publishing, Ososphère accompanies urban transformations and the place of culture in the city fabric. They want to find ways to be sure that the dialogue also with public authorities really helps and really changes things.

The next edition of The Ososphère will take place in autumn 2016.

Main results and debate contributions

Workshops

For all landscape and urbanism projects the trend of doing tabula rasa and starting over must be resisted. The solution is to take the time to analyse what exists and start building from the existing. (Dear Hunter – LEMA , - FSH)

Greening the towns → Permaculture, ... is important for the future. Young artists are very sensitive to this aspect of urbanism (LEMA – Dear Hunter - Ososphère)

When people have found solution for one case in one city, generally it's not transferable as such to other cities. You can't just follow a tool book or a manual, that's why it's not so easy to find the adapted solutions. One needs to work with local artists or becoming a local. Dear Hunter might help to find the solution adapted to this field.

Network of Café Europa (Internet-meetings) – Meetings to discuss, exchange with different cities, humans to humans- Help to have another point of view. Purpose : continue and enlarge the experiment that Ososphère started with the ECOC Mons in 2015 with the Café Europa.

Public authorities only want to have a final solution they can just use. They don't give public money for experimentation and tests..." How can we change this? Serra Henriques Foundation

For the further, need for action:

The Serra Henriques Foundation (SHF), inspired by the success of the euregional Three Countries Park project of the Euregio Meuse-Rhine: <http://www.drielandenpark.eu/new/het-project/>, proposed during the meeting to submit a similar project under the INTERREG ATLANTIC AREA 2014-2020 program to which a call was published one day before the beginning of this meeting, on 26 April 2016: <http://atlanticarea.ccdr-n.pt/>
The Foundation already has a partnership with the cities of Cerveira (PT) and Tomiño (SP) and the local university Gallaecia in the cross-border Euroregion Galicia-North Portugal and is looking for other cities or regions in the Atlantic Area: the western part of the United Kingdom, Ireland and Portugal as well as the northern and south westernmost part of Spain and western France.

The EMR three country park has confirmed his participation as consulting partner in this project.

The Serra Henriques Foundation (SHF) proposed to reactivate Twin cities: example : Liège and Porto are "twinned" cities and people don't even know.

Ososphère and Temporary Spaces Project Défriche - "Clearing" of Dynamo-Coop. will work together with respect to an attempt by Ososphère to use this methodology in order to push people to imagine what that place could be in Strasbourg.

Continue and enlarge the "Café Europa" experiment of ECOC Mons 2015 to other partners through Europe with Ososphère.

The Dear Hunter EMR-experience will be with the help of Serra Henriques Foundation exported to Europe and first to Portugal and Spain.

WATERWAYS

SHOWFLAMME.BE

Creations of flame effects for shows and events

Fire attracts us, scares us, intrigues us, fascinates us.

Its magic, its power, its strength and heat ... submerge us with emotions.

Dexterously tamed, fire offers an incomparable variety of effects that can create THE exceptional and unexpected nature of your events.

With the development of computer-based controlling, we can offer you a perfect synchronization of flames and fires effects. In 10 years, we have developed a tool that allows us to offer safe and original light effects.

Since 2015, Showflamme carries an innovative creative project. The Fairy, or lightship, is a barge for river and fireworks shows. Equipped with grandiose décor and flame projectors, it amazes children and adults in its path.

SMart

SMart is a social enterprise born in Belgium in 1998 and that has since developed throughout Europe (Austria, Belgium, France, Germany, Hungary, Italy, Spain, Sweden, The Netherlands). Created to support artists (the name stands for Société Mutuelle pour ARTistes), its mission is to support autonomous workers in the development of their activities, in a secure frame that frees them from administrative tasks. Today SMart counts 60.000 members and 200.000 contracts per year in Belgium. In Belgium, SMart provides personalized guidance (60 advisers), a wide insurance coverage and takes on the administrative, book keeping & financial management of projects. SMart guarantees the payment of salary within 7 working days and carries out clients' debts collecting. Beyond that SMart, also provides creative spots, a crowdfunding website, grants, information and training sessions, legal advice and permanences, events and encounters, a community..."

Theaterschiff Maria-Helena / TheaterCompagnie Lion

It has been around 9 years since the barge Maria-Helena has been transformed into a theatre and the owner and director of the Lion Company, Frank Lion has fulfilled his dream and launched a unique project in Germany.

During one year, the ship is transformed into a theatre steamboat in the dockyard. Since May 2007, in the hold which used to be full of steel, peas, cereals and beer, a lot of different cultural activities are proposed from theatre and concerts to cinema and exhibitions. A moving stage and a concert room on a river, that is really something unique in Germany! We often navigate with the boat on the Sarre, the Moselle or canals. In the towns we visit, we show our plays and sometimes music groups who perform on the boat in collaboration with local administrations, cultural institutions and schools. Being a theatre which works in French as well as in German, we also perform in France and in Luxembourg.

As soon as in 2008, the president from the German federal Republic has selected the Theaterschiff to be « exceptional place of 2008 ».

The Maria Helena has a total area of 39*5 meters and can welcome 120 guests comfortably.

