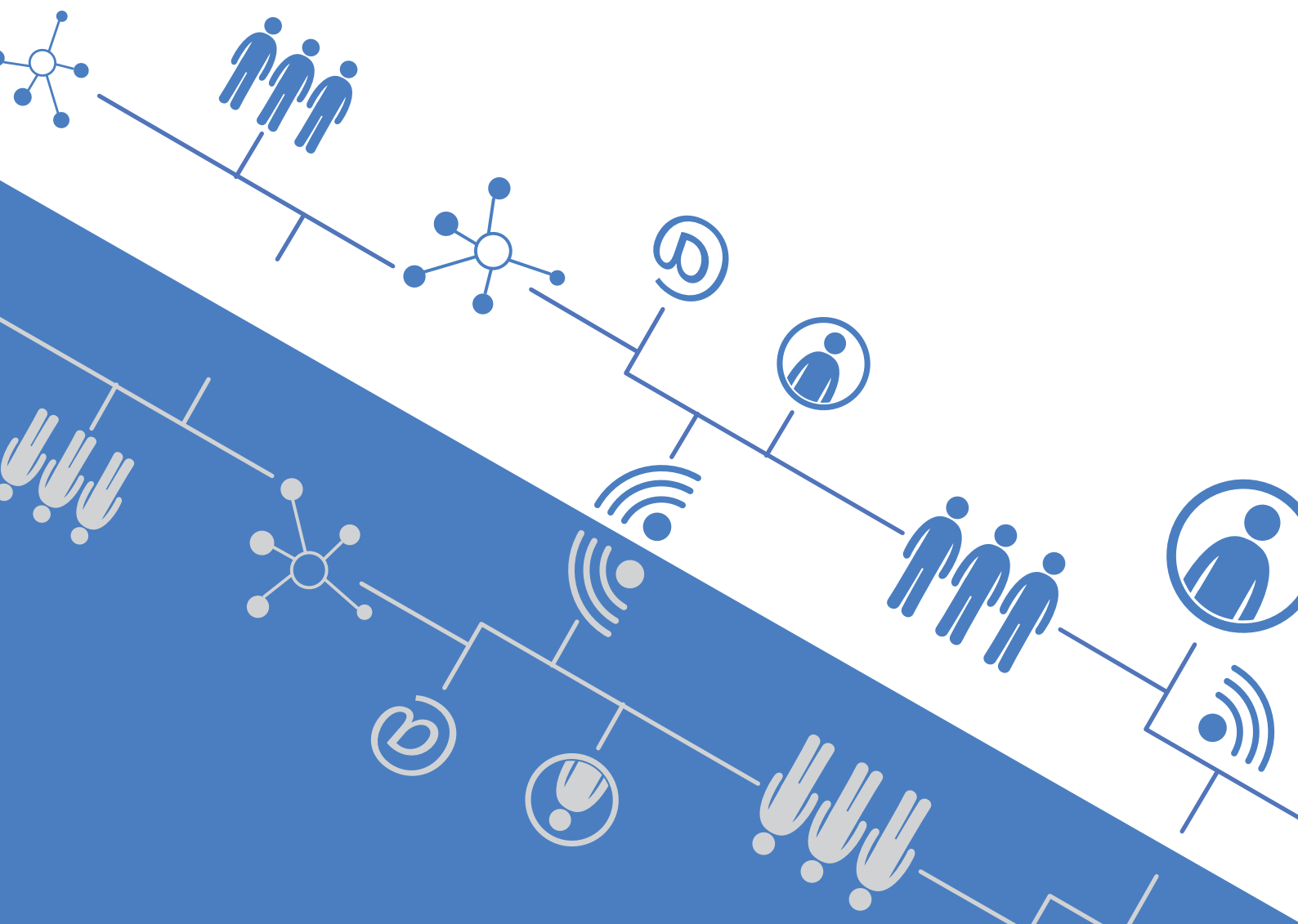




SOCIAL ECONOMY ENTERPRISES AND CULTURAL AND CREATIVE INDUSTRIES

OBSERVATIONS AND BEST PRACTICES



CONTENTS

1. OBSERVATIONS	3
2. MAIN MESSAGES	4
3. GOOD PRACTICES	14
4. METHODOLOGY	42
5. DEFINITIONS	42
6. APPENDIX	45
7. REFERENCES AND ACKNOWLEDGEMENTS.....	52

1. OBSERVATIONS

The Cultural and Creative Industries (CCIs) have steadily acquired relevance in recent years as well as Social Economy sectors for their contributions to smart and inclusive growth of the European economy as a whole.

With more than three million enterprises, the CCIs sector employs over 12 million people, which is 7.5% of all people employed in the economy as a whole¹. The CCIs play an important role in fostering economic growth, job creation and innovation and have been identified by the European Commission as a high-growth sector generating added value as well as a resilient sector in times of economic crises.

The Social economy enterprises (SEEs) provide more than 13.6 million paid jobs (6.3% of the working population of the EU-28). Including both paid and non-paid employment, they have a workforce of over 19.1 million, with more than 82.8 million volunteers, equivalent to 5.5 million full-time workers. Cooperatives, mutuals and similar enterprises have more than 232 million members².

The SEEs are recognised as a vehicle for social and economic cohesion across Europe and they help to build a pluralistic and resilient social market economy.

The CCIs and the SEE can foster spatial and sectorial clusters, such as that taking an ecological approach to cultural cooperation and territorial development.

Their concrete objective is the mutualisation of means and skills so as to cope better with the numerous hazards to their survival and development that each of them is confronted with. This very pragmatic goal takes a variety of forms such as sharing information, experience, opportunities and means.

In very uncertain socioeconomic environments, given the fragility of the organisations, their limited financial contributions and weak balance sheets, the development of the members' activity along with

their pooling of economic and financial resources is a decisive issue for the future.

Moreover creativity is an input of innovative technological processes and therefore has an impact on innovation, on demand and on competitiveness. Finally, creativity tends to reorganise enterprises around the model of a community of practice (Wenger, 1998). The fundament of a community of practices is sharing, networking and cooperation to achieve common objectives as social economy enterprises teach.

We have observed the role of social enterprises involved in the CCIs across Europe.

We were looking for to understand how social economy enterprises can contribute to cultural and creative industries and how together they are able to foster spatial and sectorial clusters, such as one taking an ecological approach to cultural cooperation and territorial development.

One of the main things that links all good practices analysed is the strong will to deal with issues of their territory through creative and cultural solutions which are able to boost community involvement.

The experiences of SEEs operating in CCIs collected represent tools for inclusion and social participation, vehicles of innovation and strategic factors in the development of territories.

As an area for research, policy and practice social economy enterprise involved in creative cultural industries may set to become increasingly important in future.

This project is composed of three parts: a review of evidence, a workshop and an empirical component (case studies). From these parts have emerged certain key features, which are outlined below and linked with the case studies presented in this final report.

1 KMU Forschung Austria and VVA Europe, Boosting the competitiveness of cultural and creative industries for growth and jobs, Executive Agency for Small and Medium-sized Enterprises, 2016

2 CIRIEC International for EESC, Recent evolutions of the Social Economy in the European Union, 2017

2. MAIN MESSAGES

The purpose of this project is to improve understanding of the key elements of successful partnerships between the cultural and creative sector and social economy enterprises, and how these partnerships operate in different settings. The project is composed of three parts: a review of evidence, a workshop and an empirical component (case studies). From these parts have emerged certain key features, which are outlined below and linked with the case studies presented.

1. CULTURAL AND CREATIVE INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CONTRIBUTE TO SOCIAL WELL - BEING.

Arts and cultural activities really do improve lives: they provide participatory creative activities that help to restore people's well-being and increase their self-esteem, confidence and empowerment, as well as reducing anxiety and depression, and aiding social cohesion, education and personal development¹.

The experience of social economy enterprises demonstrates that people can be active in creating their own work and enterprises and so make a secure future for their communities (Turkson et al., 2014).

Roy's study² examined the impact that social enterprises have on health and well-being irrespective of whether they explicitly intend to impact upon health and well-being or not.

The aim of the study was to develop an empirically informed conceptual model³ from the perspectives of those involved in running different social enterprises engaged in different types of activity.

Various social enterprises involved in the arts and creativity reported that the individuals they supported felt more empowered as a consequence of their activities, including through enhanced knowledge and skills or through the meaningful work provided by work integration social enterprises.

A few of the social enterprises reported that the beneficiaries of their activities gained an improved 'sense of purpose' and meaning in life, as a consequence of improved knowledge and skills and/or meaningful activity in a safe and supportive environment.

People were perceived to have an improved sense of personal pride, dignity and self-worth as a result of their interaction with social enterprises and this was achieved in several different ways: firstly, as a consequence of increased social interaction, and by developing new networks of friends; and secondly, among vulnerable marginalised groups such as homeless people, asylum seekers and refugees, by coming to feel that they are capable, productive members of society (Roy et al., 2017).

The third sector and other 'non-obvious' actors may have an important role to play in addressing contemporary and future public health challenges. The interface between social enterprises, creative and cultural sectors and public health is becoming a field of scientific enquiry with significant scope for future research activities.

¹ The literature on the effects of arts participation is vast and of highly uneven quality. How the Arts Improve Lives is an interactive graphic, developed by Createquity, that explores the various benefits claimed for arts participation along with the strength of the evidence backing those claims. <http://createquity.com/2016/12/everything-we-know-about-whether-and-how-the-arts-improve-lives/>

² M J Roy et al., 'Conceptualising the public health role of actors operating outside of formal health systems: The case of social enterprise', *Social Science & Medicine*, 2017

³ Please find this model in appendix (page 47)

BOX 1. IMPACT ARTS FROM SENSCOT NETWORK

Impact Arts, part of the Sencot network, uses the arts to help people make lasting positive change in their lives, whether they are 3 or 93 years old. Across their flagship programmes, they work with young people to help them increase their future life prospects and prevent homelessness, and older people to prevent isolation and loneliness and encourage social inclusion.

A great many social enterprises across Scotland are involved in supporting theatre, art, gallery and studio space, film, sound, dance and music within local communities and at a national level. They use the arts and creativity to enable and empower social change and improve the health and well-being of individuals, families and communities.

Social enterprises are impacting positively on vulnerable, hard-to-reach, disenfranchised and under-served groups but their worth and value needs to be more fully recognised (Sencot, 2016).

<https://www.impactarts.co.uk/>

2. CULTURAL AND CREATIVE INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CONTRIBUTE TO SUSTAINABLE DEVELOPMENT.

Sustainable development is about the achievement on a global scale of three principles: economic development, social justice and ecological responsibility.

“Being aware that cultural diversity creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations. Recalling that cultural diversity, flourishing within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels.” (UNESCO, 2005).

Creativity is universally seen as an engine for sustainable, smart and inclusive growth, and culture plays a fundamental role in developing an information and knowledge-based society. More than a fourth pillar, culture can be considered as a transversal dimension of sustainability. In addition to creating economic benefits, the cultural and creative industries support people-centred value, sustainable urban development and the development of creativity and culture, and contribute to the achievement of the 2030 Agenda for Sustainable Development.

At the same time, creativity and culture also have a significant non-monetary value that contributes to

inclusive social development, to dialogue and to understanding between peoples. Culture is both a driver and an enabler of human and sustainable development. It empowers people to take ownership of their own development, and stimulates their innovation and creativity, which can drive inclusive and sustainable growth (SDGE, 2017) ⁴.

From cultural heritage to cultural and creative industries, culture is both an enabler and a driver of innovation and creativity, which can drive inclusive and sustainable growth. In line with the main entry points for culture in the 2030 Agenda, and in particular Goal 11, which dedicates Target 11.4 to “*Strengthen[ing] efforts to protect and safeguard the world’s cultural and natural heritage*”, urban cultural heritage, for instance, can play a fundamental role in enhancing cities’ identities and in providing a platform for sustainable social and economic development.

At the same time, social economy enterprises are able to generate sustainable solutions to issues affecting people’s lives. They emphasise the development of efficient, affordable and cost-effective solutions. The need to work within limited resources has encouraged social entrepreneurs to be innovative and efficient.

⁴ For more information please visit <http://www.sdgfund.org/history>

Social entrepreneurs apply business and management principles to solving social problems and guaranteeing decent and inclusive jobs, especially where there are unmet needs.

They are actors that are capable of understanding their territories and finding solutions through an integrated approach, in a cooperative manner between the community and social economy organisations.

BOX 2. COOPCULTURE

A cooperative model for sustainable development.

The European Union considers cultural heritage to be a strategic resource to promote the transition towards sustainable models and contribute to economic growth and social cohesion⁵. At the same time, cultural heritage is being called upon to face many challenges, including the reduction of public budgets, the preservation and the accessibility of heritage, and difficulties in developing new museums and heritage sites which require major investment.

CoopCulture represents a new model of sustainability in the cultural sector based on a participative approach. Its president suggests: *“If culture is a sustainable system which satisfies a series of rights of different actors that are part of a community, governance is the processes through which the contribution of all these subjects is organised. Governance is participatory, but must also be organised, inclusive and structured.”*⁶

CoopCulture is the largest cooperative operating in the heritage and cultural activities sector in Italy. It offers solutions to the increasingly complex needs of a continuously evolving sector, from the perspective of integration between cultural heritage and territory and between culture, tourism and local economy.

Giovanna Barni (president of CoopCulture) considers that culture is a fundamental element of a new welfare. The management of cultural heritage is no longer a matter of opening museums and bringing visitors to them, but of involving visitors, communities and businesses in this great resource which cultural heritage is. It is innovative, inclusive and open to everyone's participation.

Thus, CoopCulture model is based on the optimisation of human capital and the ability to cooperate and the cooperative model is a “natural” multiplier of sustainability (CoopCulture, 2016).

<https://www.coopculture.it/>

⁵ European Commission, Towards an integrated approach to cultural heritage for Europe, 2014 http://ec.europa.eu/assets/eac/culture/library/publications/2014-heritage-communication_en.pdf

⁶ Barni G., ‘Governance e sostenibilità, il binomio innovativo per uno sviluppo a base culturale’, AgCult, 2017 <https://agcult.it/2017/10/03/governance-sostenibilita-binomio-innovativo-uno-sviluppo-base-culturale/>

3. CULTURAL AND CREATIVE INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CAN PROMOTE SMART AND INCLUSIVE GROWTH.

In response to the economic and financial crisis of the past few years, the European Commission developed the Europe 2020 strategy, an initiative designed to support growth and jobs across the EU.

The cultural and creative sectors have shown great resilience during the crisis – they actually continued to grow – while stimulating creativity and innovation spillovers in other sectors.

A recent study⁷, conducted on behalf of Executive Agency for Small and Medium-sized Enterprises (EASME) of the European Commission, shows that cultural and creative industries (CCIs) comprise more than three million enterprises, employing over 12 million people, which is 7.5% of all people employed in the economy as a whole. Moreover, CCIs are an important contributor to the economy, creating 5.3% of the total EU gross value added (GVA).

