

PINOLO

Professional training of unemployed artists

AGREEMENT NUMBER – 2020-1-UK01-KA204-079024

Erasmus+ Programme

Key Action 2: Strategic Partnerships

IO1 – PINOLO Social Business Manual (PSBM)

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Project Aim Summary

PINOLO is a trans-European collaboration project funded by the Erasmus+ programme under key action 2: Strategic Partnership Projects, that seeks to develop entrepreneurial skills in unemployed artists.

The basic aim of the PINOLO project is to provide unemployed artists with specific skills, which equip them with aptitudes in social entrepreneurship, to improve their competencies and subsequently their employment opportunities, and to encourage them to undertake social entrepreneurial initiatives.

The direct target group is that of unemployed artists and creatives; however, trainers, career guidance organisations, counsellors and all professionals, working in the field of Art or Employment support, will benefit from this innovative project and its materials. The objectives of the project are the following:

- Introduce artists to unique training materials and help them appreciate the value of experiential learning and adult education
- Offer specialisation to professional artists who are unemployed
- Provide them with the tools to venture into social entrepreneurial initiatives and employment opportunities
- Inspire them to continue experimenting with new techniques and improving their skills and qualifications
- Influence policymakers around Europe, by improving the conditions in the labour market and creating new job opportunities
- Influence the entire community, by setting Art as one of the best ways of expression, which can also be used in educational environments
- Raise awareness about the discrimination that unemployed people face in society and foster their social, economic and professional inclusion.

Project deliverables are:

- IO1 - the PINOLO Social Business Manual (PSBM)
- IO2 - the PINOLO Training Guide, inspired by Art tools in Education and Adult Education principles.
- IO3 - An Online Platform and an Online Training Course, which will be used as learning tools as well as means of communication.

Foreword - PINOLO Social Business Manual (PSBM)

The PINOLO project aims to provide its participants with all the necessary knowledge, with the utmost goal of assisting them to cultivate their potential and become social entrepreneurs. Through this first output, the artists will be encouraged to undertake an active and constructive attitude towards their own life and potentials and venture into social business initiatives that will benefit themselves and their communities.

The PSBM will provide a clear understanding of the context and current situation across Europe and be based on the specific needs and desires of unemployed artists, in order to support them into becoming social entrepreneurs. It includes a State-of-the-Art report by each partner, regarding the social economy and different structures and aspects of social business initiatives in their country. Each partner conducted robust research in order to understand the current situation regarding the challenges, barriers, opportunities, and needs of the target group in their country, regarding the social economy and the different legal forms and structures of social business initiatives. The research included on-line searches of articles and essays relevant to social economy and social entrepreneurial initiatives. The research also extended to case studies of successful social business ventures and as the partnership includes two UK based organisations, each organisation focuses on a specific area – i.) state of the art UK and ii.) case study of a successful social business. This research has helped us establish a clear baseline in each country as well as a quality framework. Each national report also includes the result of the needs analysis survey undertaken with the initial focus groups, whereby each partner country worked with a group of unemployed artists/creatives to understand what they consider to be their lack of entrepreneurial skills and the barriers and issues they face. The focus group needs analysis sessions included both closed and open questions in order to elicit quality responses and effectively establish the emerging thematic. Based upon the research and focus group responses, we have identified the emerging themes for how to support artists to become entrepreneurs. They are addressed within this manual and linked to the relevant training activities within the other intellectual outputs of the project – the IO2 Training Guide and the IO3 online training resource, both of which have also been designed and shaped by the results of the needs analysis. The PSBM will be available in English and all partner languages, produced in Electronic form (E-Book) and uploaded onto the PINOLO Online Platform. It will be accessible here to the participants of the project and available to the general public via the project website and various social media channels (Facebook, Twitter, LinkedIn).

PARTNERS



SAFE Regeneration (SAFE) is the lead organisation and has over 20 years' experience of developing and delivering creative programmes which have socially beneficial outcomes, bringing added value to the projects and communities in which they are set, whilst supporting the creative practitioner financially. In addition, SAFE delivers a highly successful Business Start-up support programme which encourages individuals to focus on creating a sustainable business plan, guiding them through the process of setting up as a social enterprise, and helping them to secure grant funding and commercial commissions. In developing this project, SAFE has brought together a European-wide partnership of organisations who have wide and varied experience of working in the field of personal and creative training. The project partners have a keen understanding of the context of using the arts as a tool for social engagement and have brought their specific skills to enhance and further develop entrepreneurialism in artists, for the benefit of communities across the continent.

The partnership consists of:



IASIS is a non-governmental, non-profit organisation active in the field of Social Inclusion, Mental Health and De-institutionalisation,

which actively participates in the psychiatric reform promoted by the Ministry of Health and Social Solidarity and the European Union. IASIS's main objective is to provide psychosocial support and education to people who either belong to the range of, or are at risk of exclusion, and to adult learners in the humanitarian field. The experience that IASIS has gained through European projects has led to the creation of IASIS VOCATIONAL TRAINING CENTER where experienced researchers share their knowledge on different national and European contexts to the public through training programs, where they have opportunities to design, implement, pilot and assess training tools and methodologies.



Center for Social
Innovation

Center for Social Innovation (CSI) is a Research and Development organisation which focuses on fostering social innovation that can bring about a positive change to local, national, regional and global contexts. CSI's belief is that the four pillars of Social Interaction, Education, Development and Economic Rationalisation, coupled with fundamentally sound and sustainable solutions - as well as disruption to streamlined



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solutions to systemic social problems, can lead to creative solutions that impact significant change to the social fabric of every society. The CSI team is composed of open-minded, fully equipped researchers, educators, VET Trainers, social entrepreneurs, project managers and Information Technology Developers enabling them the capability and capacity to identify social needs, design and implement adjusted initiatives and project and provide for sustainable growth.



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ITG Conseil (ITG) is a profit limited company, which aims to contribute to local socio-economic development, working at national and international level, in research and training and by providing technical assistance for public institutions, private organizations and the private social sector. With more than 4000 consultants, ITG is the largest freelance group in France providing bespoke expertise in all areas of consulting, management, study, training and lifelong learning within France, Europe and at international level. From its own Training Centre, ITG develops, conceives and implements research activities in the field of: territorial and economic planning; psycho-sociological analysis of social and organisational phenomena; user-needs analysis; feasibility studies; technical assistance aimed at supporting local, national and international institutions in planning and management; monitoring, financial reporting and evaluation; innovative actions aimed at the improvement of competences of individuals through initial/continuous/in-service training of teachers, trainers, guidance/counselling operators, adults, entrepreneurial training, distance learning – highlighting the value of formal and informal learning.