Workshops

THE BARGE AGAMI

The association Point Common, born almost in spite of the enthusiasm of various partners, has faced, given the scale and unattended success of its activities, a pressing obligation to clearly define its ideological and cultural choice.

Indeed, it was after having organized from time to time various events (festivals, concerts, shows, exhibitions, ...) that was felt the need to create a structure able to host more regularly, artists (sculptors as musicians, actors, painters ...) wanting to meet a public they not necessarily found in conventional cultural structures.

So was born, in November 1994, the ASBL Point Common, which initially, was mainly concerned by Spatial venue, namely: the AGAMI barge.

IETM

IETM is a network of over 500 performing arts organisations and individual members working in the contemporary performing arts worldwide: theatre, dance, circus, interdisciplinary live art forms, new media. Members include festivals, companies, producers, theatres, research and resource centers, universities and institutional bodies. IETM holds two plenary meetings a year in different European cities, and smaller meetings all over the world. Besides, IETM commissions publications and research projects, facilitates communication and distribution of information, and advocates for the value of performing arts.

Practically, IETM provides performing arts professionals with the information, knowledge, skills and contacts that are necessary to work in the field of contemporary performing arts, across national borders.

WATERWAYS - CONCLUSIONS

The workshop participants:

Axel Beaumont « Le Lapin vert » péniche
Barbara Bruhn « Compagnie Lion » péniche
Nico Defawe « Urbanspree » Galerie Berlin
Julie Desme « Le Lapin vert » péniche
Fairy Pierre D'haenen « Showflamme » péniche
Marie-Hélène Elleboudt « Faciliyo »
Nicolas Gras « Anti-Stress » Association
Frank Lion « Theaterschiff Marie-Hélène »
Sophie Miny « Showflamme »,
Didier Ringalle « Anti-Stress » Association,
Caroline Pallarès « Le Lapin vert »
Marie Reiter « SMart »
Kurt Winkels « Cargo Galerie NIKÉ »

Countries represented:

France, Belgium, Germany, Czech Republic.

« **Le Lapin Vert** » <http://www.lapinvert.com/accueil.php> is a barge (flat river boat) with an interior stage of 25 m², a capacity of 80 seats and 99 standing places, a bar and a snack corner. This space promotes local, national and international cultural diversity.

Technical sheet: http://www.lapinvert.com/css/pdf/Dossier_Technique_Lapin_Vert.pdf

Theaterschiff MARIA-HELENA: <http://www.theaterschiff-maria-helena.com/>

This “floating stage” & “concert hall on the river” also serves as a cultural ambassador in the border triangle.

After the conversion of an old barge, theater, cabaret, concerts, cinema, exhibitions are offered here today.

The Maria-Helena leaves her home spot Saarbrücken in Germany twice a year. Whenever moving, she floats to the cities of the Saar and Moselle in Germany, France and Luxembourg, offering productions, concerts of invited ensembles and of course invites her guests to come and see the own pieces of the Compagnie Lion.

Showflamme - Fairy, <http://www.showflamme.be> the first fireworks show that is mastered from a barge.

Imagined and conceptualized by Showflamme, the boat and his show are part of an approach of culture and entertainment in and around the European waterways.

This project is the culmination of the experience of mastery of fire, life on the water and a network of acquired- and developed skills during the last 20 years.

Faciliyo <http://www.faciliyo.be/> Support and facilitation of change processes, decision- making and release situations in communities and businesses.

Asso Anti-Stress <https://antistressasso.wordpress.com/> In the coming five years, the Anti-Stress association plans to create a traveling cultural place in a houseboat on the Canal de la Somme between Peronne and St Valery sur Somme. A home for artists, broadcast shows, concerts as well as a resource space, tavern or restaurant. This equipment will target a broad, mostly rural, audience,

Urban Spree <http://www.urbanspree.com> is a 1700 sqm artistic space in Berlin-Friedrichshain which is closely situated to the Spree river and is dedicated to urban cultures through exhibitions, artist residencies, DIY workshops, concerts, an art store and a big beer garden.

Within Urban Spree, the Urban Spree Galerie is a 400 sqm independent contemporary art space. Set up 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. The gallery curates independent art shows on a monthly basis, which often includes the painting of the whole compound and its flagship “Artist Wall”, a 15 m long x 8 m high wall surface facing Warschauer Str., one of the busiest arteries of Berlin, counting 100.000 visitors/day. Artists who painted the wall in the past include Above, Klone, Zevs, Broken Fingaz Crew, Twoone, Low Bros, Nychos, 1UP Crew, The Grifters, Peachbeach, Rylsee, m-city, Johannes Munding and many more.

Cargo Gallery NIKÉ, <http://www.cargogallery.eu/> 2010, three befriended photographer from Prague had the

Workshops

idea of creating a floating cultural space to show their work outside the city. 2011, they bought the cargo ship NIKÉ which opened in 2015 in Litomeritz as CARGO GALLERY;

The result is a platform for cultural activities and intercultural understanding with the aim to perceive the Elbe between Saxony and Bohemia as a common, unifying element.