In 2015, 11.2 million people aged between 15 and 29 were working in the cultural and creative sectors, and young people represented 18% of all cultural jobs, which was very close to this age group's share in overall employment (19%)⁸.

The CCI sector is heavily dominated by freelances, microenterprises and SMEs, but it is interesting to note that innovation tends to appear where culture and creativity are supported through the value chains, which some regions already succeed in doing⁹. The size of the high-end sector in terms of sales amounts to €547 billion, or approximately 4.4% of nominal EU GDP and employ approximately 1.7 million people (in the luxury sector)¹⁰.

CCIs, which flourish at the local and regional level, are in a strategic position to link creativity and innovation to promote economic growth. They can help to boost local economies, stimulate new activities, create new and sustainable jobs, they have important spillover effects on other industries, and they enhance the attractiveness of regions and cities. Creative industries are therefore catalysts for structural change in many industrial zones and rural areas, and have the potential to rejuvenate their economies and contribute to changing the public image of regions¹¹.

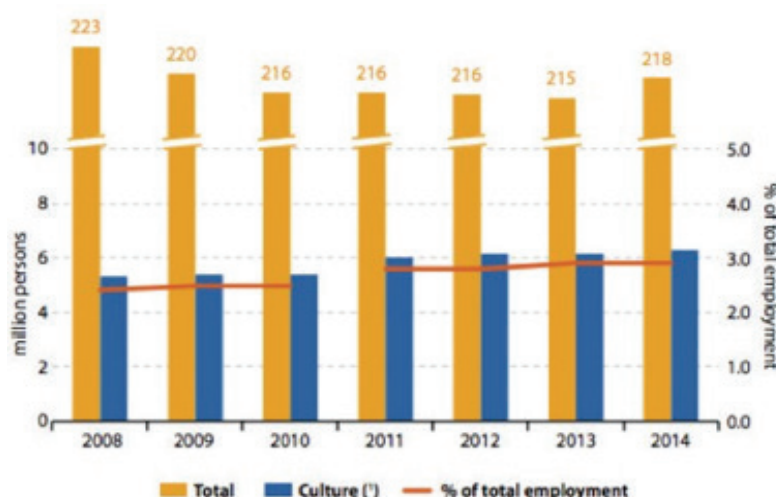


Figure 1. Cultural Employment and total employment. EU28 – The trend data reveal the extent to which cultural employment was hit by the 2008 crisis, especially in the first two years after the financial crisis (2008–10). Source Eurostat, Culture statistics edition, 2016

7 KMU Forschung Austria and VVA Europe, Boosting the competitiveness of cultural and creative industries for growth and jobs, Executive Agency for Small and Medium-sized Enterprises, 2016

8 Eurostat. http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_cultural_employment

9 UNIDO et al., Mapping of Clusters in Cultural and Creative Industries in the Southern Mediterranean, 2015

10 Frontier Economics for ECCIA, The contribution of the high-end cultural and creative industries to the European economy, 2014.

11 European Commission, Regional Policy contributing to smart growth in Europe 2020, 2010

Like the cultural and creative sector, the social economy workforce has also revealed resilience to the economic crisis: it has only dropped from 6.5% to 6.3% of the total European paid workforce, from 14.1 to 13.6 million jobs¹².

Recent data from the CIRIEC report¹³ on the social economy indicate that in Europe there are over 2.8 million social economy enterprises. They provide more than 13.6 million paid jobs (6.3% of the total working population of the EU-28). Including both paid and non- paid employment, they have a workforce of over 19.1 million, with more than 82.8 million volunteers, equivalent to 5.5 million full-time workers. Cooperatives, mutuals and similar entities have more than 232 million members. In some countries, such as Belgium, Luxemburg, Italy, France and the Netherlands, SSEs account for between 9% and 10% of jobs. Yet these data are likely to underestimate the true size of the social economy.

Social economy enterprises contribute to smart and sustainable growth, by taking their impact on social cohesion into account in their long-term vision. They are able to contribute to wider economic and institutional transformation by creating a more resilient economy with increased job security and by influencing how all businesses could or should work as part of a more inclusive economy¹⁴.

Thus, beyond their direct contribution to growth in quantitative terms, social economy enterprises as well as the cultural and creative sector should be recognised for their qualitative dimension. Innovation, inclusion and creativity can remodel our economies and civil societies to develop inclusive growth, which creates opportunity for all and distributes the dividends of increased prosperity, in both monetary and non-monetary terms, fairly across society. Both are able to promote inclusive growth through creating jobs, strengthening skills and employability, especially for disadvantaged, youth and marginalised people.

While it is true that the cultural and creative sector represents inclusive and smart growth, even it is characterised by the high presence of self-employment and non-standard forms of employment.

Nearly half (49%) of all artists and writers in the EU were self-employed in 2014. This percentage is much higher than that reported in total employment (15%). The substantial difference is largely due to the weight of countries such as Germany (where self-employment in cultural jobs reached 55%), the Netherlands and the UK (both 65 %) and Italy (62%)¹⁵.

The self-employed do not enjoy employment rights and protections at work such as payroll or workplace insurance or sick pay. In addition, cultural and creative careers often develop on a project basis, which has enormous implications in terms of continuous employment, irregular revenues, working time organisation, and so on.

So instead of every artist needing to set up his or her own legal entity to be able to work, with all the administrative and fiscal challenges this brings, a number of social economy enterprises have emerged in which artists share a company which offers more guarantee to professionals in the cultural and creative sector. Social economy enterprises are demonstrating a valuable solution for more independent professional artists.

One of the best practices in Europe is SMart¹⁶, a cooperative that supports artists' work in Belgium and in other European countries. Rooted in the social economy, SMart is financially autonomous and is investing in cooperation with organisations that share its values, in order to adapt its services to the national needs of the creative sector. Its aim is to create better working conditions for creative professionals across Europe.

12-13 CIRIEC International for EESC, Recent evolutions of the Social Economy in the European Union, 2017

14 The international literature suggests these broad clusters of activity in which the social economy has been shown to promote inclusive growth. Joseph Rowntree Foundation, Cities, the social economy and inclusive growth: a practice review, June 2017 <https://www.jrf.org.uk/>

15Eurostat, Culture statistics, 2016 edition

16 For more information, please visit the good practice section of this report.

BOX 3. DOC SERVIZI

Another example of a cooperative that supports artists' work is Doc Servizi, a cooperative of workers in the entertainment industry. With 20 branches across Italy, Doc Servizi has more than 4,000 members. The cooperative becomes the artists' employer, managing contracts, invoicing, payment of tax and social security contributions, and collection of payment from the customer. It also supervises safety at the workplace and aims to obtain the best working conditions for its members, as regards both remuneration and the working environment. The members control the cooperative actively and democratically, contributing to the choices it makes and bringing innovation to the laws governing the entertainment and culture sector, and to the collective labour agreements for artists and technicians. When the cooperative makes a profit, the assembly can decide to distribute part of it to the members, either in the form of an increase in the share capital, or as a supplement to remuneration received during the year, with the related tax and social security benefits. For too long being an artist has been a profession that cannot be exercised within the traditional form of employment. The cooperative model can deal with the need of professional artists with reliability and precision.

<http://www.docservizi.it/>

4. CULTURAL AND CREATIVE INDUSTRIES, SOCIAL ECONOMY ENTERPRISES AND THEIR MULTIPLIER EFFECT

In recent decades a number of European cities have emerged as creative hubs (e.g. Bilbao, Barcelona, Amsterdam, Berlin), where the cultural and creative sectors have been used as a vehicle for local growth and development. For instance strategic investment in infrastructure and the creation of a service sector have helped Bilbao to become a prosperous city and a rising tourist destination. But Bilbao is much more than the “Guggenheim effect”.

Long-term strategic planning developed valuable economic initiatives and improved a quality of life for its inhabitants.

The multiplier effect of culture-based investment presents an opportunity to reap local benefits in cultural, social and economic terms and raise the international profile of a city. Cultural and creative industries put new life into local assets and traditions, give direction and coherence to disparate activities, and develop a local community identity.

The European Capitals of Culture is one of the best-recognised EU projects. It started in 1985 and has proved to be a strategic tool in helping cities to generate an economic return while promoting social inclusion and intercultural dialogue through community capacity building and effective use of the community.

These measures help to build stronger, more resilient communities with community capacity and improved relationships between all sectors and individuals

within them. These principles help to create the conditions through which new forms of social and economic activity might be generated within any given location. Social economy enterprises are able to optimise their economic, social and environmental resources, so that the results are more than the sum of their parts. They are able to build community capacity, to rebuild capacity in deprived cities and regions, and to sustain such activity in difficult economic times. Jobs, entrepreneurship and business performance are key tangible areas to which community capacity building can contribute, and this is accompanied by less tangible factors including increased social capital and social cohesion.

The economic multiplier effect requires all sorts of actors and assets to develop or to build enterprise and capacity in an area. The capacity of an area to develop is dependent on the private, public and voluntary sectors as well as on the community and the individuals who are resident there. Measures to promote private sector and social entrepreneurship are a prerequisite for successful and sustainable regeneration. There are many strategies that may help to turn a deprived area around, but the most effective can be those that bring the best of the private, public and third sectors together and that recognise that most people will play some role in all three.¹⁷

¹⁷ Noya A. and Clarence E. in OECD, Community capacity building: fostering economic and social resilience, 2009.

The importance of creative and cultural activities in synergy with social economy enterprises in addressing multiple and complex issues should not be underestimated.

BOX 4. OPEN FUTURE, MATERA 2019

Since it took its first steps as a candidate for the title of a European Capital of Culture, Matera (Basilicata, Italy) has achieved multiple and real benefits, triggering a multiplier effect of positive impact.

Economic growth ¹⁸

In 2016 Basilicata region registered that the tourism grew by 6.3% (717K people) compared to 2015.

Matera hosted 250 K visitors, a 16.4% rise.

This phenomenon has contributed to an increase in the employment rate (in Metapontino up 43.2% and in Materano up 36.1%), an enhancement of local SMEs and social entrepreneurs, new job opportunities and skills specialisation.

Regeneration

Matera's 2019 project is improving the accessibility of local places of interest, which due to their physical characteristics are notoriously difficult for some visitors. These actions are involving communities and volunteers in improving the quality of local life.

Development of innovative projects

The Open Design School is a living lab for interdisciplinary experimentation. It serves as an instrument of systemic, community-wide capacity building where learning occurs through doing, prototyping and testing, in a continuous creative exchange process between art, science and technology. Open City, a project developed by la Città Essenziale, promotes accessible tourism through an integrated service system with technological and orientation tools (App mode) to increase information to users with specific inconveniences and to help them to plan their itinerary remotely, in a safe and independent way.

Creating a network for the development of an inclusive culture means combining the tourism vocation of the territory with innovative, sustainable processes that share solidarity principles. Open Future intends to qualify and strengthen social tourism facilities, matching cooperatives with new accessible tourism operators. As a social enterprise, the Città Essenziale consortium fosters dialogue between different stakeholders, generating opportunities for collaboration and mutual development.

¹⁸ Data source: APT Basilicata, Agency of tourism promotion, 2016. www.atpbasilicata.it

5. CULTURAL AND CREATIVE INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CONTRIBUTE TO LOCAL DEVELOPMENT

A number of studies suggest that low population levels and remote locations mean that sparsely populated and under-populated regions' economies tend to grow much less than the EU average. Most of the time, these regions also suffer from a number of structural problems such as lack of transport connections, job opportunities or adequate social services. However, various experiences suggest that cultural and creative industries could provide new opportunities to improve local development in sparsely populated and under populated areas.

The cultural and creative sector has a strong territorial dimension, makes its surrounding communities more attractive places to live and helps to diversify local economies, fuelling investments in broadband infrastructures and services.

As stressed in the European Creative Industries Summit (2015), *"The creative economy is also associated with large cities and/or dominant regions within countries, or even concentrated within cities where a prosperous creative industry sector may be a small enclave surrounded by poverty and social deprivation. The creative economy tends to concentrate today in great world cities that are already central places of financial capital, investment and power or have significant historical legacies of social and cultural mixing. [...] Yet, development of a creative economy can form an integral part of any attempt to redress inequality, provided that the process also brings about broader structural changes to ensure that creative workers are themselves not disadvantaged in relation to other workers."*¹⁹

From an empirical perspective, various links appear between local development and the social economy. For example due to their very nature, social economy organisations can adapt flexibly to local development needs. Not committed to maximising financial profit, social economy organisations can take into consideration the values and expectations of actors in the field of local development, and the long-term effects of decisions, as well as define actual development strategies.

Creative activities often generate positive impacts in the areas where they are located, because their openness and interaction with other activities give rise to agglomeration and cluster effects and they tend to generate a high proportion of total value added locally.

At national level, to strengthen creative and cultural industries it is mandatory to encourage the development of the territorial network, and implement policies to support local economies and to strengthen relationships among private organisations, and between the public and private sectors.

Territorial capital has a strong influence on economic growth. The quality of the institutions and cohesion are elements of great importance in creating conditions under which territorial capital can fully express its potential. This means that it is essential to direct national policies, to look at the specificity of each territory, and to boost institutional quality. (Brasili, 2014).

Closely related to the concept of territorial capital, and related to local development, is the other concept of social capital. The level of social capital determines the degree of social cohesion, the horizontal links and the nature of relations with institutions. It therefore refers to the spontaneous sharing of a value system that establishes and determines the quality of civil society and the links between its members, which is reflected directly in the quality of institutions and the ethical tissue (Abbafati and Spandonaro, 2011).

Hence, in order to develop creative economies related to the good of a certain territory, it is necessary to stimulate and strengthen the network of values and relationships between social and institutional actors and to promote policies in support of local development, based on new paradigms taking into account the importance of territorial capital and focused on increasing the social capital of a human community, located in a certain territory (Bocella et al., 2016).

CCIs and the SEE can foster spatial and sectorial clusters, such as that taking an ecological approach to cultural cooperation and territorial development.

¹⁹ European Creative Industries Summit, Brussels, 2015, <http://ecbnetwork.eu/wp-content/uploads/2015/09/ECIS-2015-Brussels.pdf>.

For an ecological system, learning and adaptation are two crucial abilities any species needs to survive and sustain itself. This is also true for creative industries, which must keep learning and maintain an adaptive mind. Cultural change inevitably serves as a potent force to regenerate or re-invigorate any creative business – or in this case, any creative cluster.

A cultural cluster with an ecological approach exhibits strong trends towards sharing, networking and collaboration. The goal of rural cluster-building strategies is to promote nodes of specialised, highly integrated, multifunctional and complementary smaller-scale economic activity. This approach thus seeks to generate metropolitan-like dynamics by scaling and scoping up economic activities across regions. Complementarity is an important strategy in maximising the vibrancy of a local cultural milieu. The idea is to share resources, enhance networks, and hopefully increase economies of scale by intensifying backward and forward links in order to diversify (Duxbury, 2012).

The so-called *Pôles Territoriaux de Coopération Économique culture*²⁰ in France often appear as groupings of organisations of professional producers and distributors, for the most part very small, which have a co-operative vocation. These organisations first aggregate around a central field of cultural or artistic activity, even if there is often also an additional competence as regards territorial development.