La Bien Pagá (LBP) is an association aimed at supporting the socio-educational integration and cultural inclusion of people with fewer opportunities and vulnerable groups through culture and arts. The association supports many disadvantaged groups including: children and students with learning disabilities, low-skilled and low qualified young people and adults, migrant families and refugees, ethnic minorities and offenders. LBP manages a cultural and educational centre created which promotes culture and arts to empower under-privileged groups to develop their educational integration, physical, social, emotional and cognitive abilities and to experience achievement, leadership, enjoyment, friendship, recognition and integration in society.



Evolve Global Solutions (EGS) provides education, training and consultancy specialist support for both the education and business sector in the UK and internationally. With a focus is on VET and professional development, their award-winning skills and professional development

projects have been proven to have a deep impact and considered to be of high quality. Developed on the idea of building capacity, mutuality and inclusion, their projects encourage innovating minds, creating change and transforming futures. They have supported the development of employability skills (work-ready/soft skills), leadership, team building and enterprise/entrepreneurship in 28 countries globally. Their lead specialist is a qualified Lego® Serious Play® (LSP) facilitator and this is one of the many techniques they use with businesses to help develop their capacity for nurturing innovation, encouraging creative cultures and developing effective, cohesive teams.



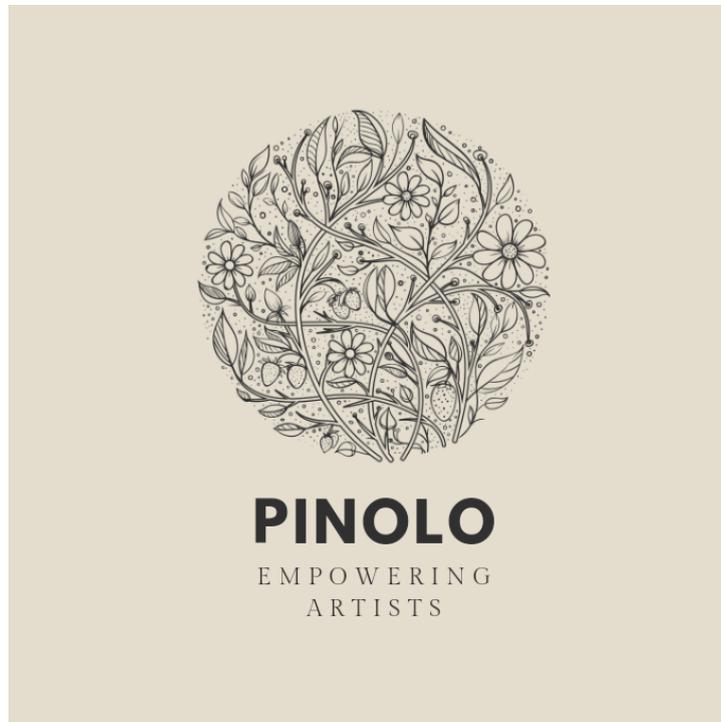
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Business Foundation for Education (BFE) is a Bulgarian non-government organisation, with a mission to facilitate the development of the civil society through initiatives that enhance human resource competitiveness and contribute to economic development and prosperity. To achieve its goals, BFE implements a variety of projects focused in the fields of lifelong learning, guidance counselling, employment and social policy, vocational education and youth work. Its initiatives helped raise the awareness of decision makers, education experts, employers, headmasters and of the general public about the benefits of lifelong guidance for all generations. Since 2005 BFE has trained and certified over 1000 career counsellors under the very successful Global Career Development Facilitator program thus developing capacity for guidance counselling services in more than 600 schools, 10 youth centres, 36 universities and more than 100 private companies and public organizations in Bulgaria.



FUNDACJA TALE EURO EST

Fundacja Tale Euro Est (FTE) creates a supportive environment for young people and adults to enjoy creative, innovative activities. FTE offers opportunities for participants to take part in different courses, seminars, workshops, and other events, which are free of charge in order to gain skills and knowledge and be more confident in the labour market and daily life. FTE also uses social media to encourage people through inspirational messages, to be more active and creative. They support young people to integrate into the labour market, by offering internship and/or volunteering opportunities in their organization, to gain real-life experience of organising various activities and developing different projects. FTE organizes projects and activities that promote the process of European integration and develop a more structured sense of belonging to Europe. Key to their work is the mission to bring together social enterprises to achieve high impact activities and grow through cooperation.



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IO1 – Task 2 Research State-of-the-art Reports

STATE OF THE ART REPORTS

The State-of-the-Art reports in this section illustrate the different structures, legal forms and aspects of social business and the current social economic status in each partner country. Each partner conducted robust research in order to present an accurate picture of the challenges, barriers, opportunities, and needs of the target group in their country. The research was extensive and extended to case studies of successful social business ventures including a full case study report from SAFE, UK, with Evolve UK focusing on the generic state of the art report. From this research the partnership has been able to establish a clear baseline in each country as well as a quality framework. Each national report also includes the result of the needs analysis survey undertaken with the initial focus groups, whereby each partner country worked with a group of unemployed artists/creatives to understand what they consider to be their lack of entrepreneurial skills and the barriers and issues they face. The resulting emerging themes have been woven into the design of the IO2 training curriculum, to ensure participants' needs are addressed in order to support their entrepreneurial aspirations.

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National Report - LBP, Spain

Task

Each Partner was tasked with conducting a literature review to facilitate the understanding of the current situation concerning challenges, barriers, opportunities, and needs of the target group in their particular country, regarding the social economy and the different aspects of social business initiatives. It should evaluate the current state of research and demonstrate a knowledge of scholarly debates around the subject.

This State-of-the-Art report covers the UK and present research regarding social economy and the different aspects of social business initiatives. This research will focus on the structure of a social enterprise and the different ways and opportunities Europe offers in this field.

This research will form the foundation of the Pinolo Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

Our Research Approaches

ITG team work collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – participatory group.

Introduction

This document aims to offer an overview of the current state of the of Social Enterprise (SE) in Spain starting from the first attempts in this direction in 2008 until today. From the general concept we will move on to the legal framework and the connection between the SE and, at the end, a short summary of the key points accompanied by a personal commentary on the research.

Social Enterprise in Spain

The concept of Social Enterprise (SE) in Spain is quite recent. At the end of the 90s, Spain was experiencing a phenomenon of social exclusion as a consequence of unemployment. Therefore, initiatives linked to social organizations that tried to intervene by creating new training structures for employment began, which in Spain are called Insertion Companies and Social Employment Centres. Furthermore, at the end of the 20th century, Social Initiative Cooperatives were created as specific figures of the Social Economy. In recent years, in Spain, Social Entrepreneurship is booming. On the one hand as an opportunity to cope with the economic crisis and on the other, as the social awareness of the population was becoming stronger and stronger, the social aspect of businesses began to have greater importance and visibility.