The group understands this as a contribution to the « bringing and growing together » of cultures what must be communicated to contribute to peace in Europe”..

Main results and debate contributions

The discussion quickly made us understand that we are sharing the same difficulties.

· Administrative difficulties:

Recurring difficulties with the various administrations, waterway managers and municipalities.

· Lack of status:

A lack of recognition of the status of river art; it would be interesting to gain recognition in comparison with street art.

· Lack of awareness:

Regions and municipalities have a common interest to host the 'cultures' ships. Cultural boats can be alternatives for municipalities along the water who have no theaters and could animate more secluded or neglected regions.

Before concluding the workshop, one last question was asked to the participants:

What will you remember about this workshop if you can use just in one word?

Here are the answers that summarize the motivation and interest of the participants:

- New info.
- Political support.
- Hope.
- Confirming of a common path.
- Network.
- Carry on.
- Joint projects.
- Support for the realization.
- Specific projects.
- Motivation.
- Mobilisation.
- Complementarity.

To go forwards:

a) Federate

The participants showed willingness and expressed their motivation and interest in coming together and to organize the “world of culture boats” in an European network or federation.

On the one hand, a federation to exchange knowledge, to share resources, to build projects together ... and on the other hand to act as lobby throughout Europe, to find solutions, to overcome administrative burdens, to improve the status and recognition of such initiatives and achieve public awareness.

These should also include actions with the Council of Europe to recognize waterways as cultural routes and by doing so, help regions and municipalities to understand the added-value and the potential of such initiatives.

b) Realizing projects together

A real motivation to carry out projects together was evidently revealed.

Four project ideas have emerged:

- A tour of a fleet of ships on the Greater Region.
- A major festival with 10 to 15 boats.
- Creation of cultural ports that can accommodate culture boats annually.
- Write a first document to allow the recognizing of waterway as Cultural Routes of Europe

A concrete project will be proposed to the Greater Region for the period 2017.

In order to address the mentioned aspirations, this project is the first practical step.

c) Continue exchanges and deepen the ideas

The desire to repeat these exchanges was clearly expressed by all the participants.

The next Task Force Cross-Border Culture of the AEBR could be the moment to progress with this overall project of a federation and to establish further important steps and efforts into this direction.

In the meantime, and in order to avoid losing time, participants intend to prepare the project with the Greater Region and to continue to exchange.

Workshops

ART, HEALTH AND NEW TECHNOLOGIES

IMPACT

IMPACT project is at the crossroads of artistic, economic, industrial and academic sector; at the heart of what is now emerging as one of the high growth potential sectors: Creative & Cultural Industries. IMPACT is taking action on the territory of the EUREGIO Meuse-Rhine between Hasselt, Maastricht, Eupen, Liege, Aachen and Düren. 3 countries, 3 languages, 5 cultures and more than 4 million inhabitants.

L'Art-Chétype

L'Art-Chétype has been created in 2009 as a SMARTbe activity and became a nonprofit making organization in 2012. At first, l'Art-Chétype worked in a close collaboration with the medical middle through many exhibitions and artistic workshops. The association developed at first mobile artistic workshops in the middle of care, assured by contemporary artists. The main aim was to propose art as a mean of non-verbal expression to people for whom the communication is reduced. Presently l'Art-Chétype works on creating a meeting space between arts, health care middle and new technologies through various projects. The projects of the association articulate around several axes: Return the spectator an actor of his own culture, by using contemporary and digital art as a way of valuation of the person, and create or improve the social links.

Wap's Hub

The Hubs are collaborative laboratories of the economic transformation of Wallonia through creativity. Wap's Hub, the Hub Creative Wallonia Picardy, is a platform that aims to develop the creative economy in Walloon Picardy, through the development of innovative and creative projects, networking of actors, creating a community as well as support for creative ideas. Wap's hub concept promotes a values-based exchanging, sharing, collaborating and co-creating economy.

Compagnie On Off

Created in 2003, la Compagnie On Off is a French company directed by Cécile Thircuir, based in Lille. Mixing theatre, lyric art and songs, our work is based on two axes, the artistic creation in one hand and the development of original artistic outreach initiatives on the other hand.

Sing Me a Song Deliveries is based on a simple idea: to offer a song as a gift. Since the creation of the show in 2013, our singers have delivered songs by moped all through France and for Mons 2015 – European Capital of Culture. They sang in various places: at home or in public areas, during festivals, in hospitals, museums and libraries, for seminars, special events and opening ceremonies, etc. As part of the ZEPA (European Zone of Artistic Projects) we first worked with two English singers in 2014. They are now part of our team of singers-deliverers, and sing occasionally with us. Part of our work is to adapt to the territory we are working in, and to the people we are working with.