These organisations have a variety of legal statuses, commercial and non-commercial, but what dominates is the associative form. A common strategy is shared between different organisations in the cluster and resources are shared, which allows a reduction of the individual costs for each of them.

Common values of sharing and cooperation are always present in each grouping. Yet their first concrete objective is the mutualisation of means and skills so as to cope better with the numerous hazards to their survival and development that each of them is confronted with.

This very pragmatic goal takes a variety of forms such

20 Henry P in Le Labo. *Pôles Territoriaux de Coopération Économique culture : des regroupements pragmatiques dans des secteurs d'activité de grande incertitude*, 2015 http://www.lelabo-ess.org/IMG/pdf/poles_territoriaux_de_cooperation_economique_culture_des_regroupements_pragmatiques_dasn_des_secteurs_d_activite_de_grande_incertainitude_philippe_henry_-_aout_2015_.pdf

as sharing information, experience, opportunities and means. In very uncertain socioeconomic environments, given the fragility of the organisations, their limited financial contributions and weak balance sheets, the development of the members' activity along with their pooling of economic and financial resources is a decisive issue for the future.

The creative dimension of the cultural sector is one of the assets of economic development for various reasons.

First, it is an input of aesthetic, decorative and design processes and therefore has an impact on the intangible and intellectual property of the products. Moreover creativity is an input of innovative technological processes and therefore has an impact on innovation, on demand and on competitiveness. Thirdly, creativity tends to reorganise enterprises around the model of a community of practice²¹ (Wenger, 1998).

The fundament of a community of practices is sharing, networking and cooperation to achieve common objectives. On the other hand, social economy enterprises contribute to building diversified local economies by developing innovation and entrepreneurship and stimulating local consumption.

21 "The concept of communities of practice was introduced by Lave and Wenger [1991] who, by focusing on individuals' practices, identified groups of persons engaged in the same practice, communicating regularly with one another about their activities. Members of a community of practice essentially seek to develop their competencies in the practice considered. Communities of practice can then be seen as a means to enhance individual competencies, they are oriented toward their members. This goal is reached through the construction, the exchange and the sharing of a common repertoire of resources."

Créplet et al., *Episteme or practice? Differentiated Communitarian Structures in a Biology Laboratory*. Bureau d'Économie Théorique et Appliquée, University of Strasbourg, 2003

BOX 5. TEATRO POVERO²². Community Cooperative

In Italy, such cooperative work has pioneered “design cultures” where different activities or attractions begin to promote themselves based on complementary propositions. The community cooperative is a model of social innovation where citizens are producers and users of goods and services.

It is a model that creates synergy and cohesion in a community, by putting the activities of individual citizens, businesses, associations and institutions into action, thus responding to multiple needs for mutuality. The community cooperative aims to produce advantages for the community to which the promoting members belong. This objective must be pursued through the production of goods and services that permanently affect the quality of the community’s social and economic life. Each cooperative is unique and inimitable, in terms of size, objectives and activities, because of the different and unique peculiarities of the community, and the different needs and methods of response that are rooted in the history and ways of being of that specific community.

Teatro Povero in Monticchiello is a community cooperative which dates from the 1960s. At the beginning of that decade, this Tuscan village was going through a profound upheaval, arising from the sudden collapse of the economic and social system which had characterised its existence for centuries: the system of sharecropping (mezzadria). In a village which had no theatre building, it was decided to focus on the idea of open-air theatre in the public square as a way of resisting the crisis.

In 1980 the Popular Society of the Teatro Povero of Monticchiello Soc. Coop. was born, and went on to increasingly manage social and welfare activities for the community. Today the village has just over 200 inhabitants, after a progressive depopulation that also saw service provision reduced. The community cooperative, which has about 200 members, has thus committed itself to activating some services, both aimed at citizens and related to tourism.

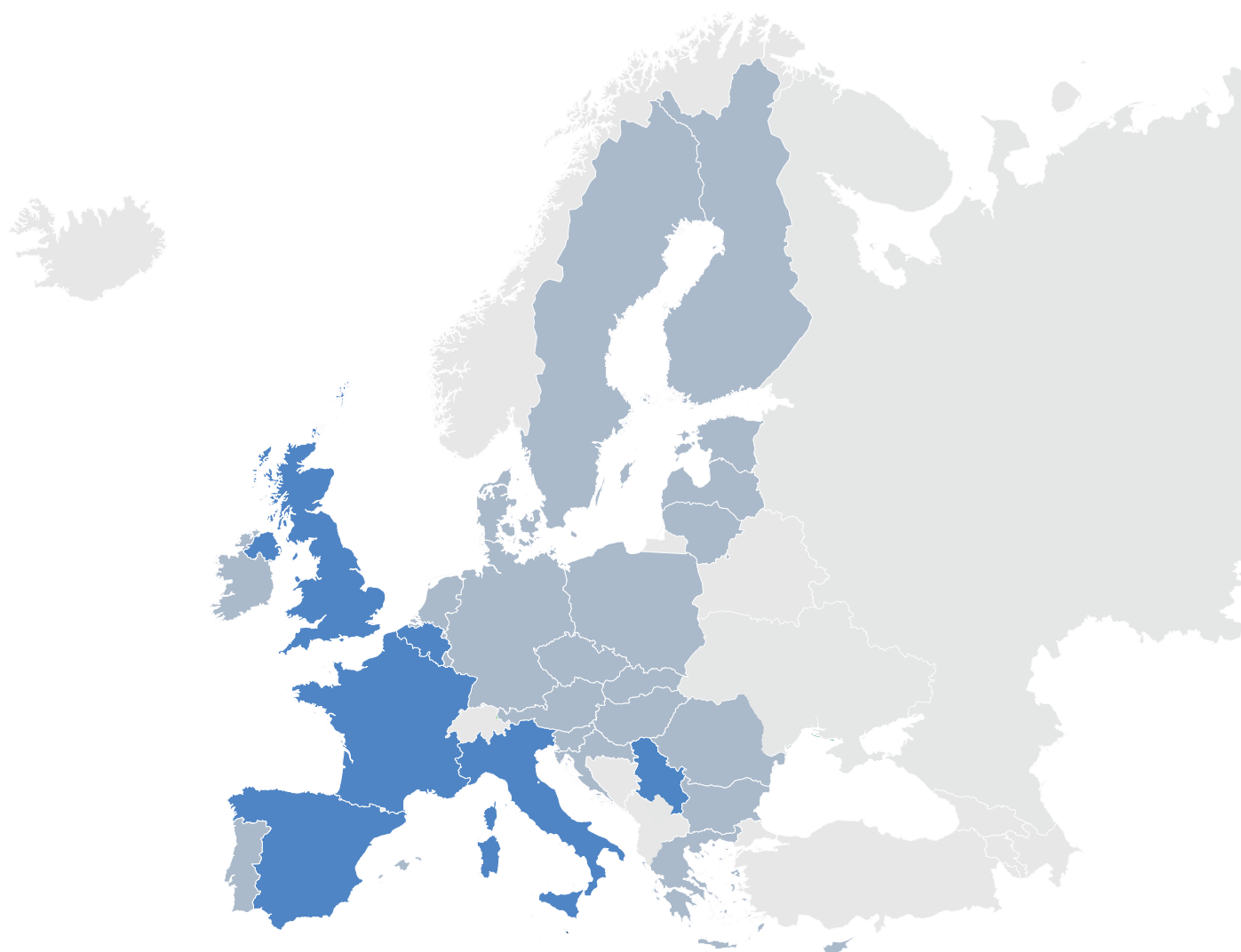
Currently the Teatro Povero manages, thanks to its staff and with the collaboration of the members, a tourist office, catering during the period of the shows and in the long spring holiday weekends, a museum, health services and more.

Teatro Povero not only produces plays, but also manages the Barn (Granaio) with all the services provided there, the Museum, the Bronzone Tavern, and a great deal more: an unceasing activity aimed at growth and development, open to the initiative and participation of the community.

<http://teatropovero.it/>

²² For further information, please visit <http://www.legacoop.coop/cooperativedicomunita/http://teatropovero.it/>

3. GOOD PRACTICES



SCOTLAND



“Culture, creativity and a rich, diverse heritage sit at the heart of Scottish life and play a critical role in the economy, communities and almost everything we do.”

Scottish Government

There are 5,600 social enterprises¹ (SEs) across the country that have seen an 8% growth in numbers since 2015.

A huge array of social enterprises across the country are using creative and cultural industries to support and improve their communities. 777 SEs are involved in the arts and creative industries (14% of all SEs).

Almost 600 new social enterprises have formed in the last two years. The largest number of new starts has been in the arts and creative industries sector, which saw 128 new social enterprises (up 16%).

Social enterprises make an important contribution to inclusive economic growth in Scotland, helping to create greater prosperity while ensuring there is fairness in how wealth, resources and opportunities are distributed.

The economic contribution of social enterprise to Scotland is €2.26 billion in gross value added (GVA). Activity relating to arts and creative industries is central to the work of 14% of all social enterprises and delivers 4.8% of the sector's GVA.

The sector's trading income has grown by 22% over two years and stands at 70% of all income (€3.1 billion). Social enterprises in arts and creative Industries contribute 3.6% of all trading income.

The economic contribution of social enterprises can also be estimated in terms of employment. The 2017 census estimates that there are 81,357 full-time employees. Moreover 64% of social enterprises in Scotland are led by women. Social enterprises in the arts and creative industries employ 4,188 people, which represents 5.1% of all employment and 14% of social enterprise jobs.

It is important to highlight the distinctive character and unique importance of social enterprises in rural Scotland, since 34% of all social enterprises are located in rural areas. Since 2015, these areas have given rise to a larger net growth in social enterprises than urban communities, and remain more densely populated by social enterprises.

¹ Data source: Community Enterprise in Scotland, Social Enterprise in Scotland. Census 2017 <http://www.socialenterprisescotland.org.uk/files/4de870c3a3.pdf>



Senscot was established in 1999.

Starting initially as a network for social entrepreneurs, it has developed into a support organisation for 17 regional social enterprise networks (SENs) and six thematic social enterprise networks – over 500 social enterprises are directly engaged with the SENs.

The cultural and creative social enterprises network, CCSEN² was the first thematic SEN. Set up in 2009, the network has grown substantially and involves cultural and creative social enterprises from across Scotland. It offers social enterprises the opportunity to come together regularly in an effort to grow opportunities for themselves and their sector, give peer support and share best practice.

They have a wider social impact in areas such as youth, equality and health, as well as supporting new talent in Scotland. Many have traditionally been run as charities, and have been forced to become more enterprising to ensure sustainability, while others are run like small businesses.

Senscot has teamed up with Creative Scotland to raise awareness and encourage the development of social enterprise in the cultural and creative sector.

In 2017 Senscot proposed a briefing³ on the role of social enterprises in cinema and community regeneration. This briefing highlights the regenerative effects that local cinema can have on communities, by bringing about positive social change.

There is a growing recognition that community cinema, at a national and local level, can play an important role in tackling cultural isolation, improving health and well-being, and sustaining community cohesion.

There are many social enterprises involved in supporting theatre, art, gallery and studio space, film, sound, dance and music within local communities and at a national level.

1 Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland. It distributes funding from the Scottish Government.

2 For further info: Cinema and Community Regeneration: The Role of Social Enterprise <https://senscot.net/wp-content/uploads/2017/11/SenscotBriefingCinemaRegen.pdf>



CREATIVE DUNDEE

Creative Dundee is a design-driven social enterprise. Connecting and amplifying the city's creativity, it aims to enable creative talent to base themselves, grow and sustain their practice in and around the city. It creates opportunities and events to encourage exchange and collaboration. It showcases the creative scene to increase awareness and understanding. It partners with others to experiment and bring diverse communities closer together.

In addition to supporting people within the creative and cultural industries, Creative Dundee reinvests its profit in the local creative sector.

It is an associate partner of Creative Edinburgh in the European Creative Hubs Network.
<http://www.creativedundee.com>



WHALE ARTS

WHALE Arts provides opportunities for the people of South-West Edinburgh to take part in arts activity, and to widen their appreciation of the contribution the arts can make to personal growth and to the life of the community. Its mission is to be the creative heart of a vibrant, thriving community.

Established in 1992 as part of the community regeneration process, in 2000 it moved into the WHALE Arts Centre. Its activities connect the community with creative opportunities and offer something for all ages and abilities.

WHALE Arts developed the **WHALE Pod**, a business incubator for new-start creative and arts enterprises. This incubator offers practical tools to help artists and creative entrepreneurs (office space, IT tools etc.), small-scale funding and help to access other funding, a range of business development workshops, in-house mentoring and opportunities to work with other artists. WHALE Arts won the Creative Edinburgh Social Award in 2016.

WHALE Arts has joined over 800 other organisations across Scotland to become an accredited **LIVING WAGE EMPLOYER**.

The Living Wage commitment will see everyone working at WHALE Arts, regardless of whether they are permanent employees or third-party contractors, receive a real Living Wage of at least £8.45 per hour, which is significantly higher than government minimum wage of £6.70.

The real Living Wage is an hourly rate, calculated annually by the Resolution Foundation and overseen by the Living Wage Commission, based on the best available evidence on living standards in the UK.

www.whalearts.co.uk/



ABSOLUTE CLASSIC

Absolute Classics brings the best in classical music to the people of Dumfries and Galloway. Based in rural Scotland, it aims to bring some of the best performers to the region and give the local communities the opportunity to hear classical musicians of international acclaim.

Absolute Classics is building audiences that otherwise would not exist throughout the region and is introducing them to exceptionally high-quality performances, aiming to further increase demand.

It achieves this by:

- Providing tutoring and mentoring to young musicians;
- Attracting highly-acclaimed international musicians to lead concerts and festivals;
- Running an international masterclass residency;
- Delivering education and outreach programmes, including workshops in schools.

Education and Outreach

Alongside our stunning concerts, Absolute Classics works throughout Dumfries and Galloway to bring new, exciting and innovative educational opportunities for their young people to experience.

Their Education and Outreach programmes to date have been a huge success where **they have provided opportunities for over 1000 under 26's** through a range of activities including tuition for young musicians with internationally renowned artists, group workshops and performances in local primary and secondary schools, and intensive professional residencies.

They are unique in providing this level of educational opportunity in the region and their focus on enabling involvement in quality musical experiences involves more and more of our youth each year, who have a broad range of musical interest and skill.

Their Education and Outreach Programme is beginning to have a significant and lasting positive impact on local youth. Following their schools workshops have increased the attendance of younger audiences at concerts.

<http://www.absoluteclassics.co.uk>

Key figures of Impact Arts



5293 PEOPLE ENGAGED
THROUGH EXHIBITIONS & PROJECTS

79% OF PARTICIPANTS REPORTED HAVING
IMPROVED PHYSICAL/MENTAL HEALTH

85% OF PARTICIPANTS
FELT MORE SOCIALLY CONNECTED



2299 PEOPLE ENGAGED IN ONGOING
PROJECTS

110 ARTISTS & CREATIVE WORKERS

Established in 1994, **Impact Arts** is a community arts organisation which uses the arts and creativity to enable and empower social change. Its mission is to help people and communities transform their lives through creativity and the arts, and to be recognised as Scotland's leading community arts charity.