Although there is no law specifically dedicated to the Social Enterprise, regarding the legal aspect of social enterprises in Spain, Law 5/2011, on Social Economy, is the one that establishes the general legal framework, given that social enterprises are entities that comply with the principles established by law in article 4.

According to a national report, in terms of policies, the Spanish government and regional authorities have introduced a number of grants and other instruments (schemes, tax exemptions and incentives) that support social entrepreneurship initiatives in the country (Nițulescu and Rimac 2014: 16) and an institutional framework has been created in order to support the social economy.

There is a large variety of initiatives that has a social impact in Spain as for example Accelerators/Incubators for Social Enterprises, Associations, Organizations and Funds. Here are some concrete examples.

Accelerators/Incubators for Social Enterprises in Spain



iasis



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www.csi3.com



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- [UnLtd Spain](#): “We encourage leaders and large organizations to become the new agents of change”
- [Momentum](#): an accelerator created by BBVA, one of Spain’s top banks. They are active in many countries and have an intense accelerator program where your start-up can get exposure to a vast network
- [Social Nest](#): Spain’s first social enterprise accelerator, it was launched in 2010 in Valencia
- [EIT Climate-KIC Spain](#) is helping Europe mitigate and adapt to climate change by innovating its finance, land, industry and city systems.

Associations/Organizations for the Social Enterprise Ecosystem (entities which give exposure to social enterprises)

- [Social Enterprise.es](#)
- [AEF](#)

Social Impact Funds

- [Cuanimen](#) Social Impact Fund: a Social Venture Capital Fund that invests in social and environmental impact projects, and in FinTech companies that foster disruption in the financial sector through technology

Social Enterprises

[TETERUM](#). Led by Patricia Pólvara, Teterum is a brand of quality leaf tea whose packaging process is specifically designed to offer meaningful work to people with (dis) ability and in its entirety to improve the planet and not leave traces behind of our business.

[The good shop](#). Carmela Serantes is the founder of this marketplace dedicated to sustainable fashion and, also very important, the decoration of our homes while respecting the environment.

[Ethical Time](#). This platform, led by Ignasi Eiriz, is a marketplace of sustainable fashion brands certified directly by the members of Ethical Time. They interview all the companies that appear, to verify their organic products, fair working conditions and so on.

[Mitto](#). The sustainable fintech par excellence of Barcelona, led by Marcos Cuevas, is one of the startups with the most projection in the national and European market. Through its virtual (and also physical) card, you can know the cost of CO2 produced by each of your purchases and, if you buy from the sustainable brands that are on their platform, you can recover part of the purchase through cashbacks.

[Escuelab](#). Cristina Balbas is an entrepreneur from Madrid graduated in Molecular Biology and in 2013 she founded her own company, Escuelab, a project that aims to democratize access to a practical and interactive scientific education and promote the research vocation among the youngest in a fun and especially didactic.

[DECEDARIO](#). Diana Arias is a Valencian social entrepreneur specialized in graphic design, strategy and creativity who creates DECEDARIO, a therapeutic board game used for cognitive stimulation of people with functional diversity.

[Las Espigadoras](#): a cultural management agency specialized in audiovisual culture. Created in 2013, the agency produces and communicates cultural projects related to the dissemination of cinema for its cultural value.

[APTENT](#) provides services to offer accessible theatre that is available to any theatre and company, so that people with disabilities and older people can access, under equal conditions, culture and education.

How many social enterprises are there in Spain?

According to the last report of CEPES (Spanish Business Confederation of The Social Economy), in 2019 there were more than 43.000 enterprises of Social Economy in Spain.

The President of the Government of Spain, Pedro Sánchez, during the XXIX CEPES General Assembly that was held on April 29, 2021, in Madrid, affirmed that “the Social Economy will play a key and decisive role in the Recovery, Transformation and

Resilience Plan". He also pointed out that "the Social Economy is a key and decisive actor in the social and economic transformation of Spain and Europe. The future passes through shared and cooperative leaderships that work in a common direction and that never forget the common good, in short, because of many of the values and principles of the Social Economy". In addition, he pointed out that "CEPES's approach is aligned with the objectives of the Government of Spain and also of Europe".

Social Enterprise and Art: can the Social Enterprise world represent an opportunity for the artists in Spain?

Within the list of examples of Social Enterprises above, only two of them are related to art. This is not just a coincidence. There are not so many "artistic social enterprises". If on one side the SE world is increasing, acquiring more and more importance in and for the society and totally aligned with European objectives, on the other side there are sectors that are not well represented in that world. Art is one of them.

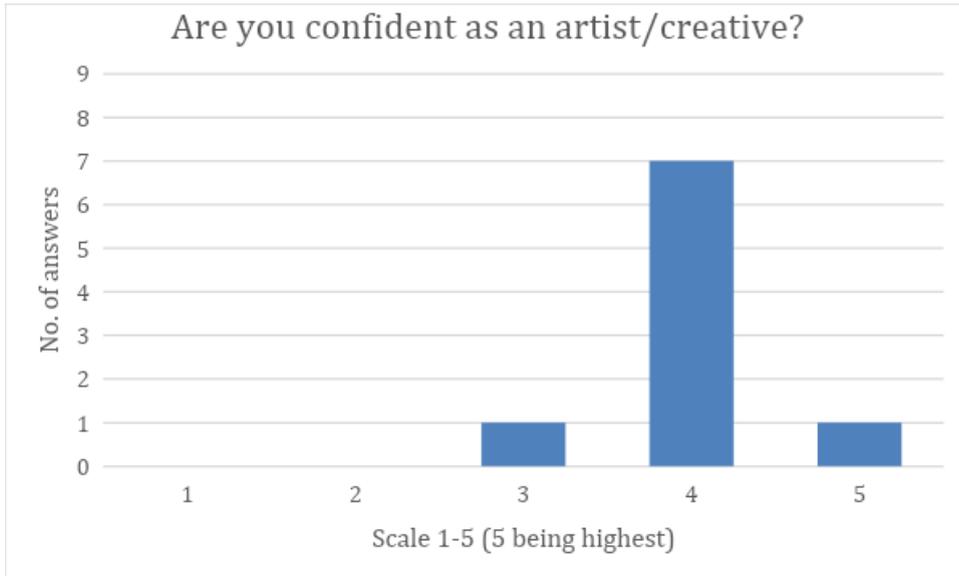
The pandemic due the COVID-19 had (and it is still happening) a big impact on the art sector. Job loss, lack of economic aid and precariousness are the biggest problems the artists are facing in Spain. Could SE represent an opportunity to see the light at the end of this tunnel? Why not! But how? Searching information, broadening our horizons, being opened to consider new possibilities and follow adequate training are the first steps. Applying social enterprises rules and principles to create a business with social impact in the field of art is not immediate and easy, but with the right instruments it is possible.