ART, HEALTH AND NEW TECHNOLOGIES - CONCLUSIONS

The workshop participants

Sara, Ech-Chahid L'Art-Chétype (BE)
Cédric Sabato L'Art-Chétype (BE)
Cécile Thircuir Compagnie On Off - Sing me a Song (FR)
Michèle Cuny Compagnie On Off - Sing me a Song (FR)
Jonathan Thonon Impact (NL,DE,BE)
Sarah Algoet EVTA, Evta-Be, LeoSings & singsing! (BE)
Joelle Kampompolé, Hospital Ambroise Paré (BE)
Laurent Bouchain Psychiatric hospital Saint-Jean-de-Dieu (BE)
Alodie Wannez Wap's Hub (FR)
Emmy Vandersmissen City of Genk- Sector Culture (BE)
Ann Gielen City of Genk- Sector Culture (BE)
Lin Verbrugge Cluster Culture (Province Limburg NL)
Marie Debeurme SMartbe
Sergio Giorgi SMartbe
Dieter Gubbels Culture Space Greater Region (LU,FR,DE,BE)
Johannes Arens Special-purpose association Region Aachen (DE)

Project presentations

Joelle Kampompolé

developed three projects, among others, in the Ambroise Pare hospital. The first is a project that has recreated a friendly atmosphere and a climate of trust for families but also for the staff while the renovation of the maternity. A second collaboration with the arts sector was held with the emergencies. The third project is an art exhibition organized at the Monsens

EVTA, Evta-Be, LeoSings & singsing!

Sarah Algoet (singer, voice teacher and voice researcher) presents her coaching profession for voice. She also presents the Belgian & European Voice Teachers Association. She uses new technologies to go further in the work of voice coaching. Leo sings is one of the projects she has participated in.

Theater of Liège - Impact Project

Jonathan Thonon explains the bridges built between new technologies and art and health care. One of their projects is to bring the world of business, health and culture around the innovation process.

Art-Chétype <http://www.lart-chetype.eu>

Cédric Sabato presents projects that its collective develops behind the themes of the meeting health - new technologies and culture: Video installation, Snoezelen, video game. Everything is made to reduce the anxiety that conveys the world of health. Digital Art: Art-Chétype designs, develops and produces unique mediation tools adapted to the environment of culture and health, which bring a technological and an artistic added value.

Workshops

Psychiatric hospital Saint-Jean-de-Dieu and Culture and Democracy

Laurent Bouchain explains how he settled his job as artistic director in the psychiatric hospital in Leuze. He explained how he exceeded the apprehension of the staff to integrate a team of 7 artists with a dozens of workshops. Working on the jargon was capitalized in a book: "In order to approach the terminology in medical, cultural and social fields - Thesaurus" which aims to develop the possibilities of meeting between operators in sectors that usually work separately and use lexicons inaccessible to the uninitiated.

Main results and discussion contributions

A paradigm shift with respect to the interaction between culture and health is necessary. In a world that focuses on a rational, reason or science-guided perception and language, Art helps to give a form to the ineffable, the incomprehensible and thus impart the individual expression. Both the "medical sector" and the "cultural sector" can influence and change each other in a positive way. To realize this, a fresh look and a paradigm shift is necessary.

As an artist or cultural worker you need an open-minded person to open the doors into the health sector. It is challenging to convince the medical team, the management of hospitals and medical institutions of the added value, that art and culture can bring to the patient, to his relatives but also the medical staff itself. Here one should start with small, creative projects that are well communicated between the different parties.

Financing projects requires creative collaborations.

Here the approach of cultural and creative industries (for example crowdfunding) is particularly helpful. Moreover, you have to convince the investors that the creative approach and the cultural view represent an affordable financial dimension.

Art and Humor as a vehicle of the message.

"In the therapeutic process, art, in the form of art therapy, helps the patient to develop a language and to express his own feelings and impressions. It promotes the pursuit of his own health. What is true for the therapeutic process, also has validity in the field of health prevention and promotion. Even in this important area art helps to impart an adequate expression pattern of mindsets and feelings. The use of plastic arts can make literally tangible or comprehensible the problems, and therefore maintain and promote health in all dimensions." (See. Art and health promotion in the Foundation euPrevent EMR)

Completing not competing.

It was agreed that supplementing, mutual assistance, mutual learning is the right approach rather than competition, and a non-cooperative attitude. And it is clear: "Not everything is rosy, pink!"

Arts and Culture opens our eyes; Arts and Culture changes people, and is a universal language that everyone understands.

The cultural and artistic approach helps patients who are in difficult situations, they give them the chance to open up again to find beautiful things in life, and thereby promotes the general healing process. This is the added value that art and culture can bring to patients and the medical institutions.

Learn from others experiences.

An opinion which can be heard everywhere. But often one does not know the "other." Projects and initiatives often in the immediate vicinity beyond the boundary are unknown. Projects need international connections and networking within their own region and beyond.

To go forward

This workshop lived by the very different initiatives and methodological approaches that have been imagined. In particular, between the projects, who works in hospitals, mental hospitals and medical services.