It considers the arts as a positive tool for change, helping people to:

- build confidence and attain new skills
- get back into work or education
- source work in the creative arts
- enjoy better health or simply improve quality of life.

It works collaboratively with children, young people, older people and communities to achieve its aims. It works predominantly, but not exclusively, with vulnerable groups. Impact Arts places innovation, enterprise and creativity alongside outstanding delivery, sound management and a strong ethos of partnership to tackle society's big issues.

Its talented in-house and freelance artists in Glasgow, Edinburgh, Ayrshire and beyond ensure that its artistic programmes, exhibitions, performances and events are of the highest quality. It exists to inspire creativity in people and regenerate their communities through a deep, rewarding relationship with art.

Creative Pathways is one of their programme.

It is aimed at people aged 16-24 who aren't involved in education, employment or training. Through the programme, young people are engaged full-time with Impact Arts' dedicated and inspiring tutors.

Creative programmes include: Environmental Design, Product Design, Fashion and Theatre Arts, and are all SQA/Arts Awards accredited.

Impact Arts can also offer work in schools to support children at risk of disengaging or engage those not involved in exams.

Creative pathways helps young people:

Cope with routine

Build confidence

Attain new skills

Get back into work or education

Find work in the creative sector

Enjoy better health

Improve quality of life

Gain a qualification (Impact Arts is SQA and Arts Award accredited)

More than 80% of young people which attended the programme, moved into further education, jobs or training.

SPAIN



“Let’s conjugate work and culture – we must keep them linked to the service of a progressive community, for the good of people”.

(Thinking of the founder of the Mondragón Corporation)

In Spain the number of cooperatives belonging to the economic sector of cultural and creative activities (as of September 2017) is around 300 enterprises, which directly employ more than 3,000 worker-members (worker’s cooperative are 100% owned by their workers).

Why cooperatives?

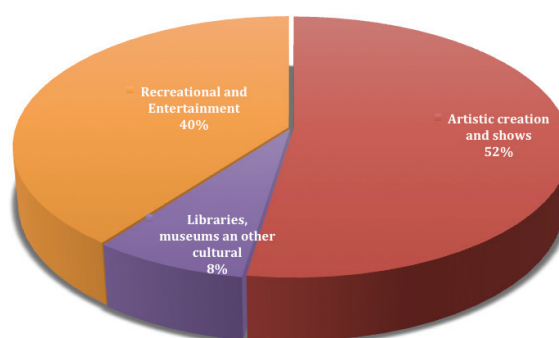
Because in contrast to other companies cooperatives, as the cornerstone of the social economy, have a strong social character, in which the person prevails over capital.

The cultural sector comprises a large number of professions, and the co-operative model best fits their values of democracy, equity and equal opportunities, as well as enabling them to achieve profitability and wealth-creation – and even more, the equitable distribution of that wealth.

The following graph shows the split of the activities of these enterprises:

- recreational and entertainment (40%)
- artistic creation and shows (52%)
- libraries, museums and other cultural (8%)

Artistic and Creative Activities



Partners have decision-making power in the functioning of the cooperative and take part in the annual general meeting as well as any special meetings that are convened (Coceta, 2017)³

³ This section is produced by COCETA, the Confederación Española de Cooperativas de Trabajo Asociado <http://www.coceta.coop/>

“Cooperatives are proving that their business model works perfectly, even for activities such as theatre”.



THEATRE SANS

Social cohesion, performing art and preservation of cultural heritage.

Teatre Sans has existed for more than a quarter of a century.

It occupies a gothic mansion dating from the 14th-15th century in the old quarter of Palma, which is a typical example of medieval architecture that preserves an arched courtyard and several shields listed as cultural monuments.

It belonged to the Governor of Mallorca, Olf de Pròixida, and was used as a grain market or alfòndec. In 1989 the Cooperativa de Teatro Estudi Zero acquired it and began restoring it for use not only as a centre for creativity but also as a local display space and as the headquarters of the School of Performing Arts.

It manages the space jointly with the Sans Cultural Association.

TEMPLE THEATRE

The Temple Theatre is a cooperative created in 1994. It has a cooperative spirit that is very typical among theatre companies, in which we find not a typical business figure but diverse people pulling the same car to take an artistic product forward.

“We decided to join forces and become a cooperative society” comments the company’s director, Alfonso Plou.

In recent years the Teatro del Temple has consolidated its quality and aesthetic coherence both nationally and during many international tours.

Its presence at numerous national and international festivals, its continued presence in the difficult theatrical scene of Madrid and the numerous prizes it has won (including the Max for the best revelation show) show the value of the resilience that a participatory approach brings.

Temple’s company defends the theatre not as a mere leisure activity but as a cultural activity, without losing sight of the kind of spectacle the public wants.

Teatro del Temple is one of the companies that has managed to stay in the difficult performing arts market, creating and developing works in its own original style.



LA CIUTAT INVISIBLE

La Ciutat Invisible is a cooperative and self-managed project that aims to build alternative employment with precarious work imposed by the capitalist economic system.

They mainly act in two directions:

1. Building and empowering networks of cooperation within the boundaries of the solidarity economy.
2. Promoting self-organized and autonomous political practices that help bringing politics back to local communities.

The activity is aimed at creating and disseminating critical content in order to encourage social transformation. It is a local bookshop in Sans, Barcelona, where it combines the desire to recover the old trade of book-selling with offering specialised personal advice; the goal is to realise an alternative approach to building and empowering local communities.

The bookshop has developed social projects that combine social research, development of communication strategies and community intervention.

www.laciutatinvisible.coop/

CANNIBAL

Cannibal is a cooperative bookshop, which wants to contribute to a radical transformation – an anti-capitalist, (trans)feminist and decolonised horizon.

The Cannibal, in Barcelona, defines itself as a bookshop that *“makes cultural guerrilla warfare”*.

The crisis has severely punished bookshops. People read less and culture is seen as dispensable. Under these circumstances launching a bookshop involves a certain heroism.

The founders have faced the project with a cooperative spirit. As Cannibals, the bookshops have become centres of cultural action, strongly involved in the regeneration of the community and cities.

<http://lacanibal.net/>



Key figures of ABACUS COOPERATIVE



€89,674,415 FROM PRODUCT DISTRIBUTION
 €46,320 CONTRIBUTED TO THE COOPERATIVE
 EDUCATION AND PROMOTION FUND (FONDO DE
 EDUCACIÓN Y PROMOCIÓN COOPERATIVA)
 €5,166,195 COOPERATIVE INCOME FOR
 CONSUMER MEMBERS



34,669 M2 SALES AREA
 46 POINTS OF SALE



55,254 CONSUMER MEMBERS
 493 WORKER MEMBERS
 900 CULTURAL ACTIVITIES FOR ALL AGE

Among cooperative bookshops, **Abacus** combines a consumer cooperative and a workers' cooperative.

The project was born with the social objective of changing society's consumption of cultural, educational and leisure activities. It aims to enhance the capacities of its community of citizen partners and move forward with a sense of the future, strengthening its joint project and making it grow.

Abacus works to promote the experience of cultural, educational and leisure consumption in a collaborative, responsible and sustainable way.

It is a benchmark of trust, participation and transparency, facilitating access to cultural, educational and leisure products and services, and weaving relationships of trust and inter-cooperation.

Economic impact

As a cooperative, it shares co-ownership through the model of its own governance. It manages with values of equity and works in a network with other organisations.

Social impact

Abacus is a cooperative with democratic participation and management. It contributes to social transformation by promoting cultural, educational and leisure consumption with collaborative, responsible and sustainable values.

It generates economic activity and employment with values, commitment and involvement with the territory.

Environmental impact

Abacus is committed to minimising its environmental impact. This is reflected in reducing waste, increasing recycling, and reducing its emissions and energy consumption.



BELGIUM



“The artists that SMart has been supporting for 20 years have pushed us to think about collective protection solutions, but we cannot work alone! All civil society actors can play a role.”

Sandrino Graceffa

There are 11,034 social economy enterprises across the country, a number which has grown by 8% 2015⁴.

The number of social economy enterprises increased slightly over the period 2010-2015 (+2%), while during the same period the number of private enterprises (excluding social enterprises) decreased (-4.2%).

1,632 social economy enterprises are involved in the arts and creative sectors (14.8% of all SEEs).

The principal type of social economy enterprise in this sector is the association, which is the form taken by 98% of social economy enterprises in the arts and cultural sectors.

In 2015, social economy enterprises provided 247,434 jobs in Belgium. They make up almost 12% of total employment in Wallonia and the Brussels region.

Total employment in the social economy continued to grow in 2015, with an increase of 7% compared to 2010, while conversely, there is a gradual decline

in employment in the traditional economy, mainly driven by a reduction of jobs in the Brussels region.

In Belgium more than half of all social economy workplaces (52.5%) are in the health and social action sector, which includes large hospitals which provide 20.7% of these jobs. As for the remaining jobs in other areas, we highlight education and training (6.5%) and arts, entertainment and recreation (4.6%).

Arts, entertainment and recreation enterprises, which represent 15% of social economy enterprises in Belgium, provide a higher share of jobs in Brussels (5.2%) than in Wallonia (4.3%).

Social enterprises make an important contribution to inclusive economic growth in Belgium, helping to create greater prosperity while ensuring there is fairness in how wealth, resources and opportunities are distributed.

⁴ Data from Etat des lieux de l'Economie sociale 2015. Numéro 13 des Cahiers de l'Observatoire, March 2017 http://www.observatoire-es.be/wp-content/uploads/2017/05/OES_LesCahiers13_WEB.pdf

SMart

Italy
Hungary
Netherlands
Sweden
Austria
Germany
France
Spain



SMart is a non-profit organisation created in Belgium in 1998 which is developing in eight European countries. Its aim is to simplify and support the professional paths of creative and cultural workers. Its main goal is to help the self-employed develop their own activity through a secure system.

SMart offers multiple services such as information, training, legal advice, van rentals, subsidies, a professional social network, and much more.

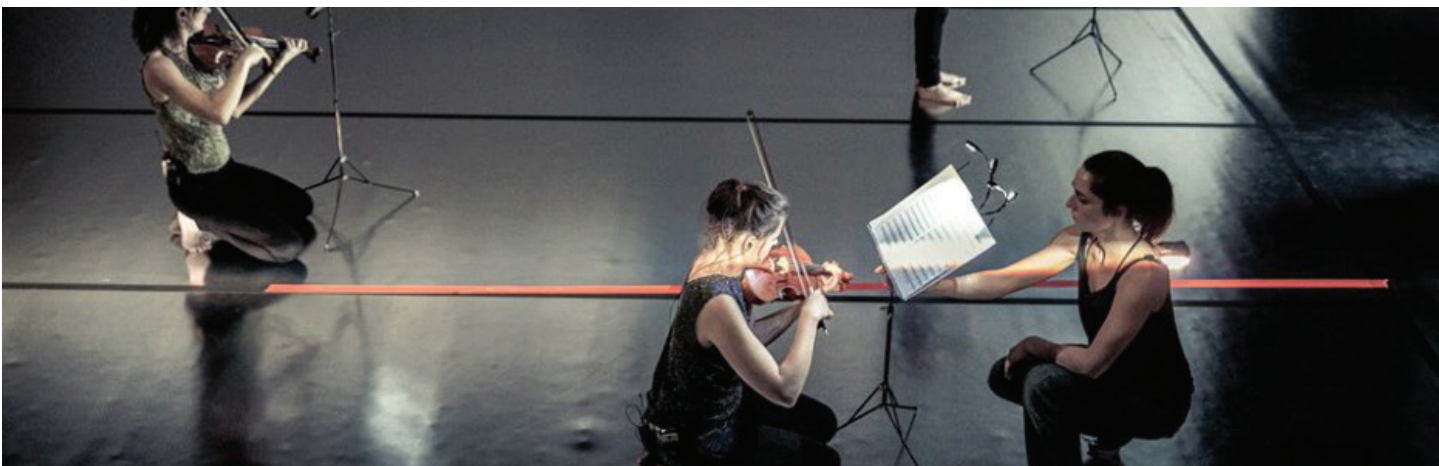
SMart opposes to the '**UBERISATION**' of our economy. SMart is a platform coop. Based on the principle of mutualisation, SMart reinvests its profit in the development of new shared services.

This is exactly the power of SMart: sharing economic risks and creating economies of scale through the pooling of financial and production means.

The creative workers become employees of SMart and therefore gain access to the best social protection available in their country.

Social innovation is at the heart of this initiative and its three cornerstone values.

- **Non-profit:** Advocating social economy. The SMart model is based on solidarity and the pooling of means, benefits and economic risks.
- **Need-based:** Providing solutions that fit the needs expressed. SMart offers services based on needs and keeps them affordable.
- **Democratic:** Encouraging solidarity, mobility and participation. SMart's users are its stakeholders and governors. Members participate in formal decision-making at the Annual General Assembly and through informal moments of exchange.





2 OFFICES IN BELGIUM
VARIOUS OFFICES IN
9 EU COUNTRIES,
INVOLVING
120,000 PROFESSIONALS
AND
75,000 USER MEMBERS



56 TRAINING COURSES
1,000 PARTICIPANTS
84.5 DAYS OF TRAINING
527 HOURS OF TRAINING



21,244 PEOPLE USED SMART
TO SUBMIT A CONTRACT.
BETWEEN 2012 AND 2014,
40,487 PEOPLE USED
SMART'S SERVICES.



178 EMPLOYEES
57% WOMEN
+ 18 NEW JOBS IN 2016

166 PERMANENT STAFF MEMBERS
HAVE ATTENDED TRAINING

9,099 HOURS OF TRAINING
FOLLOWED BY PERMANENT STAFF

Some Features

Training and Guidance

Longer **training programmes** are offered that are specifically meant to increase users' entrepreneurial skills.

These programmes fill an important need among freelancers and creative professionals, aside from technical training in their own discipline.

SMart users can contact their **personal adviser** on a daily basis, and have access to detailed advice whenever they need it.

Debt collection

One of the known problem of freelancers is getting paid on time and having to chase their clients. SMart takes on this burden and is responsible for collecting debts from its users' clients. SMart's debt collection is supported by employees who have personal contact with the clients.

In addition, the **Mutual Guarantee Fund** serves to pay our users within a set number of days, whether their client has paid or not.

Support

SMart offers support and new opportunities in terms of financing, equipment and other kinds of resources. In Belgium, work and studio space is available for members at cost price (use of electricity, water, etc.).

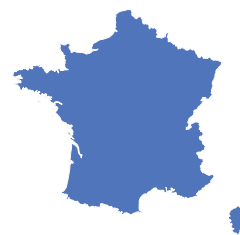
In these spaces, freelancers can work, meet, rehearse and organise exhibitions or shows. Currently SMart has creative hubs in Brussels, Mons and Liège.

Agora

Agora is an internet community where users and their potential clients can meet.