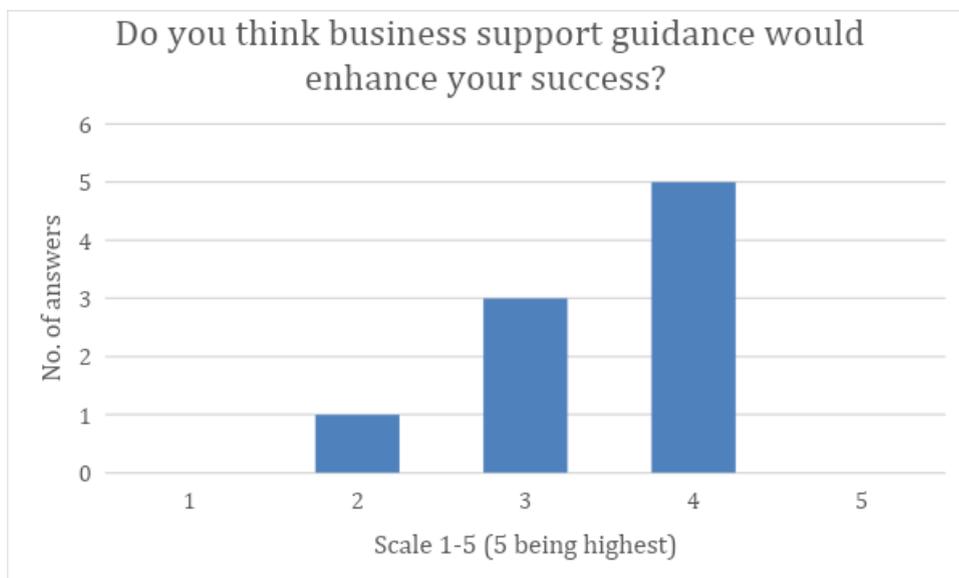
Feedback from LPG survey

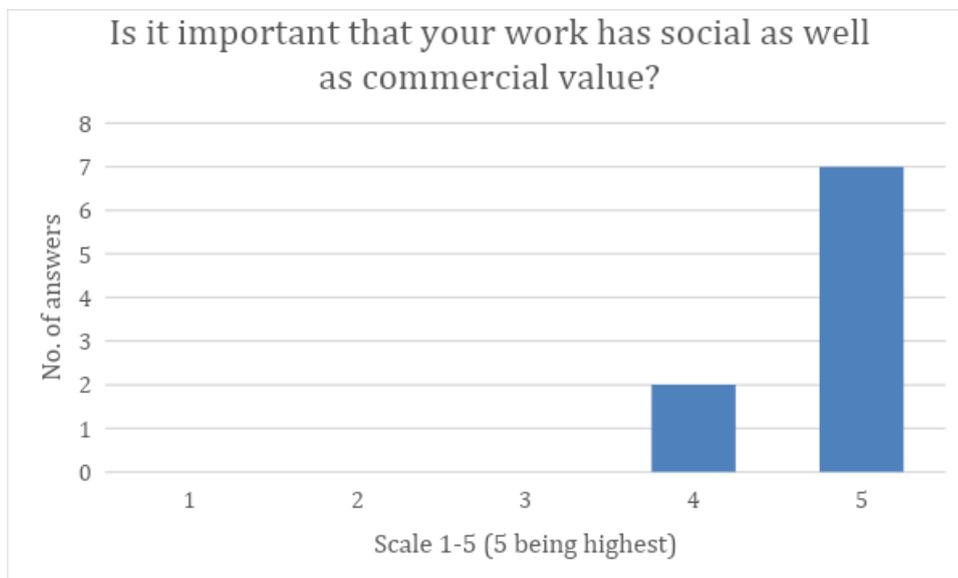
Due to the Covid-19 emergency situation and restrictions, LBP has decided to conduct individual interviews with participants in order to facilitate their participation by having them at different times of availability.

9 artists have been interviewed; they come from different backgrounds, with different ages and different competencies; they are employed or unemployed or employed in a sector that is not art or working not continuously.

The participants were asked to rate some short questions and you can find a summary below:







Q1 In your creative work - Are you prepared to make mistakes?

All the participants agree that it is common to make mistakes and they help you to improve yourself and enhance your creativity. “We are never 100% prepared or ready. Mistakes are always made. We learn from them and from those mistakes we can only make progress”.

Q2 What do you feel are the main barriers to your business being more successful?

The identified barriers are: lack of visibility, workloads, lack of dedicated rights, financing, the society's assessment/judgment of this work (underpaid considering its real value), lack of institutional support, suitable contacts, bureaucracy and legal aspects.

Other comments were related to the role of public institutions: some artists' work is strictly related to the budget dedicated to cultural activities and culture depends on politics.

Moreover, it often happens that the programmers choose to stage a play on the basis of the quality of its advertising, not for its own quality. They give a lot of importance to the scenography. This means that money attracts money: if you have the money to

build a good scenography you have much more chances that the programmers buy your play.

Q3. Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

Some of the participants know about SE, but the majority doesn't have a clear idea of what it means or a clear understanding about the opportunity that SE could represent for them.

Q4. Are you open to attending business training/support sessions?

The majority answered yes straight away, while some of the participants answered that it depends on the availability, on how it is organized and structured and who is delivering the training.

Q5 Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfying your customer needs and wants (both products and services)

All the participants gave an affirmative reply. They said that they always seek out innovation. Creating new forms of expression. The more innovative your product, the more it will be "in vogue". In particular, an actress said: "I am not a technological person so I wouldn't put technology in my shows. I must admit that during the pandemic we had to reinvent ourselves even more with digital solutions".

Another artist said: "The artistic creativity depends also on the subjective expression. We need to adapt to the market considering our own desires and attitudes".

Q6 Do you regularly devote time to 'horizon-scanning' for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

All agree by answering that they are always looking for inspiration in books, articles, expositions, attending and delivering seminars etc.

Q7 Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

Almost all of them answered that they get together with other professionals to exchange ideas, opinions and needs. A couple of participants admit that they do not get in touch with other entrepreneurs.

Q8 Do you have a positively disruptive, confidential, and candid sounding board that help you think outside of the box?

This question was considered not so clear for the participants. Anyway, they tried to interpret and answered that:

- if it refers to having a “circle of close people” where you can let off steam, it could be your co-workers or other experts that can help you and guide. If it is referring to your personal life, they believe all of us have someone to let off steam;
- another person replied that she/he count on her/his brain
- another one said that she/he try to think positively, then how she/he behave it depends on the context! Anyway, not everything is always positive so...

Q9 How do you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

All participants answered that they try to combine both by being a bit introverted at the beginning when generating an idea then following with a group discussion and interchanging of opinions, enriching and complementing it. There is the believe that knowing how to handle both capacities is vitally important for a good performance of their work.