Projects need international connections and networking within their own region and beyond. Therefore, the promoters of these projects exchanged their coordinates and agreed to exchange intensively in the future and to meet again before the end of this year in the Euregio Meuse-Rhine with its partners and the partners of the Greater Region to exchange with their projects and to bring up further collaborations.

projects needs internal links inside out
Learn from the others
Hard to find a convinced person to start the project
Cross borders Human Being
Arts brings openings to ill people confronted to difficult situation
Not everything is pink
Tech. brings new tools to create link between generations
Art changes people
Art & health completing rather competing
Culture : universal language for all
It's important to change the way of working
Change both systems "health" and "cultural sector"
Humour is great medium to express ideas

Workshops

CO-WORKING SPACES, FAB LAB'S

LA PETITE FABRIEK

The Little Fabriek is an old square farm in the small village of Froyennes, close to Tournai, which was renovated to become a cross-border multifunctional space open to culture, tourism and all other creative activities.

La Vallée

La Vallée a ouvert ses portes en septembre 2014 dans une ancienne blanchisserie de 5.000 m² située à deux pas du canal et du futur musée d'art contemporain Citroën, à Molenbeek. Le site accueille aujourd'hui quelque 70 créateurs (plasticiens, graphistes, peintres, stylistes, sculpteurs, décorateurs...) et de nombreux événements.

RAVI

Résidences-Ateliers Vivegnis International soutient la création actuelle dans le domaine des Arts plastiques. A Liège, l'établissement d'un pôle artistique dans le quartier Saint-Léonard, et plus particulièrement sur le site Vivegnis, fait partie intégrante du projet de Ville 2007-2015, dont l'un des objectifs est de favoriser la création et l'échange de talents. Le choix du quartier s'est imposé naturellement : près de 200 artistes et associations culturelles y sont recensés. Le choix du site également : Vivegnis combine des projets de logements, d'espaces publics et de centres dédiés au secteur économique et aux activités artistiques : la présence dans un périmètre restreint de la brasserie Haecht, des espaces SMartBe, d'E2N ou du centre d'entreprises de la Spi+ témoigne d'une concentration d'opérateurs résolument tournés vers l'avenir.

SPRAY CAN ARTS

Spray Can Arts est une association active depuis 2004 dans le secteur des arts urbains qu'elle produit, diffuse et promeut. Portée par un collectif d'artistes, elle s'intéresse tant aux arts plastiques (graphisme, dessin, peinture, graffiti...), qu'à la musique (djing et musique électronique) et à la danse (break-dance). Basée à Liège, Spray Can Arts se positionne comme une plateforme d'échanges et de diffusion du street art à l'échelle régionale, nationale et européenne. Elle propose une programmation régulière d'expositions, concerts, événements, ateliers et stages. Depuis mars 2014, l'asbl occupe et anime la Centrale des Arts urbains, un espace de plus de 1000 m² qui rassemble une salle d'exposition, des ateliers d'artistes, un studio d'enregistrement et des locaux de répétition.

PARK IN PROGRESS

Park in progress est un programme itinérant initié par les Pépinières européennes pour jeunes artistes et soutenu par la Commission européenne (programme Culture), qui rassemble de jeunes artistes et professionnels des métiers de la création et de la culture intervenant dans les différentes étapes de la création, de la production et de la diffusion d'un projet qui sollicite l'expérience transdisciplinaire. Park in progress se déplace en Europe pour rallier 8 villes dans 7 pays différents. A chaque étape, les artistes et professionnels investissent un parc ou un espace urbain boisé pour créer un parcours déambulatoire composé de différentes propositions artistiques à faire partager à un large public. Ce parcours est nourri de nouvelles propositions, dans la rencontre avec des artistes et des professionnels du pays d'accueil, à chacune des étapes du projet. Park in progress participe à l'émergence d'une communauté d'artistes, de professionnels de la création et d'acteurs culturels capables de travailler ensemble à la mise en oeuvre de productions transdisciplinaires d'envergure européenne et internationale.

Le Comptoir des Ressources Créatives

Le Comptoir des Ressources Créatives est une association « Pour les créateurs et par les créateurs ». Fondée en 2011 à Liège, l'asbl offre des services matériels et immatériels aux créateurs et créatrices professionnels ou qui aspirent à le devenir. Elle s'appuie sur leur expérience de terrain pour mettre en commun les ressources et les énergies afin de construire des solutions collectives, mutualistes ou coopératives qui respectent la singularité de chacun. A partir de propositions émanant notamment de son assemblée générale pluridisciplinaire, elle propose des outils facilitant les processus de création, la mise en réseau des créateurs/trices et de leurs partenaires ainsi que la capitalisation des savoirs. Dans un premier temps, ces services s'articulent en trois volets : la mise à disposition et la mutualisation d'espaces de création, l'organisation régulière de rencontres sectorielles et interdisciplinaires, ainsi que la circulation des informations utiles aux créateurs/trices.