It enables users to create a profile and develop an online portfolio of their work. In addition, job offers, ads and announcements are shared on the site, along with areas, both private and public, where users can exchange ideas.

FRANCE



“ The survival of cultural enterprises is very sensitive to their geographical grouping. Although a cultural enterprise suffers from the proximity of companies having the same activity as it (competition effect), it benefits greatly from the presence around it of a large number of cultural enterprises carrying out various activities. This synergistic effect tends to exceed the effect of competition.”

(Xavier Greffe et Véronique Simonnet)⁵

¹In France⁶² the social and solidarity economy (ESS) is constantly growing, and now numbers 164,077 enterprises employing 2,372,812 people – who represent 10.5% of employment in France (and 14% of private employment) – are part of the ESS.

These social economy enterprises are evidence of an economy anchored in the territories:

- In 3 regions, the social economy represents more than 12% of jobs
- In 14 départements, the ESS represents more than 15% of jobs
- More than half of municipalities (58%) have at least one institutional employer within the ESS.

On average more than 5,000 social economy enterprises are created each year and more than 11,000 social entrepreneurs are started their own business on average every year.

In France the EES represents 60% of jobs in the social action sector and 57% in the sports and leisure sector. 26% of jobs of arts and entertainment sectors are in the EES.

⁵ ‘La survie des nouvelles entreprises culturelles : le rôle du regroupement géographique’, Xavier Greffe and Véronique Simonnet, Recherches économiques de Louvain, 2008, p. 328
⁶ CNCRES, L’Atlas commenté 2017 de l’économie sociale et solidaire. http://www.cncres.org/accueil_cncres/actualites/_813_537/sortie_de_latlas_de_less_2017_

A lot of cultural and artistic experiments are developing in the social and solidarity economy in France.⁷³

In the absence of a census, these cooperation initiatives are difficult to quantify exactly. Yet these very numerous experiences, which represent a great diversity of situations, have a low visibility in the cultural and artistic field.

Most often, these initiatives are organised to fight against crisis situations or in socially vulnerable territories, as well as to think about new economic models that are fairer and show solidarity.

These spaces of cooperation remind us that art and culture are not first of all a matter of the market and industry, nor of public administration, but of citizens who work for culture and art to be based on the participation of all in cultural life, the primacy of people’s rights and respect for dignity (cultural rights), non-profit and solidarity.

⁷ The Opale - CRDLA Culture estimates that there are 260,000 cultural associations, among which 35,000 women employers have more than 170,000 employees, for a cumulative budget estimated at €8.3 billion. For more information Le labo de l’économie sociale, Accompagner les coopérations culturelles et artistiques, November 2017 <http://www.lalabo-ess.org/accompagner-les-cooperations-culturelles-et.html>

Les SICs



The cooperative society of collective interest (société coopérative d'intérêt collectif – SCIC)⁸ is a cooperative society constituted in the form of public limited company (SA), simplified company (SAS) or limited liability company (SARL) with variable capital, and governed by the code of commerce.

Its object is the production or supply of goods or services of collective interest which are socially useful. SCICs can concern all sectors of activity, since the collective interest is justified by a project of a territory or sector of activity involving multiple stakeholders, respect for cooperative rules (1 person = 1 vote), and altruistic management (reinvestment of surplus).

It builds its own heritage. The indivisibility of its reserves (that is to say the impossibility of incorporating them into the share capital or distributing them) preserves the SCIC from a majority takeover by outside investors and thus guarantees its independence and sustainability.

12 years after the law on SCICs and its decree of application in France, SCICs are present in many sectors of the economy: environment, agriculture and food, personal services, housing, trade, accommodation and restoration, computer services, car-sharing, theatre, music etc. More than 60 cultural companies have chosen the SCIC status.



DES EXPÉRIENCES ET DES EXPERTISES EN PARTAGE

CULTURE ET SANTÉ EN NOUVELLE-AQUITAINE

Created in 2011, Culture et Santé en Nouvelle-Aquitaine is a cooperative society of collective interest (SCIC).

Based on the values of the social and solidarity economy, the project has a double ambition:

- to foster exchanges and partnerships between the worlds of health and culture;
- to animate reflection and debate on public policy issues and trends between representatives of civil society and managers of state and local authority services.

The SCIC brings together a hundred members throughout the neo-Aquitaine territory: health and medico-social institutions; cultural operators and artists; public partners; beneficiaries, friends and employees. Each category is represented by elected members who sit on the Cooperation Council. This Council assists the president in the strategic choices of

the cooperative.

The Culture and Health Cluster is both:

- an inter-professional cooperation platform for information, counselling and training missions; and
- a laboratory for social innovation, for project engineering, research and foresight missions.

As part of the Regional Health and Culture Convention, the Region, the Regional Directorate of Cultural Affairs and the Regional Health Agency of New Aquitaine are supporting this project. When the exchange between professionals of care and culture is driven by a desire for cooperation, it happens that invent new know-how.

These inventions, often modest and punctual, it is possible to learn. This desire for solidarity between the world of care and that of culture requires new learning in both professional sectors:

- to better know each other's trades and to team up in a common action;

⁸ Please for information visit <http://www.les-scic.coop/sites/fr/les-scic/>

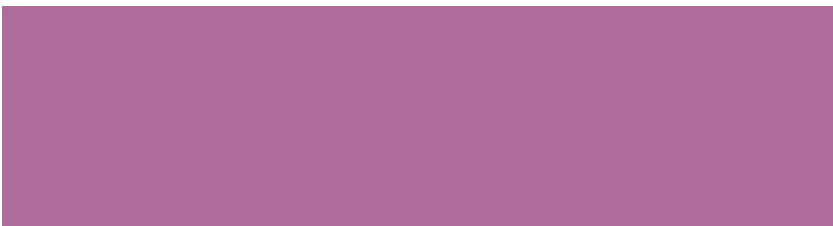


- to implement particular methodologies, especially in project planning and networking.

This opens the door to innovation, both in health and medico-social organisations and in the field of artistic and cultural creation. This professional mix, which generates in-disciplined cross-fertilisation, is the foundation of our cooperative approach. It is conducive to experimenting with novel arrangements of initiatives and skills.

Today, SCIC Culture et Santé in New Aquitaine has 100 members (natural and legal persons combined) divided into 4 categories.

- 24 Beneficiaries, employees, friends;
- 6 Public Partners;
- 36 Arts and culture activities ;
- 34 Health, social and medical activities.



THE CHAP COLLECTIVE

The CHAP Collective is a space for artistic creation and diffusion in the spatial, temporal, physical and spiritual senses, within which are found professional and amateur artists, companies, associations, students, creators, trainers, pedagogues, etc. which share the values of:

- linking and inviting as many people as possible to take part in the creative act;
- living in the territory and meeting the population
- art as a driving force for living together, democracy and quality of life;
- defence of a social and solidarity economy of art and culture.

It is this common vision, and the diversity of its members, which constitute the strength and the wealth of the CHAP Collective in pursuit of its threefold objective:

- the pooling of human, technical, financial and administrative resources, as well as an equitable distribution of risks and costs, in all fields of action of a cultural enterprise: administration, communication, technology, creation and pedagogy;
- the reasoned and shared management of a marquee space, the "Round Theatre – Creative Citizenship Space", which is at the same time a space for the creation of works, an educational space, a space for the residence of teams, a programming space, a space of resources and artistic training, a research area, and a convivial and citizen-friendly space for meeting and sharing with all audiences;
- the shared distribution of artistic and educational projects carried out by the Collective or its members.

The CHAP Collective became a SCIC in 2012 and brings together 20 companies and cultural associations as well as individuals.

ITALY



“ Publishing involved cooperatives can play an active role in helping to set up a framework of publishing reality capable of enhancing small independent publishers connected to the territories”

(Roberto Calari, CulturMedia

Salone Internazionale del Libro di Torino 2017)

In 2016 in Italy the CCIs turned over €89.9 billion, equivalent to 6% of GDP, which figure rose by 1.8% compared to the previous year. The creative and cultural sector had a multiplier effect on the economy of 1.8 – in other words, for every euro of production in culture, €1.80 is produced in other sectors. In monetary terms, this means that the €89.9 billion produced in 2016 by the entire cultural production system (including non-profit, public administration and creativity-driven activities) drives a further €160.0 billion of sales, thus creating a cultural chain production worth €250.0 billion (16.7% of national added value), with tourism as the greatest beneficiary of this multiplier effect. In Italy, the CCIs employ 1.5 million people, 6% of the total employed in Italy. This figure has grown by 1.5% compared to the previous year (+22.000 employees compared with 2015). The majority of companies in the CCIs are solo entrepreneurs (98,474 companies, or 34.1%), whose owners are themselves entrepreneurs. But it is very interesting to highlight social economy enterprises which make up a significant fraction⁹.

Founded on the democratic participation of people, on inclusion and sustainability, social economy enterprises can play an important role in the artistic sector.

Based on data¹⁰ from Legacoop, Confcooperative (Confederazione Cooperative Italiane) and AGCI (Associazione Generale Cooperative Italiane) there are more than 1900 cooperatives involved in the cultural and creative sector in Italy.

31.6% (more than 600 cooperatives) work mainly in cultural heritage and in implementation of “compensatory solutions” for an alternative accessibilities and innovative training activities. 36.8% (almost 700 cooperatives) work in performing and visual arts and in cultural and creative content-producing industries as film production, broadcasting and digital reproducibility field. A further 15.8% (more than 300 cooperatives) work in the field of publishing industries and the remaining 15.8% (more than 300 cooperatives) are active in communication, design and architecture (creative industries). The value of production amounted to €810 million and these cooperatives have approximately 31,500 employees. We should also consider 300 cooperatives involved in responsible and sustainable tourism, which are to some extent interdependent with CCIs.

Social economy enterprises make an important contribution to inclusive economic growth in Italy³. They are vehicles for social inclusion and can help to regenerate a new collective dimension. The cultural dimension defines the identity of communities, creates social, economic and environmental transformations, and above all is able to valorise diversity and address social transformations which promote inclusive communities.

¹¹ Based on recent data from the CIRIEC report, there are more than 350,000 social economy enterprises across the country, with more than 19,600,000 members. In 2015 social economy enterprises and similar entities provided 1,923,743 jobs. They make up almost 8.8% of total employment in Italy.

⁹ Data Source: Io sono cultura, Quaderni di Symbola (2017).

¹⁰ Data from Confcooperative, AGCI and Legacoop



CoopCulture is the largest cooperative operating in the heritage and cultural sector in Italy.

It offers solutions to the increasingly complex needs of a continuously evolving sector, from the perspective of integration between cultural heritage and territory and between culture, tourism and local economy.

With the intention of bringing diverse audiences closer to art, it has developed user paths differentiated by language and method, taking advantage of the potentials offered by new technologies and paying special attention to local communities in all of their aspects, families, young people, children, the elderly and immigrant communities.

It believes in **CULTURE AS A TOOL FOR INCLUSION AND SOCIAL PARTICIPATION**, a vehicle of innovation, a strategic factor in the development of territories.

It believes in **COOPERATIVES AS A FORM OF SUSTAINABLE ENTERPRISE** FOUNDED ON **DEMOCRACY** and people, defending their dignity and safety in the workplace, rooted in territories by activating original forms of interaction and exchange for the growth of the populace, and always forming relations with the different actors in the logic of sharing and networking.

Participation and experience are fundamental for promoting broad use of cultural heritage and are determinant in processes of social inclusion.

CoopCulture believes that network building is a tool for cultural and territorial promotion and that innovation must inspire every process of development. It believes in the capacity of the people who work with it and is committed to creating responsible and sustainable social and economic value.



MORE THAN 12.450.000
AUDIENCE



50.087.895€
ECONOMIC VALUE
GENERATED



1.236 EMPLOYEES
73% PERMANENT STAFF
81% PART TIME

152.000 USERS FROM
LIBRARIES 240. 000
TICKETS PER WEEK



182 PARTNERS
+26 IN 2016



844 MEMBERS
73% WOMEN

1.500.000 LOANS LIBRARY
14.400 AUDIO GUIDE PER
WEEK
9.380 EDUCATIONAL VISITS
PER WEEK.

99 HOURS OF TRAINING ACTIVITIES FOR MEMBERS
13.726 HOURS FOR DEVELOPING NEW PRODUCTS

Economic Sustainability

Economic sustainability includes here two main issues: the ability to reconcile economic growth and an equal distribution of revenue; and to pursue a high level of financial autonomy.

From 2015 to 2016 redistribution of value to members has increased by 71% (€240,000). In 2016 CoopCulture employed 36 more people than in 2015. In one year, investment in communication, research and technologies grew by 4%.

Organisational Sustainability

A sustainable work organisation is capable of promoting the development of the enterprise and its environment, as well as contributing to achieve goals and targets production expected, while paying attention to developing long-term social sustainability.

CoopCulture's evolution as an organisation is not only represented by the growth in numbers of employees – important as this is, as well as being against the national trend; it is also an organisational model capable of expanding and renewing its competences and its human resources.

Social Sustainability

Social sustainability is closely tied to the cooperative form and to the centrality of human capital. The member is indeed at the centre of a system of internal relations in terms of participation, and contributes to building sense with respect to the community and the territories where the cooperative operates.

Cultural Sustainability

Cultural sustainability refers to relations with the public and therefore to impact in terms of audience development, and placing audiences at the centre of cultural organisations. CoopCulture has invested in studying and designing new models in order to diversify its audience and to improve access to culture through diverse channels and tools.





The **Città Essenziale** consortium is a second-level entrepreneurial structure of social cooperatives which provides personal services and business innovation projects for social purposes. The consortium brings together nearly 25 bodies active in local development across Apulia and Basilicata.

Since its foundation in 2000, la Città Essenziale has pursued the well-being of people, families and communities through the right social/entrepreneurial dynamic, fostering integration and social inclusion. It stimulates collaboration between social cooperatives, and promotes human, social and cultural development and the social inclusion of citizens, especially those in situations of disadvantage and marginalisation.

The consortium network therefore undertakes interventions and activities in the various areas of personal services, covering all age groups and expanding its experience in various areas of need, through consolidated welfare services and dedicated work placement paths.

Specifically, the consortium can manage, directly, jointly or through cooperative members, services in social assistance, education, health, employment and social tourism. The consortium is actively engaged in innovation and the circular economy, with the aim of developing new forms of social entrepreneurship independent of public funding and able to offer welfare services for the community.

As a social enterprise, the consortium fosters dialogue between different stakeholders, generating opportunities for collaboration and mutual

development.

The consortium is oriented towards an "**ETHICAL ENTREPRENEURIAL ACTION**" that is reflected in the following inspiring principles:

- dimension compatible with the development of significant relationships among the members;
- an organic link with the local community, territoriality, aimed at enhancing the potentialities of each territory and in solidarity;
- specialisation as a winning business strategy;
- democratic and participatory management aimed at increasing the sense of responsibility and the effective participation of members in the life of the cooperative;
- management transparency through social reporting.