Q10 How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

The answers here are splitted in two main groups:

- the first, where the importance of training, active research on the internet, chat with colleagues, marketing, communication, dissemination, wise use of social media, social networks, web pages was highlighted;
- the second which declared not to be interested in the digital market, marketing, and promotion.

Q11 Do you research emerging talent and technology which could influence your future business planning?

The majority of the participants answered positively to this question replying that they are always trying to be up to date and informed even if for someone is not so easy and ask for help on this matter.

Only one confirmed that: “I become everyday more traditional, thus I do not research emerging talent and technology”.

Q12 How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

The participants answered in different ways expressing different points of view.

Art is something more ephemeral, while crafts is something more durable. Art can become artisan for example by doing workshops for the masses. For example, if we deliver workshop of theatre workshop to kids/youth/adults we are teaching key concepts of drama to enable them to practise. In this case we would develop “Artisan”. There is the belief that if you are teaching theatre to someone who has the willingness to learn, you are remaining true to your artistic sensibilities.

Regarding the audience, It is a priority to consider. We have to reflect about what we want to transmit with our art and to whom. Once defined, it is possible to check where your audience is depending on the situation. For example, if you are creating something for elderly, you have to refer to day centres; if you are creating something for kids, you can refer to schools etc.

Other answers are related to

- providing a personal touch and trying to merge basic aspects of art with new innovations and thus create as the sector advances and according to everyone's taste
- staying with and referring to people belonging to the same sector
- making the work visible and giving access to more people to know it and generate interest in it.

One artist said: I consider myself more artisan than artist. When he does shows of masks and puppets, it has very little of this concept of the artist as a creative genius that is linked to a superior thought and catharsis ... It is not much more of an artisan, thinking about the tradition even on stage. I do not believe in the masses; I am a supporter of small-scale contact. I am a defender of the small-medium format. I don't think there is an ideal audience. I believe that in my case this type of creation, more based on the most basic scenic fact, works for everyone.

Q13 Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?

Yes, there are a common agreement that going out of the comfort zone is happening all the time. It is common to put themselves out there very often. Self-promotion and networking are essential.

They do not consider themselves a commodity, but their job might be because they are selling a "cultural service".

Q14. Have any of these questions made you think differently/specifically about some aspect of your creative business? Which?

All the participants said that this questionnaire made them think and reflect on various aspects of their job in relation to society. It has highlighted the importance of networking as well as the role of the artists toward people. Some of them feel a sort of obligation to reach the public by making tangible what is intangible. Another thought emerged is regarding the role of institutions.

Another point is that there is a general attention on networking and social media and less attention to accessing materials, opportunities, artisan training etc.

Conclusion

In Spain the concept of Social Enterprise (SE) is quite recent, and it began to be concretely represented in the society after the crisis started in 2008. Since then, the number of SEs increased together with the social awareness of the population. The consolidation of this new way of doing business having specific social objectives that serve its primary purpose increased the need to have a specific legal framework to refer to (which is still missing).

Among social initiatives we can find Accelerators/Incubators for Social Enterprises, Associations, Organizations and Funds operating in a variety of sectors such as sustainability, environment, vulnerable groups, rural areas, fashion and so on. There are sectors lacking SEs, for example the artistic one. Spanish artists are very much affected by the actual emergency due to COVID-19, started in March 2019. SE could represent a good opportunity to reinvent themselves and have a new role in the society by starting an innovative way of doing business with a positive social impact.

There is a fair amount of literature concerning the concept of SE and SEs in Spain. However, there is a lack of connections with the art world. Could the reason be linked to the fact that art and business is a combination that has not been much explored? Is it a cultural issue? Or is there not enough training in this regard?

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http://www.lasociedadcivil.org/wpcontent/uploads/2017/12/Pfeilstetter_GomezCarrasco.pdf

<https://fabmove.eu/project/>

La importancia del emprendimiento social en España
<https://www.apd.es/la-importancia-del-emprendimiento-social-espana/>

La Fundación Ashoka

<https://spain.ashoka.org/la-fundacion-ashoka/#>

Emprendedores sociales españoles

EL EMPRENDIMIENTO SOCIAL COMO VENTAJA COMPETITIVA

EJEMPLOS QUE TE VAN A INSPIRAR

<https://socialenterprise.es/emprendedores-sociales-espanoles-ejemplos/>

EL PRÓPOSITO EN LA EMPRESA ES RENTABLE

<https://socialenterprise.es/proposito-empresa/>

List of Spain's top accelerators/incubators etc. for social entrepreneurs in Spain

<https://socialfintech.org/index.php/2021/05/06/spains-social-enterprise-ecosystem/>

IDEANNOVASHIP ERASMUS PLUS project

<https://ideannovaship.eu/the-project/>

SOCIAL INNOVATION

https://www.innobasque.eus/microsite/innovacion_social/

Understanding social enterprise country models: Spain

Ramon Fisac-Garcia and Ana Moreno-Romero Research Group on Sustainable Organizations, Universidad Politécnica de Madrid, Madrid, Spain

http://oa.upm.es/41201/1/INVE_MEM_2015_227727.pdf

IDEANNOVASHIP “Innovate and Ideate for Social Entrepreneurship” Project
BG01-KA205-022771 SOCIAL ENTREPRENEURSHIP IN SPAIN

<https://ideannovaship.eu/wp-content/uploads/Spain.pdf>

CEPES – Statistics on Social Enterprises in Spain

<https://www.cepes.es/social/estadisticas>



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of the European Union



National Report – SAFE, UK

Task

Each Partner was tasked with conducting a literature review to facilitate the understanding of the current situation concerning challenges, barriers, opportunities, and needs of the target group in their particular country. EGS and SAFE both being UK based, worked collaboratively with EGS producing a report focused on the social economy, different aspects of social business initiatives and the structure of a social enterprise and SAFE providing an ethnographic case study report of the SAFE Community Arts hub.

This research will form the foundation of the Pinolo Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

From this report the project partners hope to understand:

- Social Enterprise organisations and the different structures Europe offers in this field.
- on-line search of articles and essays relevant to the social economy and social entrepreneurial initiatives.
- Case studies of successful social business ventures.
- Describe the learning objectives of the project, based on the necessary skills that the participants should possess in order to take social entrepreneurial initiatives.
- Develop the essential learning activities, which will guide the participants to venture into social business

Our Research Approaches

The SAFE team works collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – Local Participatory Groups.

SAFE - a case study of a successful community arts hub.



Safe Regeneration is a community arts hub organisation in Sefton, Liverpool City Region – that has been operating with steady growth for 20 years, working within some of the most disadvantaged communities in England. There are ten characteristics that have helped make Safe Regeneration sustainable:

01. Operating as a business: commercially minded with social values There is a shared understanding that operating a community arts hub is a business operation integrating strong social values into commercial activities.