Creative Hubs Euroregion

Pour l'instant, il s'occupe des questions transfrontalières et organise en collaboration avec la communauté germanophone un cycle de formation pour les créateurs et créatifs de cette région. Il est également impliqué dans le projet CHE (Creative Hubs Euroregion) qui vise à mieux connecter les artistes dans les trois pays. Ce projet regroupe différents acteurs des industries culturelles et créatives (publiques et privées) de l'Euro-Région Meuse-Rhin en un réseau afin de subvenir aux besoins réels des entrepreneurs de la créativité de l'eurorégion. Les services se mettent en place petit à petit, avec une approche bottom-up. L'accès aux services commencera réellement en 2016. La première initiative est de débiter une cartographie des lieux et endroits de production

DYNAMO

DynamoCoop is a cooperative that aims to ensure and facilitate the creators perpetual access to the infrastructures they require to develop, produce and distribute their creations. In this image, DynamoCoop aims to guarantee and facilitate creators access to the infrastructure they need to develop, produce and distribute their creations. This innovative joint initiative, based on the social economy and mutual implementations, aims the bulk purchase of infrastructure intended to accommodate, promote and disseminate the development of artistic and creative projects in the Liege region.

Le Hub Créatif de Wallonie Picarde

The Creative Hub of Walloon Picardy objective is the transition to a creative economy in its territory, that means a more open economy and based on the exchange, collaboration and co-creation. The mission of Wap's Hub is to foster collaboration among actors Walloon Picardy, decompartmentalize skills of each, promoting innovation and creativity at the heart of projects make visible the creative potential of the region, create a network approach promoting the exchange of ideas, information and experiences.

Workshops

CO-WORKING SPACES, FAB LAB'S - CONCLUSIONS

The workshop participants

Le Comptoir des Ressources Créatives, Julie Hanique
The Rimpföhöfe South Tyrol, Sylvia Hofer
Spay can Art Liège, Michael Nicolai
La Vallée, Pierre Pevée
RAVI Joseph, Vromans
Jörg Zimmermann, CHE
Transcultural « Park in Progress », Philippe Franck
SMart: Nathalie Ancel, Camille Brébois, Benoit Garet, Sir GIO, Tereza Klenorová, Haïchel Pâl
City of Trier, Karsten Bujara
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Elodie Wannez What's Hub

The Comptoire of Creative Resources (Comptoire des Ressources Créatives) (BE)

www.comptoirdesressourcescreatives.be is an association "for and from creators" and was founded 2011 in Liège. The concept of [Dé]Friches is a temporary occupation of unused spaces in the city for specific creative projects with movable and modular solutions. The Space-Network-Service has two creative Coworking spaces: "le Magasin Vivegnis" and "l'atelier Dony" (the "Vivegnis Store" and "the studio Dony").

The association provides material- and immaterial services to professional or aspiring creators like provision and sharing of creative spaces, regular organization of sectoral and interdisciplinary meetings and the circulation of information. Based on the field experience of the creatives it shares resources and energies to build collective solutions.

The Liège partners are: Centre des Arts Urbains (Urban Arts Centre); Centre de Création des Tanneurs (Creation Centre of the Tanners); la Halte (the Stop); la Brasserie Haecht (Brewery Haecht) et l'Espace Liberté (" Freedom Space ").

The partners in the Euregio Meuse-Rhine are: Collective Workspace Maastricht, The Artist and other partners in Maastricht, Design metropole Aachen, Cargola Maastricht and many more.

Rimpföhöfe <https://www.youtube.com/watch?v=s1REuQp50I0> (IT)

The Rimpföhöfe is situated above Laas or Allitz Venosta at about 1,500 Meters height. The farms were first mentioned in 1150. The oldest surviving elements lead back to the year 1490.

1982, the farms were renovated and now consist of a spacious main house with an antique paneled room and six rooms. It is also equipped with a kitchen. The Rimpföhöfe serve as artist-residence with own studios and have become a meeting place for international artists, cultural workers and groups who live and work there during the summer months. The house is also open to locals.

Since 2004, Spray Can Art <http://spraycanartsasbl.be/> (BE)

is an active association that produces, distributes and promotes the urban arts sector. Driven by an artist

collective, it is interested in both the arts (graphics, drawing, painting, graffiti ...), music (DJing and electronic music) and dance (break dance). Based in Liege, Spray Can Arts is positioning itself as a platform for exchange and dissemination of street art at the regional, national and European level. It offers a regular program of exhibitions, concerts, events, workshops and courses. Since March 2014, the association occupies and animates the Central Urban Arts which is a space of over 1,000 m² which includes a showroom, artists' studios, a recording studio and rehearsal space.

“LaVallée” The valley <http://www.creativespot.be/spots/lavallee> (BE)

LaVallée opened in September 2014 in an old laundry of 5,000 m² situated close to the canal and the future Museum of Contemporary Art Citroën in Molenbeek.

The site now hosts some 70 artists (visual artists, graphic designers, painters, designers, sculptors, decorators ...) and many events.

By providing shared and diverse workspaces, the network brings together places that encourage meetings and synergies between creators who are mainly artists and creative professionals or becoming artists on the way to professionalisation.

The managers apply the principles of social economy and try to raise mutual reflexes or generate cooperative solutions and are open to any organization or project that shares these practices and ambitions.