The consortium's mission can be summarised as follows:

- to foster and support the development of authentic social cooperation in the territory;
- to promote integration and social inclusion, promoting the social potential of the local community;
- to support subsidiarity and active citizenship at all levels.



START DATE:
2000



ECONOMIC VALUE GENERATED
MORE THAN 11.000.000 €



9 EMPLOYEES

THE WHOLE CONSORTIUM
DEVELOP
MORE THAN 421 EMPLOYEES



NETWORK
MORE THAN
150
STAKEHOLDERS



TRAINING FOR MEMBERS
MORE THAN 700 HOURS



25 Social Cooperatives
Members

Social Impact

- Collaborative platform between actors of the local economic system.
- Qualification of the integrated territorial offer.
- Involvement of communities and local volunteering.
- Improvement of the quality of life.
- Social inclusion.

Economic Impact

- Year-round tourism.
- Enhancement of SMEs and social entrepreneurs of the territory.
- Increasing tourism competitiveness, in view of the Matera Event 2019.
- Skills specialisation and new job opportunities.
- Visibility of accommodation facilities in a structured model.

Cultural Impact

- Greater visibility for local attractors
- Expansion of the catchment area
- Better accessibility of local places of interest, which due to their physical characteristics are notoriously unavailable to some visitors.





OPEN CITY Project

LA CITTA ESSENZIALE

The idea was born as an answer to the constant increase of a target market with specific characteristics and needs, and for this reason it aimed to improve the culture of hospitality and quality of life in Basilicata. The idea is based on accessible tourism, and in particular on tourist accompaniment. In short, the project aims to:

1. Promote accessible culture by providing accurate information to visitors with special needs;
2. Train young people on themes such as hospitality, welcoming and tourist accessibility;
3. Qualify free time, creating parallel inclusion and socialisation processes;
4. Plan a platform to promote accessible services;
5. Awake the enthusiasm of the municipalities where the cooperatives are active, through the history and culture of the territory;
6. Make this initiative replicable in other similar areas.

Improving communication and information therefore means qualifying and strengthening the offer in the field of social tourism, matching local cooperatives with new accessible tourism operators.

This inevitably leads to an encounter between employment supply and demand. Therefore, creating a network for the development of an inclusive culture means combining the tourism vocation of the territory with innovative, sustainable processes that share solidarity principles.

Summing up, this initiative could be of great social utility, as it generates effective tools and information to improve the accessibility of territory (places, services, structures, etc.), making it accessible to everyone.

List of potential services to improve tourist accessibility:

- transport and social support services.
- artistic, cultural and landscape itineraries
- residential and home tourist assistance
- rehabilitation and social workshops
- family space

Being an accessible tourism project, the idea is to facilitate mobility in an integrated service system through technological and orientation tools (apps). In practice, it aims to increase the information and hospitality available to users with specific inconveniences, to help them plan their itinerary remotely, in a safe and independent way.



OPENGROUP

Open Group is a new generation social enterprise. Its key words are innovation, crossover and interdisciplinary. It is rooted in the Emilia Romagna region of Italy but its perspective is open to a European dimension.

The cooperative is multi-sector, and operates in the social and educational fields, in the management of cultural assets, as well as communication and information. It deals with disability, addiction, integration, emergency housing, homeless education, educational support, training and job placement for disadvantaged people.

Open Group manages two radio stations – Radio Città del Capo and Libera Radio – the latter being a web radio focusing on anti-Mafia topics. The cooperative combines its know-how in the educational field and experience with disabled people with digital development, a feature which, together with communication, cuts across all its productive units. Besides its involvement in media, Open Group has an internal communication agency of its own.

When Open Group was founded in 2014, its intention was to create a new idea of cooperation with both a social and a cultural vocation together, which could therefore act not only ex post, where there are existing problems, but also ex ante, by applying culture, education and the knowledge of how to act on the world and transform it.

It was about giving life to a new generation social enterprise which could articulate its *raison d'être* along four lines – culture, social, education and work – and could shift the frontier of communication on education and unite social innovation with inclusion. In two words, it tries to articulate ease and discomfort in an ambitious “circular” action which could speak to an entire community and not only to insiders and professionals.

Main Activities

Culture: archives, libraries and catalogues, museums

Social work: addiction, disability, integration

Education: services 0-6, youth, workshops, consultation and training

Productive activities: Demetra social bike, electro-mechanics, multi-services

Media and communication: Radio Città del Capo, Libera Radio, communication agency, publishing services

Training: Digital ABC, Lavorienta, disadvantaged workers, Open Formazione

www.opengroup.eu



START DATE:
2014



3399 HOURS
TRAINING FOR MEMBERS



642 EMPLOYEES



433 MEMBERS
177 MEN | 256 WOMEN
12 UNDER 30

164 INTERNSHIP

70% WOMEN



CONTRIBUTION OF LOCAL DEVELOPMENT

Open Group tries to empower people and local organisations and consolidate local networks.

For example, for disadvantaged workers it generates a true virtuous cycle that enables the entry into the labour market of people who would not otherwise have access to it, and would, therefore, constitute a cost for the community.

It works every day to design and implement services that are about true inclusion and not just social assistance; discomfort is rarely limited to a single area of intervention and creating paths to autonomy is about supporting the integration of disadvantaged and homeless people, immigrants, families, those in situations of difficulty in work and housing, through integration and synergy with the resources present in the area.

Finally it thinks that through collaboration between companies, cooperatives and local government bodies, it is possible to contribute to a general increase in the well-being of the whole community, giving back dignity and autonomy to people through their labour.

SOCIAL IMPACT

Its approach places people and their needs at the centre, looking for new identity perspectives through the promotion and realisation of solidarity networks among people, government bodies and facilities.

Specifically, it manages shelter services for homeless people and refugees, transitional housing, work placement and entry level training, programmes for integration and participation for the Roma and Sinti communities, and programmes for integration and voluntary return for immigrants who wish to return to their country of origin.



Fidelis Project 2017

Art exhibition in Palermo

Open Group

Open Group is the creator of the Fidelis event, held in Palermo from 23 May to 4 November 2017, an art exhibition dedicated to Giovanni Falcone, on the 25th anniversary of massacre of Capaci.

Fidelis was part of the Città della Fiducia, a social and cultural project which aims to sensitise communities in the Euro-Mediterranean area to the issues of tangible and intangible assets, social responsibility and work, through the narration of places.

Open Group, together with the most important institutions of Italy (Arma dei Carabinieri, Aeronautica Militare, Mibact, National Museums, the Sicilian Region, the world of cooperation and for-profit partners) works to open, for the first time, two historical and sensitive places, the Bunkers' Hall and the Dalla Chiesa Church in Palermo, to the public and schools, to show extraordinary artworks recovered from crime, saved by the earthquake.

The fine art coffers, that have enclosed artworks such as Van Gogh's Gardener, the head of Hades and many other important and famous artworks, were built in Open Group's rehabilitation community of drug addicts who, working with experienced professionals, were able to acquire important professional skills.

During the event of Fidelis, the Presidency of the Republic visited the exhibition art.

The "Città della Fiducia" (City of trust) wants to be a productive format that brings together organisation and enterprise profit or non-profit and institutions, to re-launch the great social and cultural themes of Italy, Europe and the Mediterranean.

This kind of project is an example of how cultural heritage can become a real driver of local and international development.

Fidelis has shown how the cooperation between different institutions in sharing values and common actions can really develop paths to create wealth for businesses and cultural and creative organisations.

www.lecittadellafiducia.org



Teatro dell'Argine (TdA) was created in San Lazzaro di Savena, Italy, in 1994, as a cultural association by several young artists.

Today, it is a social enterprise and a cultural and educational benchmark at regional and national level. The art project of TdA included not only theatre performances, but also audience education, research, projects and workshops for young professionals.

Local connections were built through a series of services conceived for the citizens and quite a large number of workshops in schools, which gave sense and value to TdA's whole cultural project.

As its director said, *"The social enterprise model*

helped us to resist and overcome the challenges faced over 20 years".

The cooperative approach permitted them to develop different types of action from productions to education both locally and internationally.

In 2010 TdA started to participate in European projects on social inclusion, migrants, education and the cultural and creative sector.

During these years TdA has become a benchmark for the community, keeping in mind the importance of a multidisciplinary, international, intercultural, social and high-value theatre. Its small premises in Via Rimmembranze house a theatre which is deeply embedded in the territory and receptive to global diversity.





START DATE:
1994



**38% PUBLIC FINANCIAL
SUPPORT**



**88 EMPLOYEES
+7 TRAINEES
52% WOMAN**



**31.977
AUDIENCE**



**7.702
TRAINING PARTICIPANTS**



**COLLABORATION
WITH
60 SCHOOLS
20 ENTITIES**



EMPLOYMENT

TdA is an opportunity of employment especially for youth.

From few artists to 88 humane resources (artists, administrative support, directors, formers, ect).

AUDIENCE DEVELOPMENT

Since the beginning, one of the most important aim for TdA was to create its own audience, given that it was born in a city neighbourhoods area without places of entertainment.

Today TdA host 31.000 spectators and 7500 trainees.

MULTIPLIER EFFECTS

As a Social enterprise is been able to optimise their economic, social and humane resources, where the results are been more then the sum of their parts. TdA is an expert of education and promotion of social inclusion but also it has developed high value cultural productions (TdA gained many awards as Premio Ubu, Premio Hystrio) and valuable results at economic, social and cultural dimensions.

LOCAL DEVELOPMENT AND SOCIAL INCLUSION

TdA is became a benchmark for schools and other institutions. It collaborates with 60 schools and trains 230 youth. It promotes taylored workshops for prisons, immigration centres, hospitals, social organisations and other institutions involved with vulnerable people. TdA host 31.000 spectators where its Municipality (San Lazzaro di Savena) has 32.000 inhabitants. One in four of them comes from San Lazzaro di Savena.



LA COMPAGNIA DEI RIFUGIATI TEATRO DELL'ARGINE PROJECT

from September 2005 to September 2013

Realising projects and shows with a strong social, cultural and artistic value has been among TdA's main objectives since its creation, and TdA's work has always been founded on such keywords as sharing, participation and confrontation. That's why, since 2005, TdA has organised theatre workshops for intercultural groups involving migrants, asylum-seekers and political refugees along with Italian actors and theatre students. Through the years the project has been consolidated, becoming a benchmark for migrants and refugees from many different countries and with many different experiences.

The Refugees Company represents one of the best results in this field: the first workshop involving asylum-seekers was implemented in 2005. The group – whose composition changes continually to give more and more participants the opportunity to join in – has always welcome people coming from all over the world: Afghanistan, Iran, Iraq, Kurdistan, Albania, India, Congo, Cameroon, Morocco, Liberia, Ethiopia, Ivory Coast, Nigeria, China, Poland, Kosovo, Brazil, Ghana, Russia, Sierra Leone, Syria, Somalia.

Many of these people are asylum-seekers who have escaped from their homeland because of political persecution. They have often been in Italy for only

a few months, and live in wait for the Italian state, which has welcomed them, to grant them the status of political refugees. This limbo is partly filled by training courses or Italian lessons, but the workshop uses this empty time by giving refugees the possibility to express themselves and communicate, by using theatre techniques in a peer-to-peer way of working. This can also be a chance for people in such a legal, social and economic situation, without access to many utilities, to socialise and gain a benchmark.

This experience has given birth to several shows along the years: *Candido* (Candide), *Il calcio in faccia* (A Football Kick in the Teeth), *La stagione delle piogge* (The Rainy Season, by the Ghanaian author Nii Oma Hunter), *America America*, *Rifugio Italia* (Shelter Italy) and *Il violino del Titanic – Ovvero non c'è mai posto nelle scialuppe per tutti* (The Violin of the Titanic – Or there's never enough room in the lifeboats for everyone).

In 2013 the Refugees Company became an independent cultural association. The new path has just begun...

Learn more: <http://www.cantierimeticci.it>

4. METHODOLOGY

LITERATURE REVIEW

Analysis and synthesis of existing data through desk research in three different areas: the potential of the cultural and creative industries, the social economy and the cultural and creative sectors, and clustering and regional strategies in the development of the cultural and creative industries.

INTERVIEWS WITH EXPERTS

The experts were identified mainly through the network of DIESIS, one of the widest at EU level, bringing together national networks and support structures of social economy enterprises, incubators etc. The experts have a policy background in social economy and/or specific knowledge in cultural and creative sectors. We asked them to identify good practices of social economy enterprises in the cultural and creative sectors in their country.

THE WORKSHOP

Clusters! Social Economy Enterprises and Cultural and Creative Industries: DIESIS organised a workshop involving EU institutions, social economy and cultural and creative industries experts, case study presenters, local authorities and policy-makers to discuss how social economy enterprises contribute to the cultural and creative industries and how together they are fostering spatial and sectorial clusters, such as that taking an ecological approach to cultural cooperation and territorial development. The study used the workshop to obtain its evidence and debate the findings in order to provide real insights. The materials from the workshop are appended.

GOOD PRACTICES, ANALYSIS AND CONCLUSION

So far we have collected 50 examples of social economy enterprises involved in the cultural and creative industries in various European countries. We present some of them in this report.

5. DEFINITIONS

CULTURAL AND CREATIVE INDUSTRIES

The definition of the cultural and creative industries has been the subject of intense debate over the last few years, especially within the framework of local, national and European policy development. The use of the term is therefore constantly evolving. Since the cultural and creative industries operate in fast-moving and often fashion-oriented markets, continual innovation and creativity is at the core of their competitive advantage. Thus, the CCI sector is an atypical one: it crosses traditional classifications and is changing rapidly in parallel with technological development.

In general, cultural and creative industries refers to a range of economic activities which transform cultural and creative inputs into goods and services embodying both cultural and economic values.

In defining the cultural and creative industries the European Commission's green paper *Unlocking the potential of cultural and creative industries* (EC, 2010) sets out the following definitions:

- **Cultural industries** are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and the press.
- **Creative industries** are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design and advertising.

A number of different models have been developed as a means of providing a systematic understanding of the structural characteristics of the cultural and creative industries²³.

²³ The cultural and creative industries have also been captured in various “concentric circles” diagrams. One of the best known is

For example the cultural economy, based on UNESCO'S framework for cultural statistics, includes more domains than the European framework because it has to correspond to worldwide issues.

This working paper uses the EU definition updated by the European Statistical System Network on Culture (ESSnet Culture) in 2012, which includes ten cultural domains²⁴: heritage, archives, libraries, books and press, visual arts, performing arts, audio-visual and multimedia, architecture, advertising and art crafts.

At a more peripheral level, many other industries are to some extent interdependent with CCIs. For example "Sports and Recreation and Tourism are not always considered cultural activities; [...] they represent activities that may have a cultural character but their main component is not cultural" (UNESCO FCS, 2009, p. 28)²⁵. The notion of so-called transversal or cross-sector domains was also used for activities linked to education, training and trade.

SOCIAL ECONOMY ENTERPRISES

Many definitions of social enterprise exist and a wide variety of organisational forms are adopted by social enterprises worldwide. In Europe, social enterprises are closely linked to, and emanate from, the tradition of the social economy, which is characterised by principles and values such as solidarity, the primacy of people over capital, and democratic and participative governance.