02. Adhering to lean principles: organisational growth has been constrained. The core staff team has been kept small and overheads have been kept low.

03. Operating a hub-and-spoke framework: A network of interdependent creative organisations work together like the parts of a wheel. The hub organisation leads project development and subcontracts to the spokes, a consortium of complementary creative partner organisations.

04. Focusing on asset acquisition and management: Acquiring assets has created turning points, prompting new phases of sustainability.

05. Diversified and entrepreneurial: More than 20 services are offered on site, serving the complex and varied needs of the local community.

06. Community-led: Strategy is developed through a constant two-way flow through three tiers of governance – community, consortia and trustees. According to the Indices of Deprivation the area in which Safe Regeneration is based, is amongst the 0.2% most deprived communities in England.

07. Focusing on impact: External impact is prioritised over organisational development.

08. Communicating directly: Social media and engaging online video enable broad reach and control over message and delivery.

09. Practising generous leadership: Artists are enabled to take ownership of their role, work and professional development.

10. Supporting the sector: Ideas and knowledge are shared freely with others in the creative sector.

This case study took an ethnographic, participant-observation approach, involving interviews with 27 participants including eight employees and trustees of Safe Regeneration, seven consortium members and eight community hub leaders from elsewhere in the region. Events and day-to-day practice were observed over a period of six months.

This report recommends the creation of a community hub leadership development programme that can support a new generation of creative community hub leaders to work together to grow the sector. Also recommended is that anchor institutions consider the leadership role that community hubs can play within the rich and diverse creative community business sector, and the role that community hub-led consortia could play in the delivery of public sector services.

Safe Regeneration’s operating model is described as a ‘hub-and-spoke’ framework, meaning that the organisation is not one body which becomes larger and larger in order to achieve greater impact. Rather, in keeping with the lean principles, Safe has developed a network of interdependent organisations working together like the parts

of a wheel. The hub is the Safe core team, the spokes represent the creative consortium members, and the wheel's rim represents the wider stakeholder communities. This person-centred approach means Safe itself forms the central hub; a creative consortium of complementary, like-minded partner organisations, with whom it works very closely, form the spokes, and the wider stakeholder communities form the wheel's rim. The creative consortium is a fluid network which comprises a core group of around twenty organisations that have long-term tenancies and partnership arrangements with Safe. As the Safe website explains, these are 'wonderful people, all doing very cool things individually and all working together as part of the Safe family'. Although not exclusively, most members are part of the creative industries and involved in activities such as visual arts, makers & carpenters, digital innovation, horticultural therapy, music/recording studios, film/photography, event management, sound/staging, ceramics, leisure and wellbeing.



The 20 hub members are bound together by a set of common values, the most significant of which is 'an ethos of inclusive practice, with a focus on participative working with local communities'. One participant described this in the following way:
"If you can help someone you help them, don't you? It's a good network of people. Everyone's from the same ethos. We all try to help people."
Consortium member.

As leader of the consortium, Safe acts as a conduit between members and major anchor institutions such as Sefton Borough Council, the local Clinical Commissioning Group and NHS trusts, colleges and universities, housing associations and regeneration bodies. In this respect, Safe can be viewed as a place-based

networked community anchor organisation, at the nexus of a number of interdependent partnerships or networks - some of which are closer and more enduring than others and which cut across a range of spatial scales. This hub-and-spoke model, and Safe's leadership role within the creative consortium, are key to the success and sustainability of Safe.

Being at Safe - Safe offers a relaxed and nurturing space where people can create beautiful mosaics, potter in the gardens, feed the chickens, harvest honey and wax from the beehives, or simply have a cup of tea and a chat. Arts and crafts studios and community business offices look out over growing beds, a wildflower meadow, boat

network of interdependent organisations that work together like the parts of a wheel. The organisation is entrepreneurial and highly diversified, offering more than 20 creative services on-site, helping to address the complex and varied needs of the local community, including social, cultural and environmental concerns. External impact is prioritised over organisational development, and strategy is developed through a constant two-way flow through three tiers of governance – community, consortia and trustees. This has enabled the organisation to build the confidence to take well-managed risks to acquire and manage multiple revenue-generating assets which improve the physical environment and offer social and economic benefits. It uses social media and video to achieve broad reach and maintain strong control over message and delivery. Finally, it practices generous leadership within and beyond its own network, sharing knowledge and ideas with others in the sector and helping the sector to grow. Traynor, K. Simpson, G (2020)

1. IO1 Task 3 - Local Participant Group Survey Feedback

Although our event took place during lockdown restraints, we were able to hold our LPG gathering in person utilising the outdoor garden space at SAFE. The event was 2 hours and had the following agenda:

- 1) Welcome & Introductions (20 min)
- 2) Introducing PINOLO. Explaining its aims and the role of the LPG (10 min)
- 3) Poll questions and discussion of results (20 min)
- 4) Explaining the aim of the main body of open-ended questions (10 min)
- 5) Whole group discussion (30 min)
- 6) Populating questions (20 min)
- 7) Capturing feedback & session round-up (10 min)

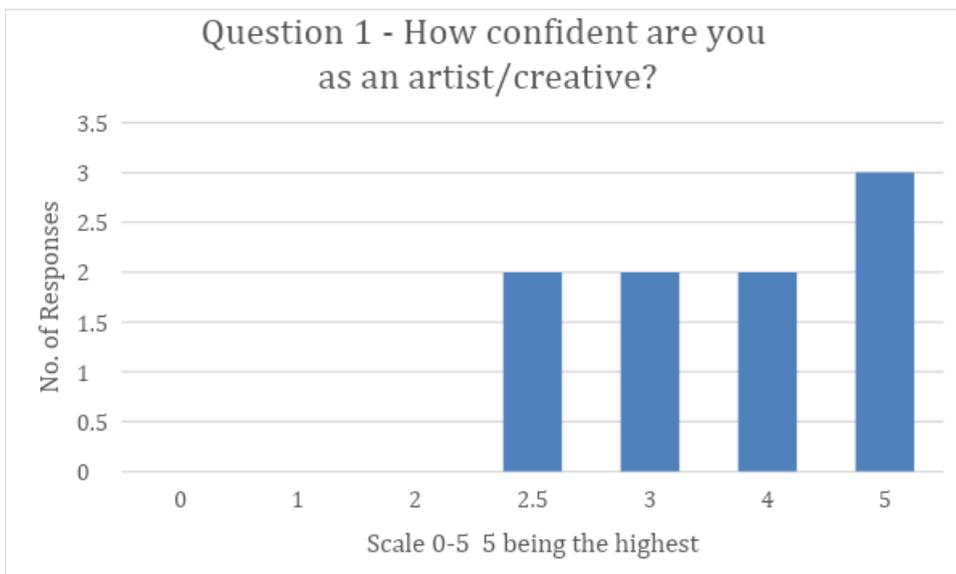
Eight participants were selected from our creative networks, including the SAFE arts hub consortium. Some of the group already have their own business, others were not in regular employment. Their creative genres covered many areas including visual arts, makers, dance, music, creative directing, drama, and ceramics. The group in the relaxed, informal setting of the SAFE community pub gardens, allowing for plenty of space and all to feel secure in the current challenging climate. Some knew each other but not all, so a round of introductions was made, with each participant giving the group an insight into their area of creativity.