RAVI: Residences Studios Vivegnis International. http://www.ravi-liege.eu/?page_id=53 (BE)

In Liège, in the Saint-Leonard neighborhood, around 200 artists and cultural associations are known. In Vivegnis, the project combines housing projects in new apartments (Vivegnis Housing) and artists' studios in an old industrial building that was reallocated for this purpose. The daily management is ensured by a coordination team who are detached city of Liège workers. The artists benefit from an exchange, dissemination of their work tools (website, publications, exhibitions ...) and support of a contact person who ensures the smooth running of the residences, the professional sector guides and encounter offers with other creators. Among other missions, RAVI also include the development of a mobility and exchange program for the creators of the Federation Wallonia-Brussels. The purpose of this tool is to use the positive emanation of the creative potential which articulates the local to the international.

CHE (Creative Hubs Euroregion) (DE/NL/BE) aims to better connect artists in the three countries. This project brings together various actors of cultural and creative industries (public and private) of the Euroregion Meuse-Rhine in a network to meet the real needs of entrepreneurs in the creativity of the Euroregion.

The services are being established gradually, with a bottom-up approach. Access to services actually began in 2016. The first initiative is to begin mapping the locations and production places.

Park in progress <http://www.parkinprogress.eu/> (BE/HU/CY/UK/FR) is a nomadic mobility program which is initiated by Pépinières européennes pour jeunes artistes <http://art4eu.net/>, supported by the European Commission (Culture program), which gathers young artists and professionals from the creative and cultural world who work on the different levels of creation, production, diffusion of a project in which transdisciplinary experience is developed.

Park in progress moves around 8 different places in 7 different countries. At each step, the artists and

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professionals explore a park or an urban green area to create a strolling promenade which is nourished by different artistic propositions to share with the public. This creation nourishes itself from new proposals established upon the encounter with artists and professionals from the hosting country. Park in progress is meant to encourage the emergence of a community of artists and cultural actors who are able to work together on transdisciplinary projects at a European and international level

Main results and debate contributions

This meeting was an opportunity to share each other's experiences and practices. We discussed the following large topics and drew the following conclusions:

Working in a co-working space

Co-working-space, means working together in a in a common space. But the cooperation can be done in different ways.

Often the artist is alone and working with others helps to evolve and become more professional. The work itself evolves once you get into touch with others.

To work together is to share the space, knowledge, but also the tools. Practice shows how the sharing of experiences, expertise and resources in a shared workspace can be challenging.

It generates synergies and enhances the productivity of creators by the proximity between them and their projects and increases the visibility of each one of them. For example, regarding social networks: by creating a page for the space itself, one can share as many different networks as tenants in these co-working spaces.

The different structures that are present also evidenced a kind of barter economy that occurs naturally in these co-working spaces. An exchange service: the stylist who asks the photographer to make pictures of his creations and later on, the photographer asks the designer dresser to be on a fashion shoot.

But one must be careful with this work philosophy and not confuse exchange from free work because it quickly falls into the flaws of free work and this does not foster professionalization.

What is significant is also the financial side in addition to sharing knowledge, spaces etc.

Most artists find themselves in precarious situations and are already struggling to financially cope with the current economy. Rent a studio or work space has become very expensive over time, especially in large cities. The co-working also is this: financial assistance through lower prices.

The fact of proposing cheap spaces as much as as possible in order to fill the spaces. In some large cities such as Liège and Brussels, there are beautiful and large co-working spaces but they are expensive and, most of the time, empty! The whole interest of the project is thus lost.

The price of a co-working space

The average price that we ask is evolves around 10 per m², this price is really cheaper than elsewhere but we must also be careful not to ask too little. Why? Because first of all it is not viable. We must learn to cope financially.

But also because, from the comments of some participants in the discussion table, the price paid has an influence on the work of creators.

If they pay almost nothing, the work is less intense then that if they pay a little more, they will be more diligent in order to enter their expenses.

The co-working place itself

- The error that often is made is to create a space and to fill it, while ideally we need to create /find a space according to existing needs
- The ideal combination is a co-working space and an artist residency to enhance synergies and find another source of funding.
- Most of these areas also include a common area that allows everyone to exhibit or offer an exhibition.

Animation / life of these spaces

Starting from our experiences, it was also reported that:

In this individualistic world, where we were used to working alone, it is important that someone animates and unites people for a "work together within the same structure."

Some think that this must be included in the the contract because people don't do it spontaneously. Others think it should be left upon one own's initiative to participate in the community or not. Anyway, everyone agrees that we need someone to coordinate and implement the involvement of all.

To go forwards:

1) We need legal changes that allow us to sublease and find solutions to avoid leaving empty spaces when there is a demand. For example, if someone in a workspace that is available for a certain period (e.g. because the artist is on tour), one should be able to sublet easily and legally the space to someone who needs it.

We need legalese the sublease. Of course, what also could be done, is that the person offers the space without asking any charges.

2) In order to go even further in this idea of "empty" place: to create a sort of charter / partnership / contract between co-working spaces that allows one to move to another space up on availability: If I rent a space in Brussels or Maastricht but I have a project in Liège and a space is free in Liège, I may access them without paying extra charges.

3) Another idea would be that beyond the exchange of co-working space, tools of resources will also the exchanged between co-working spaces and even across borders.

Example: I am based in Maastricht and I need a 3D printer and one exists in Liege => I have access.