The Organisation for Economic Co-operation and Development (OECD) defines social enterprises as *"any private activity conducted in the public interest, organised with an entrepreneurial strategy, but whose main purpose is not the maximisation of profit but the attainment of certain economic and social goals, and which has the capacity to bring innovative solutions to the problems of social exclusion and unemployment"*. In the last decade, the European Commission, in order to promote a "highly competitive social market economy", has identified the social economy and social

enterprises as innovative responses to the current economic, social and environmental challenges, in which social entrepreneurs are striving to make a significant impact on society, the economy and the environment.

In the Social Business Initiative²⁶ the European Commission proposed the following operational definition of a social enterprise: *"an operator in the social economy whose main objective is to have a social impact rather than make a profit for its owners or shareholders. It operates by providing goods and services for the market in an entrepreneurial and innovative fashion and uses its profits primarily to achieve social objectives. It is managed in an open and responsible manner and, in particular, involves employees, consumers and stakeholders affected by its commercial activities"*.

The Commission uses the term 'social enterprise' to cover the following types of business:

- Those for whom the social or societal objective of the common good is the reason for the commercial activity, often in the form of a high level of social innovation;
- Those where profits are mainly reinvested with a view to achieving this social objective;
- Those where the method of organisation or ownership system reflects the enterprise's mission, using democratic or participatory principles or focusing on social justice.

There is no single legal form for social enterprises. Many operate in the form of social cooperatives, some are registered as private companies limited by guarantee, some are mutuals, and a lot of them are non-profit-distributing organisations such as industrial and provident societies, associations, voluntary organisations, charities and foundations.

The concentric circles model of the cultural industries published by David Throsby in 2008.

²⁴ The definition of CCIs in the EU was established by ESSnet Culture (2012). This was later used to define eligible sectors in the Creative Europe programme. (ESSnet Culture, 2012, pp. 44-45).

²⁵ The 2009 UNESCO Framework for Cultural Statistics replaces the 1986 UNESCO Framework for Cultural Statistics (1986 FCS), http://www.uis.unesco.org/Library/Documents/FCS09_EN.pdf

²⁶ European Commission, Social Business Initiative. Creating a favourable climate for social enterprises, key stakeholders in the social economy and innovation, 2011 http://ec.europa.eu/internal_market/social_business/docs/COM2011_682_en.pdf

CLUSTERS²⁷

A cluster is a geographically proximate group of interconnected companies and associated institutions in a particular field, linked by commonalities and externalities” (Michael E. Porter, *On Competition*, 1985)

Clusters can be connoted as geographical concentrations of economic actors from the same or interrelated sectors. Clusters emerge based on geographical proximity, develop over time, boost competition and collaboration resulting in innovation, and potentially create greater economic benefits through higher productivity, better knowledge management, and entrepreneurial opportunities (Chuluunbaatar et al., 2014).

In more general terms, clusters can be defined as economic entities, enterprises and institutions that are located near each other, and have developed specialised expertise, services, resources, suppliers and skills. They embrace much more than a conventional supply chain because they also include academic institutions providing training, research and consulting services.

Clusters can be meeting places for interdisciplinary collaboration, suitable for pioneering the creative industries’ most innovative solutions and developing new languages and services such as emerging industries. They have a distinct territorial dimension, which reflects the strong link with their communities. They are tools for building distinguishing capabilities and strategic local spillover.

Clusters spring from the “shared knowledge” of the local area and are inextricably tied in with a favourable environment, which cannot be reproduced elsewhere, fostering innovation and change (see case studies such as Bilbao, Valencia, Amsterdam, the Ruhr, etc.)²⁸.

The concept of clusters is widely used to explain the drive behind the development of the CCIs. Clusters tend to generate both higher incomes and higher rates of employment growth, innovation, knowledge creation and transfer. Furthermore, recent projects have supported the evidence that clusters have a

positive impact on entrepreneurship and promote economic development. In the cultural and creative industries in particular, clusters become innovative ecosystems in the strategic sectors and contribute to the prosperity and well-being of local communities through the improvement of the business environment and the promotion of entrepreneurship and SMEs.

27 For more information on cluster definitions see: European Commission, *Smart Guide to Cluster Policy*, 2016; European Commission Staff Working Document, *The concept of clusters and cluster policies and their role for competitiveness and innovation: Main statistical results and lessons learned*, 2008.

28 EESC, *Unlocking the potential of cultural and creative industries* (Green Paper), 2010 <http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52010AE1364&from=EN>

6. THE WORKSHOP

CLUSTERS! SOCIAL ENTERPRISES AND CREATIVE AND CULTURAL INDUSTRIES



Social economy enterprises are recognised as a vehicle for social and economic cohesion across Europe and they help to build a pluralistic and resilient social market economy. The cultural and creative industries (CCIs) play an important role in fostering economic growth, job creation and innovation and have been identified by the European Commission as a high-growth sector generating added value as well as a resilient sector in times of economic crises.



DIESIS @Diesiseu 24/11/2017

“Social Clusters are a key factor to tackle societal challenges Europe is facing” P.Klein @EU_Growth at Diesis’ workshop



EU4SocEnt @SocEntEU 24/11/2017

Discussing Clusters and #SocEnt at the eesc. Cooperation, solidarity and local economic development!



Anna Sobczak @sobczak_anna 24/11/2017

Example of multiplier effect of #socialenterprises & #creativeindustries #lacittaessenziale di #matera @basilicata @Diesiseu @EESC_SocEnt @SocialEcoEU

Speakers



Diego Dutto
Member of EESC
Section for Employment,
Social Affairs and
Citizenship



Dorotea Daniele
Senior Expert
DIESIS Coop and
GECES member



Patrick Klein
European Commission
DG GROW
Clusters, Social Economy
and Entrepreneurship



Michel Catinat
President
Le Labo de l'économie
sociale et solidaire



Erdmuthe Klear Morselli
Deputy
Secretary General
REVES



Francisco Vigalondo
Representative
in Brussels
Aragona Exterior



Elissavet Lykogianni
Associate Director
VVA Group



Anna Sobczak
European Commission
DG GROW
Clusters, Social Economy
and Entrepreneurship



Gianluca Pastorelli
President
Diesis Coop



Emily Lecourtois
Development and
Strategy
SMart France



Giovanna Barni
President
Coop Culture



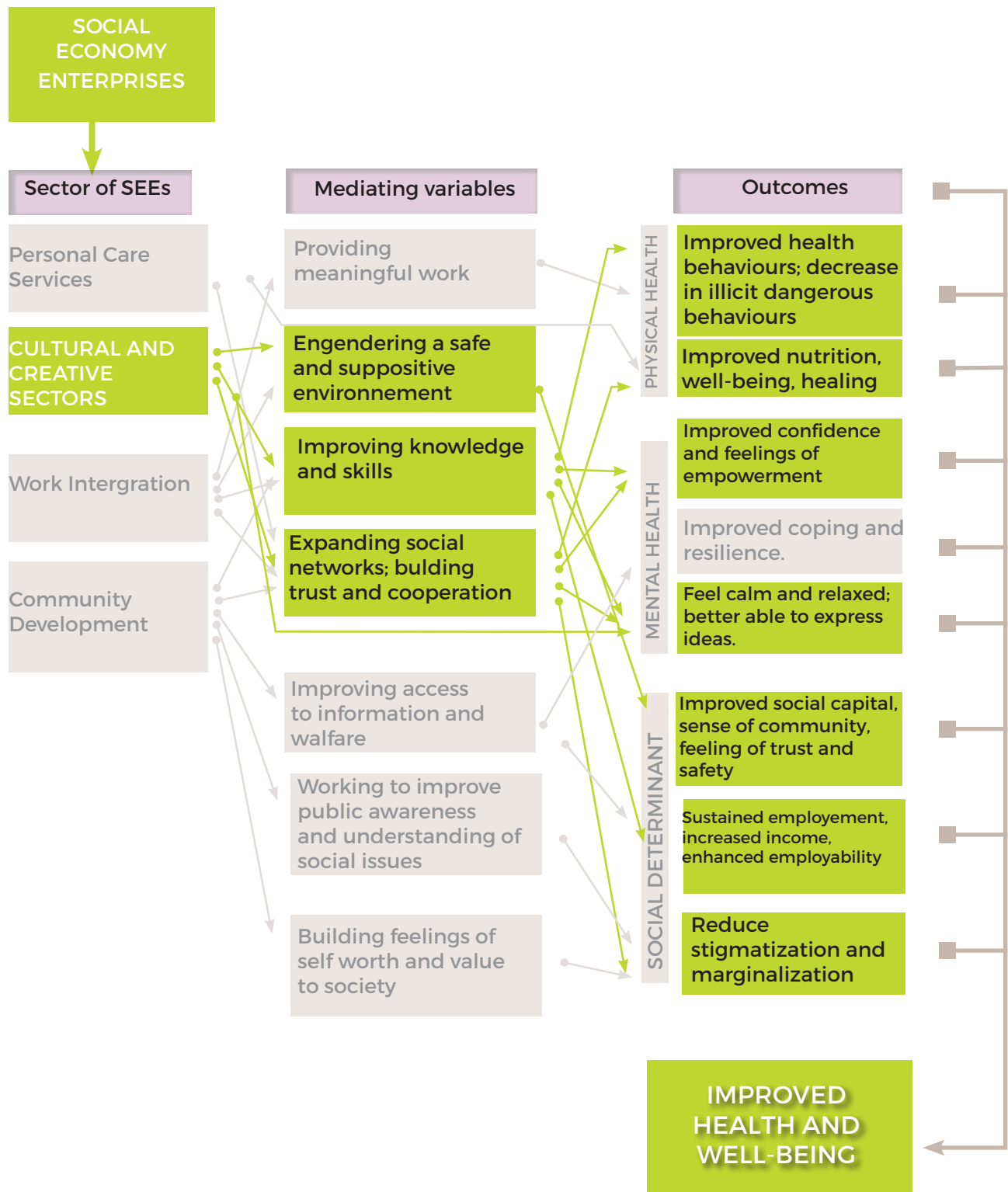
Sarah Cameron
Local and Cultural
Social Enterprise
Co-ordinator
Senscot



Barbara Stacher
European Commission
DG Education Culture
Culture and Creativity

MAIN MESSAGES - DIESIS WORKSHOP PRESENTATION

A CULTURAL AND CREATIVE INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CONTRIBUTE TO SOCIAL WELL - BEING



Source: "Empirical Informed" conceptual model Roy et al, 2017



CREATIVE CULTURAL INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CONTRIBUTE TO SUSTAINABLE DEVELOPMENT

CULTURAL AND CREATIVE INDUSTRIES

From cultural heritage to cultural and creative industries, culture is both an enabler and a driver of the innovation and creativity which can drive inclusive and sustainable growth.

CULTURAL AND CREATIVE INDUSTRIES

- generate income through trade and intellectual property rights
- create new jobs (30 million jobs worldwide)
- improve competitiveness
- youth employment
- facilitate cross-sectoral fertilisation and spill-overs
- people-centered value,
- sustainable urban development
- contribute to inclusive social development, to dialogue and understanding between peoples.

“Strengthen efforts to protect and safeguard the world’s cultural and natural heritage” under SDG11, to “make our cities inclusive, safe, resilient and sustainable”.

CoopCulture is the largest cooperative operating in the heritage and cultural activities sector in Italy. It offers answers and solutions to the increasingly complex needs of a continuously evolving sector, from the perspective of integration between cultural heritage and territory and between culture, tourism and local economy. Coopculture model is based on the optimisation of human capital and the ability to cooperate. Cooperative model is a “natural” multiplier of sustainability.

Social Sustainability

844 Members
73% Women

99 hours Training
Activities for members

Economic and Organisational Sustainability

50.087.895€
Economic value generated

1.236 employed
73% Permanent contracts

182 Partners
+ 26 in 2016

Cultural Sustainability

12.466.077 Audience
240.000 Tickets per week

1.500.000 Loans Library
152.000 Users from libraries

14.400 Audio Guide per week
9.380 Educational Visits per week

The social economy actors are part of the territory, they know and take care of community needs. When we talk about sustainability, we have to consider not only the environmental dimension but also the social and economic dimensions of sustainability. Co-operatives and social enterprises play an important role in mitigating the impacts of social change. They are actors which are capable of understanding their territories and finding solutions through an integrated approach, in a cooperative manner between the community and social economy organisations.

SOCIAL ECONOMY ENTERPRISES



A CREATIVE CULTURAL INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES ARE ABLE TO PROMOTE SMART AND INCLUSIVE GROWTH.



Cultural and Creative Industries has a **resilience to the crisis.**

From 2008 to 2010 **numbers of Cultural and Creative Jobs**



rose by an annual average of **+0.7%**
compared to **Total Employment -1.4%**



It provides over **13.6 million** paid jobs in Europe.

6,3% of the total working population of the EU-28

They contribute to **smart** and **sustainable growth**, by taking their impact on social cohesion into account in their long-term vision and as drivers of change, creating **innovative solutions**



1.14 million people aged between **15 and 29** were working in the creative cultural sectors in 2015.

In 2015 Young people in cultural employment represented **18 %** of all cultural jobs and was very close to this age group's share in overall employment (19 %).

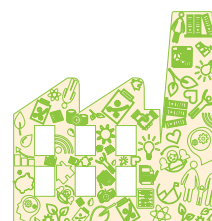
SOCIAL ECONOMY ENTERPRISES

Social Economy Enterprises help build a pluralistic and resilient social market economy.

The social economy workforce has revealed resilience to the economic crisis, as it has dropped only from **6.5% to 6.3%** of the total European paid workforce **from 14.1 to 13.6 million jobs**

over 2.8 million

Entities and Social Economy Enterprises in Europe



* Source: " EC, written by Austrian Institute for SME Research and VVA Europe, Boosting the competitiveness of cultural and creative industries for growth and jobs, 2016 | Eurostat, Culture statistics 2016

** Social Economy Enterprises - Data Source: EESC - by CIRIEC - International - "Recent evolutions of the Social Economy in the European Union" (2017)

A CULTURAL AND CREATIVE INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES AND THEIR MULTIPLIER EFFECT



Case Studio
Matera 2019 - Open Future
European Capital of Culture

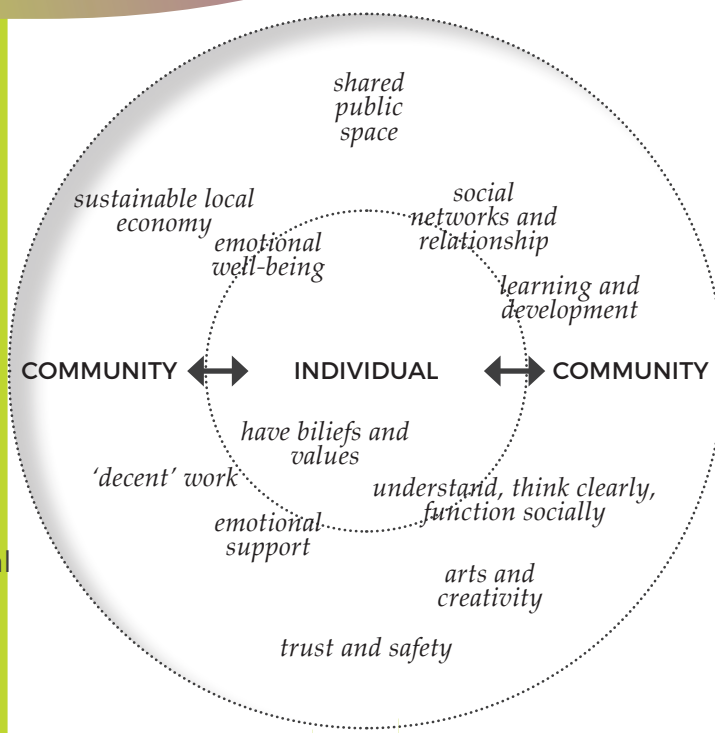
The multiplier effect of culture-based investment presents an opportunity to reap local benefits in cultural, social and economic terms and raise the international profile of the city.