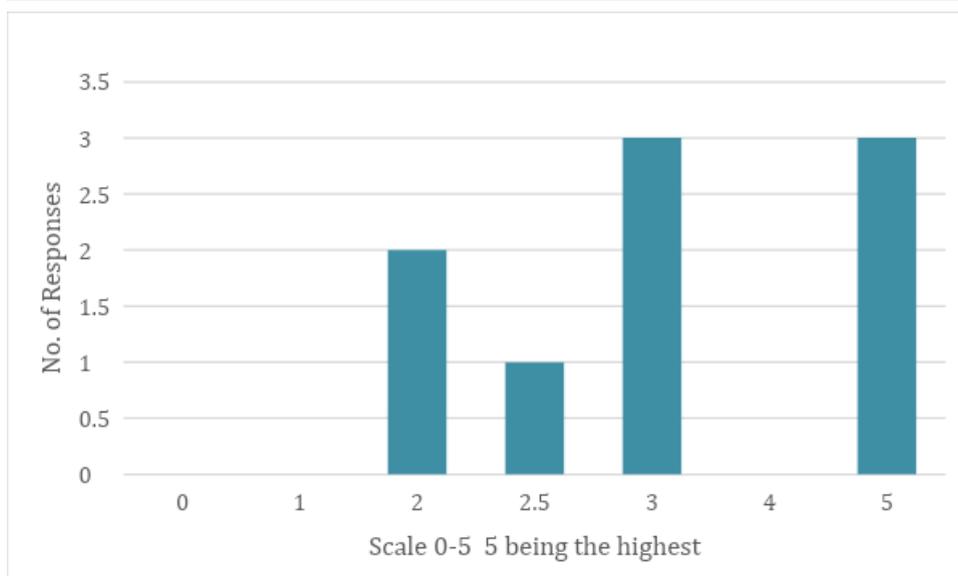
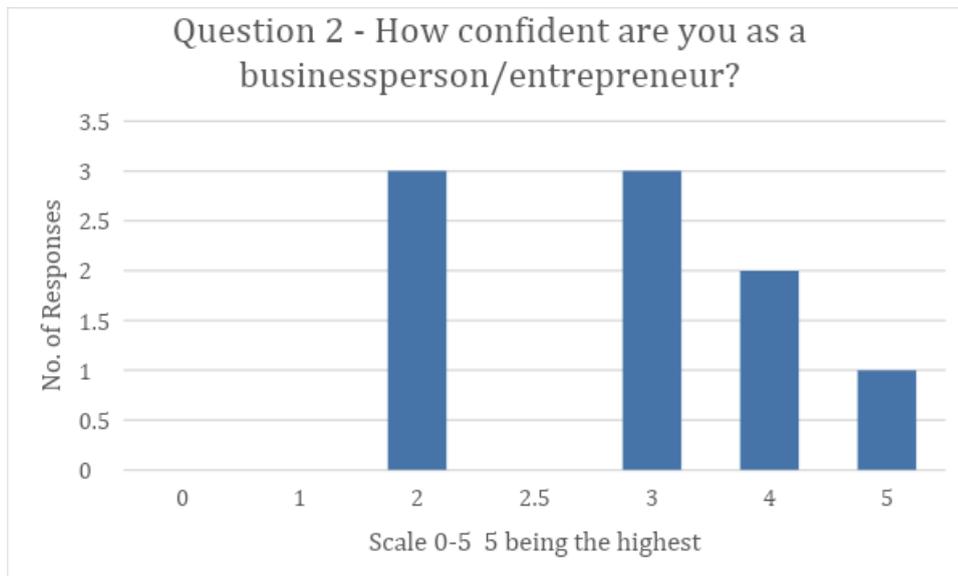
After an introduction to PINOLO and the role of the creative LPG, participants were asked to complete the first set of poll questions as an exercise to establish where they

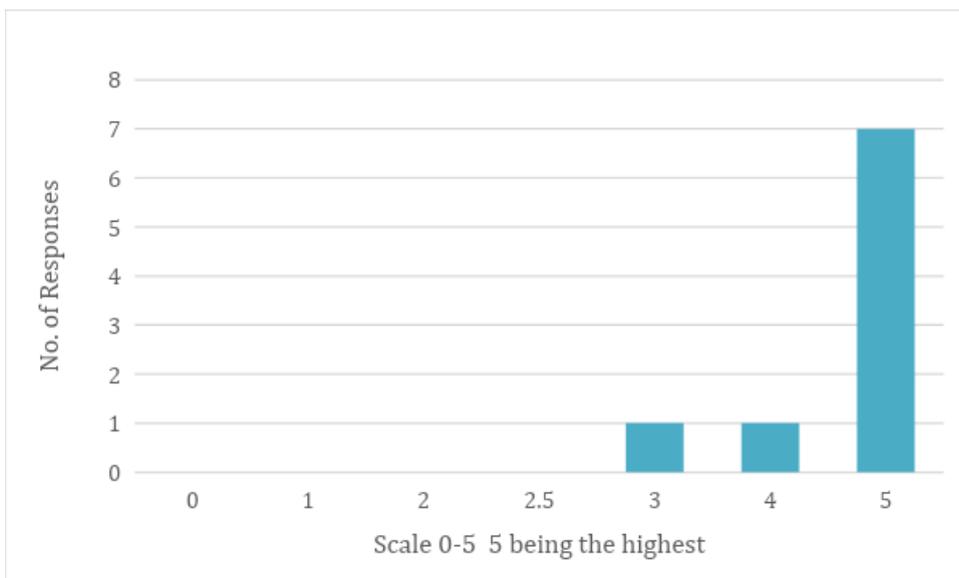
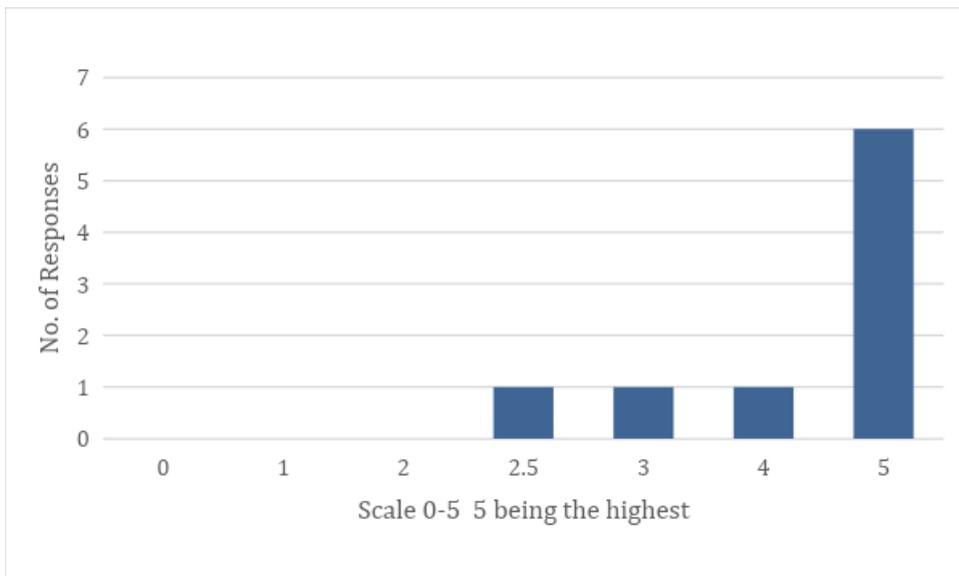
see themselves as creative artists and where they feel they lack skills/training, need support and guidance to be more entrepreneurial and harness their business potential. Their responses have been captured in the graphic tables below. The second set of questions, being open-ended and requiring more in-depth responses, were discussed collectively by the group with the artists supporting each other to understand the questions correctly and express their responses effectively. Participants were asked to answer all questions candidly to ensure the project’s aims were met – i.e. supporting creatives to harness their entrepreneurial skills and explore opportunities from a creative social business perspective.