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For the proper functioning of such a system, a facilitator should be appointed. The ideas raised to create a smartphone app on which we could directly see who owns what as material and what is available in the Euregion, or create a "Crowdmap" which is accessible and powered by different structures.

Conclusion:

Clearly, the pooling of resources is now known as an important increasing and happens within co-working spaces but we can still go further than the walls of the structure or even better, overcome geographical boundaries. Such meetings as this Task Force Cross-Border Culture Meeting are very important to achieve this goal.

Moreover, this conference was very enriching for most of the associations. Future meetings / space visits were planned.

This conference also gave many of the present associations, the opportunity to meet people who already experienced Interreg or Creative Europe projects, or who are in the application process and to obtain advice about the different modalities that are related to those projects or for future project support in the search for possible future project partners.

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Moments





Conclusions session



Conclusions session



Kristina Welker and Pierre d'Haenen



Jean-Paul Deplus, Munteaneum



Aad Blocland, 3 Countries Park



Martin Chidiac, Marie Bohner, Melanie Petton, Sarah Ech-Chahid and Andreas Ott



Workshop Mobility



Exchanges Wednesday



Workshop break



Workshop Co-working



Workshop



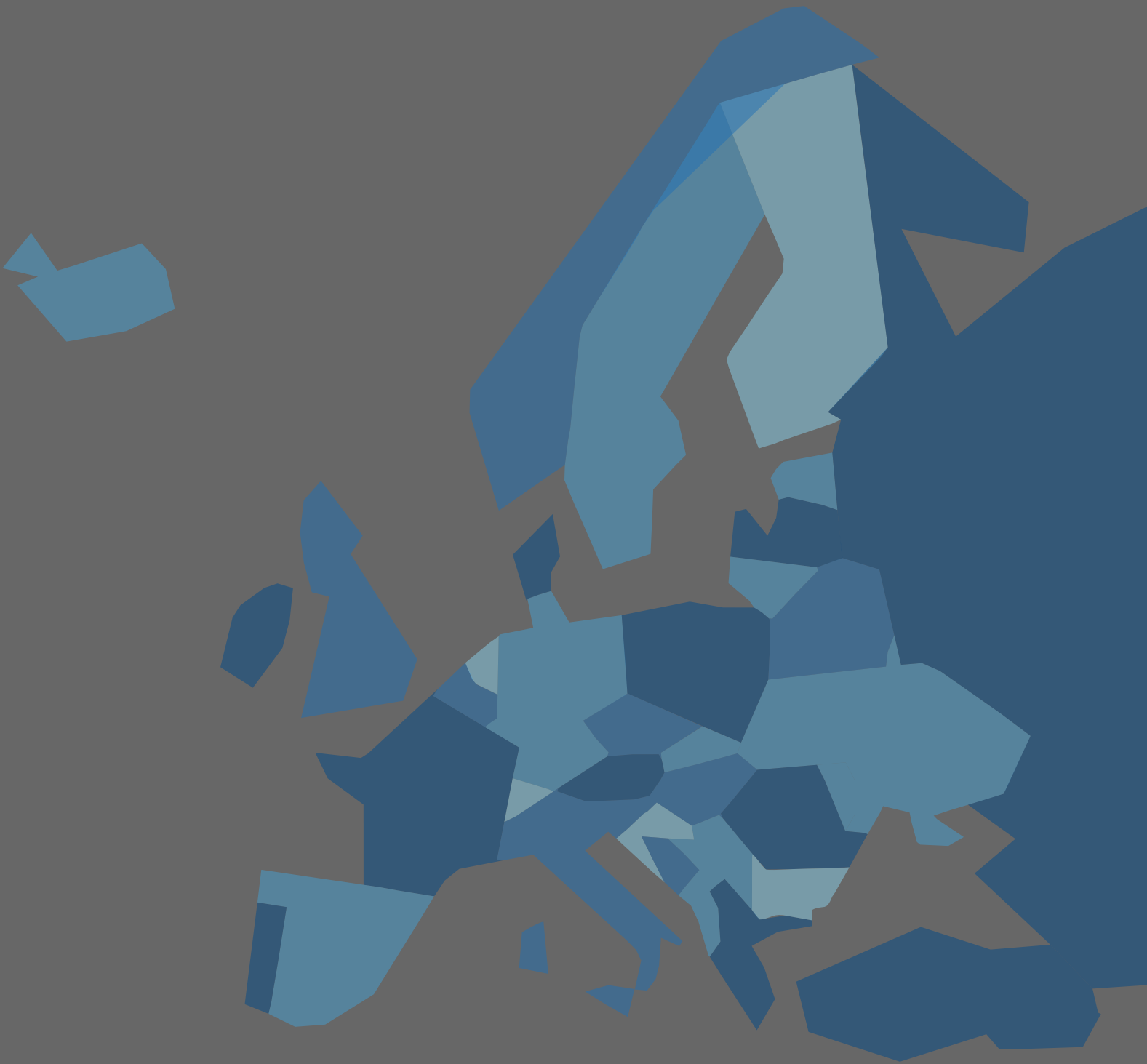
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