Cultural and Creative

Industries develop a vision for local communities, putting new life into local assets and traditions, giving direction and coherence to disparate activities.

“The activities of both social enterprises and creative cultural industries have a multiplier effect which brings cultural, social and economic benefits for the community.”

Social economy enterprises are able to optimise their economic, social and environmental resources, so that the results are more than the sum of their parts. They are able to build community capacity, to rebuild capacity in deprived cities and regions, and to sustain such activity in difficult economic times. Jobs, entrepreneurship and business performance are key tangible areas to which community capacity building can contribute, and this is accompanied by more intangible factors including increased social capital and social cohesion.



Source : Hypothetical model of social enterprises as health and well-being intervention, Roy et al 2014



J O K E R

CREATIVE CULTURAL INDUSTRIES AND SOCIAL ECONOMY ENTERPRISES CONTRIBUTE TO LOCAL DEVELOPMENT

CULTURAL AND CREATIVE INDUSTRIES

Different studies suggest that low population levels and remote locations mean that sparsely populated and underpopulated regions' economies tend to grow much less than the EU average. Most of the time, these regions suffer also from a number of structural problems such as lack of transport connections, job opportunities and adequate social services. However, various experiences suggest that creative culture industries could provide new opportunities to improve local development of sparsely populated and underpopulated areas.

The cultural and creative sectors have a strong territorial dimension, make their surrounding communities more attractive places to live and help diversify local economies, fuelling investments in broadband infrastructures and services.

FOCUS

Creative activities often generate positive impact in the areas where they are located, their openness and interaction with other activities give rise to agglomeration and cluster effects and they tend to generate a high proportion of total value added locally.

CCIS and SEE can foster spatial and sectoral clusters, such as an ecological approach for cultural cooperation and territorial development.

SOCIAL ECONOMY ENTREPRISES

FOCUS

The Cultural and Creative Cities Monitor is a new tool to monitor and assess the performance of 'Cultural and Creative Cities' in Europe. The Cultural and Creative Cities Monitor's quantitative information is captured in 29 indicators relevant to nine dimensions reflecting three major facets of cities' cultural, social and economic vitality.



From an empirical perspective, various links appear between local development and the social economy. For example due to their very nature, social economy organisations can flexibly adapt to local development needs.

Not committed to maximising financial profit, social economy organisations can take into consideration the values and expectations of actors in the field of local development, and the long-term effects of decisions, as well as define actual development strategies

7. REFERENCES AND ACKNOWLEDGEMENTS

- ABBAFATI, C., & SPANDONARO, F. (2011). CAPITALE SOCIALE E QUALITÀ DEI SISTEMI SANITARI: UNA PRIMA IPOTESI DI CAUSAZIONE. MECOSAN, 78, 3-20.
- APT Basilicata, Agency of tourism promotion, 2016. www.atpbasilicata.it
- BOCCELLA AND SALERNO (2016). CREATIVE ECONOMY, CULTURAL INDUSTRIES AND LOCAL DEVELOPMENT- PROCEDIA - SOCIAL AND BEHAVIORAL SCIENCES 223 (2016) 291 – 296
- BOP CONSULTING (2010), MAPPING THE CREATIVE INDUSTRIES: A TOOLKIT, BRITISH COUNCIL'S CREATIVE AND CULTURAL ECONOMY SERIES.
- BARNI G.(2017). GOVERNANCE E SOSTENIBILITÀ, IL BINOMIO INNOVATIVO PER UNO SVILUPPO A BASE CULTURALE. AGCULT [HTTPS://AGCULT.IT/2017/10/03/GOVERNANCE-SOSTENIBILITA-BINOMIO-INNOVATIVO-UNO-SVILUPPO-BASE-CULTURALE/](https://agcult.it/2017/10/03/governance-sostenibilita-binomio-innovativo-uno-sviluppo-base-culturale/)
- BRASIL, C. (2014). IL CAPITALE TERRITORIALE NELLE REGIONI EUROPEE. UN MODELLO DI CRESCITA. PAPER PRESENTED AT THE 6TH EDITION OF THE WORKSHOP UNICREDIT-
- CAIRN (2009). MISE EN ŒUVRE DES SOCIÉTÉS COOPÉRATIVES D'INTÉRÊT COLLECTIF (SCIC) DANS LE SECTEUR CULTUREL. DIVERSITÉS ENTREPRENEURIALES ET DIFFICULTÉS MANAGÉRIALES.
- CHULUUNBAATAR ET AL (2014). THE ROLE OF CLUSTER AND SOCIAL CAPITAL IN CULTURAL AND CREATIVE INDUSTRIES DEVELOPMENT, PROCEDIA - SOCIAL AND BEHAVIORAL SCIENCES
- CENSUS 2017. COMMUNITY ENTERPRISE IN SCOTLAND, SOCIAL ENTERPRISE IN SCOTLAND.
- CIRIEC INTERNATIONAL FOR EESC (2017), RECENT EVOLUTIONS OF THE SOCIAL ECONOMY IN THE EUROPEAN UNION.
- CNCRES, L'ATLAS COMMENTÉ 2017 DE L'ÉCONOMIE SOCIALE ET SOLIDAIRE.
- CREATEQUITY (2016). HOW THE ARTS IMPROVE LIVES. [HTTP://CREATEQUITY.COM/2016/12/EVERYTHING-WE-KNOW-ABOUT-WHETHER-AND-HOW-THE-ARTS-IMPROVE-LIVES/\(08/03/2018\)](http://createquity.com/2016/12/everything-we-know-about-whether-and-how-the-arts-improve-lives/(08/03/2018))
- CRÉPLET ET AL.(2003). EPISTEME OR PRACTICE? DIFFERENTIATED COMMUNITARIAN STRUCTURES IN A BIOLOGY LABORATORY. BUREAU D'ECONOMIE THÉORIQUE ET APPLIQUÉE, UNIVERSITY OF STRASBURG.
- ERNEST & YOUNG (2016). ITALIA CREATIVA. 2° STUDIO SULL'INDUSTRIA DELLA CULTURA E DELLA CREATIVITÀ.
- EESC (2010). GREEN PAPER, UNLOCKING THE POTENTIAL OF CULTURAL AND CREATIVE INDUSTRIES.
- ESSNET CULTURE (2012).THE EUROPEAN STATISTICAL SYSTEM NETWORK ON CULTURE.
- ETAT DES LIEUX DE L'ECONOMIE SOCIALE 2015. NUMÉRO 13 DES CAHIERS DE L'OBSERVATOIRE, MARCH 2017
- EUROPEAN COMMISSION (2011). SOCIAL BUSINESS INITIATIVE. CREATING A FAVOURABLE CLIMATE FOR SOCIAL ENTERPRISES, KEY STAKEHOLDERS IN THE SOCIAL ECONOMY AND INNOVATION.
- EUROPEAN COMMISSION STAFF WORKING DOCUMENT (2008).THE CONCEPT OF CLUSTERS AND CLUSTER POLICIES AND THEIR ROLE FOR COMPETITIVENESS AND INNOVATION: MAIN STATISTICAL RESULTS AND LESSONS LEARNED.
- EUROPEAN COMMISSION (2012), IMPACT OF CULTURAL SECTOR IN THE EU. [HTTPS://EUROPA.EU/CAPACITY4DEV/CULTURE-ACTION-MED/MINISITE/III-IMPACT-CULTURAL-SECTOR-EU](https://europa.eu/capacity4dev/culture-action-med/minisite/iii-impact-cultural-sector-eu)
- EUROPEAN COMMISSION (2010) REGIONAL POLICY CONTRIBUTING TO SMART GROWTH IN EUROPE 2020.
- EUROPEAN COMMISSION (2016). SMART GUIDE TO CLUSTER POLICY
- EUROPEAN COMMISSION(2014).TOWARDS AN INTEGRATED APPROACH TO CULTURAL HERITAGE FOR EUROPE.
- EUROSTAT. [HTTP://EC.EUROPA.EU/EUROSTAT/STATISTICS-EXPLAINED/INDEX.PHP/CULTURE_STATISTICS_-_CULTURAL_EMPLOYMENT](http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment) (LAST VISIT 08/03/2018)
- EUROSTAT (2016). CULTURE STATISTIC.
- FRONTIER ECONOMICS FOR ECCIA (2014). THE CONTRIBUTION OF THE HIGH-END CULTURAL AND CREATIVE INDUSTRIES TO THE EUROPEAN ECONOMY.

- HAWKES, JON (2001). THE FOURTH PILLAR OF SUSTAINABILITY: CULTURE'S ESSENTIAL ROLE IN PUBLIC PLANNING.
- HOPKINS, TRANSITION HANDBOOK, 2008
- JOSEPH ROWNTREE FOUNDATION (2017). CITIES, THE SOCIAL ECONOMY AND INCLUSIVE GROWTH: A PRACTICE REVIEW.
- KMU FORSCHUNG AUSTRIA AND VVA EUROPE (2016), BOOSTING THE COMPETITIVENESS OF CULTURAL AND CREATIVE INDUSTRIES FOR GROWTH AND JOBS, EXECUTIVE AGENCY FOR SMALL AND MEDIUM-SIZED ENTERPRISES.
- LOORBACH(2005). GOVERNANCE FOR SUSTAINABILITY, DUTCH RESEARCH INSTITUTE FOR TRANSITIONS, ERASMUS UNIVERSITY ROTTERDAM.
- NELSON, DUXBURY AND MURRAY (2012). CULTURAL AND CREATIVE ECONOMY STRATEGIES FOR COMMUNITY TRANSFORMATION: FOUR APPROACHES. PUBLISHED IN SOCIAL TRANSFORMATION IN RURAL CANADA: COMMUNITY, CULTURES, AND COLLECTIVE ACTION, EDITION: 1, CHAPTER: 18, PUBLISHER: UBC PRESS, EDITORS: JOHN R. PARKINS, MAUREEN G. REED, PP.368-386
- NOYA A. AND CLARENCE E. IN OECD (2009). COMMUNITY CAPACITY BUILDING: FOSTERING ECONOMIC AND SOCIAL RESILIENCE
- OPEN METHOD OF COORDINATION (OMC) EXPERT GROUP ON CULTURAL AND CREATIVE INDUSTRIES(2012).EU HANDBOOK POLICY, HOW CAN CULTURAL AND CREATIVE INDUSTRIES CONTRIBUTE TO ECONOMIC TRANSFORMATIONTHROUGH SMART SPECIALISATION?
- PLS AND SMART (2015). ECONOMIE SOCIALE, SECTEUR CULTUREL TE CRÉATIF. VERS UNE NOUVELLE FORME D'ENTREPRENEURIAT SOCIAL EN WALLONIE
- PORTER & AL. (2001). LOCATION, COMPETITION AND ECONOMIC DEVELOPMENT: LOCAL CLUSTERS IN A GLOBAL ECONOMY.
- REIMER (2013). PLANNING CULTURES IN TRANSITION: SUSTAINABILITY MANAGEMENT AND INSTITUTIONAL CHANGE IN SPATIAL PLANNING.
- ROY ET AL.(2017). CONCEPTUALISING THE PUBLIC HEALTH ROLE OF ACTORS OPERATING OUTSIDE OF FORMAL HEALTH SYSTEMS: THE CASE OF SOCIAL ENTERPRISE. SOCIAL SCIENCE & MEDICINE.
- SCHWEIZ(2016). CREATIVE ECONOMY REPORT
- SYMBOLA (2017). IO SONO CULTURA.
- THROSBY DAVID (2008). THE CONCENTRIC CIRCLES MODEL OF THE CULTURAL INDUSTRIES.
- UNESCO(2005). CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS.
- UNIDO (2015). MAPPING OF CLUSTERS IN CULTURAL AND CREATIVE INDUSTRIES IN THE SOUTHERN MEDITERRANEAN, EUROPEAN PROJECT.
- WENGER, E. (1998). COMMUNITIES OF PRACTICE: LEARNING, MEANING ANDIDENTITY. CAMBRIDGE, UK: CAMBRIDGE UNIVERSITY PRESS.
- ZANDONAI ET MACII (2009)IMPRESA SOCIALE E CULTURA, TAFTERJOURNAL N. 14

This publication has been written for DIESIS by Anastasia Costantini, under the supervision of Gianluca Pastorelli and with the assistance of Dorotea Daniele and Alessia Sebillo.

ACKNOWLEDGEMENTS

We would like to offer our special thanks to all the partners and the organisations who have contributed to this study, namely:

COCETA (ES), ERRIN NETWORK, Le Labo de l'économie sociale et solidaire (FR), Gruppo Cooperativo CGM (IT), ASTER (IT), SENSOT for Social Entrepreneurs in Scotland (UK) , Carlo SCARZANELLA president of AGCI/ACI (IT), Roberto CALARI president of CulTurMedia Legacoop and Co-President of Alleanza delle Cooperative Cultura, Turismo, Comunicazione, SMartBe (BE).

Special thanks should be given to the following, who took part in the workshop **Clusters! Social Enterprises and Creative Cultural Industries** and provided valuable and constructive suggestions for this research work:

Diego DUTTO (Member of EESC, Section for Employment, Social Affairs and Citizenship), Patrick KLEIN (DG GROW -Clusters, Social Economy and Entrepreneurship), Anna Sobczak (DG GROW- Clusters, Social Economy and Entrepreneurship), Michel CATINAT (Le Labo de l'économie sociale et solidaire) , Erdmuthe KLAER-MORSELLI (REVES Network), Francisco VIGALONDO (Aragon Exterior), Elisavet LYKOGIANNI (Valdani Vicari & Associati), Emily LECOURTOIS, (SmartFr), Sarah CAMERON (Senscot), Giovanna BARNI (CoopCulture), Barbara STACHER (DG Education and Culture, Directorate D Culture and Creativity).

Diesis Coop srl-fs

Boulevard Charlemagne 74
1000 Bruxelles - Belgique



Tel: +32.2.543.10.43



diesis@diesis.coop



www.diesis.coop



facebook.com/diesis.coop



@Diesiseu



www.linkedin.com/company/
diesis-coop