The session was completed with verbal feedback from all participants, which was captured, along with their written responses, a summary of which is detailed in the section below the poll results.

IO1 Task 3 LPG Questionnaire pt.1







LPG meeting - summary

We welcomed our LPG of artists/creatives to the SAFE community gardens for an informal session to share thoughts and connect together.



8 creatives took part in this session which involved completing the questionnaires and openly discussing their current situations.

The questionnaires took a qualitative approach – designed to elicit conversations and spark discussion amongst the group. Participants met in a non-formal setting, to encourage them to feel at ease and be candid with their contributions.

Discussion points included:

Isolation – working alone, covid has compounded feelings of being disconnected, mental health has suffered

Lack of Self Promotion – not natural to put themselves ‘out there’

Creative Hub – so good to be back with other creatives, discussing ideas and sharing fears – feeling less alone. All want to link up more, regularly and feel part of a collective

Positive of Covid lockdowns – people have become re engaged with localised purchasing, supporting local businesses

Emerging Themes from discussion – what the LPG felt they needed:

Creative hubs – the need for support, critical friends/disruptive sounding boards, entrepreneurial thinkers, regular collaboration, networks, to feel less isolated.

Business support – understanding types of community businesses/social enterprises, their governance structures, how to deliver a creative social action plan, how to access funding, how to be sustainable.

Digital competence – understanding & trusting in social media more, knowing what is ‘out there’ – different creative platforms, how to virtually deliver creative workshops, promotional films.

Time management- more creative research, planning & evolving, ‘work less, develop more’

Self-Promotion – to see themselves/their creativity as a commodity, go out of their comfort zone and be confident to get their work out there!

IO1 Task 3 LPG Questionnaire pt.2

Below are more detailed responses, including some direct quotes, to the open-ended questions, which provoked discussion and reflection amongst all the creatives.

Q In your creative work - Are you prepared to make mistakes?

Summary of responses:

All agreed that making mistakes is part of the creative process and improves best practice. "It's all part of your own development and learning as an artist, to make mistakes and find new innovative ways to try again."

There was some nervousness around making mistakes online – a feeling that their private process of learning would be recorded and logged – "that's my reputation – my work laid bare online for all to comment on."

All agreed that typically being in financially precarious situations, mistakes that result in loss of income could be devastating and the potential of that made them more risk averse. The results shown in the question 1 table showed that 7 out of 8 participants scored themselves a 4 or 5 in their confidence as an artist, as one stated: " I'm very confident in my ability as a creative person, but the threat of losing our financially because I've messed up inhibits me from thinking too divergently....so I suppose I would say my potential isn't being fulfilled."

Q What do you feel are the main barriers to your business being more successful?

Summary of responses:

The following barriers were identified by the group as having the most impact on their success:

Business Skills – business strategy & planning, being confident to access finance, understand employment laws & processes

Digital skills – willingness to engage digitally, keeping up with current technology, innovations & trends, social media skills, selling/promoting online

Self-promotion – pitching/writing proposals

Networking – Knowing how to, who to approach, when to...etc.

Sole trading – isolating and daunting having sole responsibility for many tasks

Q. Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

Summary of Responses:

5 out of the 8 participants were aware of what a social enterprise is with several having already operated a Community Interest Company (CIC). These participants all agreed that a community business would always be their governance of choice. However, as one participant said: “Things change constantly and the funding world gets impacted on by all kinds of things – like the pandemic and lockdowns and people being so isolated.”

Those that were unaware of the concept of a social enterprise were very positive about the way they could impact on their community whilst running a business.

Q. Are you open to attending business training/support sessions?

Summary of Responses:

7 out of the 8 participants were open to attending training if appropriate to their needs – the remaining artist was keen to learn but had a real issue with factoring in the time to do so.

In general, the group preferred to learn through a face-to-face group experience, taking support from each other. Capitalising on digital promotion was a recurring theme from all participants – the group would welcome training and advice on using and making the most of different social media platforms as well as more specific skills such as creating short, creative promotional videos.

Q Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfying your customer needs and wants (both products and services)

Summary of Responses:

7 out of the 8 participants agreed that they were active in finding innovative new ways of doing things both in relation to their art and business. Most who had a business currently were aware of the importance of diversification and flexibility in order to meet the evolving needs of their customers/market. As one said: “my creative making business has

become much busier since I invested in a CVC laser cutting machine, which allows me to offer more products and services to my existing and potential customers.”

Q Do you regularly devote time to ‘horizon-scanning’ for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

Summary of Responses:

This question split the group with half saying yes and the other half no. The former said exhibitions/performances of other artists’ work was key to their own inspiration. Those that said no cited the main reason as not having enough time, or not making the time. “I need to realise that working on my business by researching is as important as being in the studio working...I know it is, but I just get distracted with the actual ‘doing stuff’ ...!”

Q Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

Summary of Responses

6 out of the 8 participants considered that being part of an artists consortium in a shared community hub automatically sparked more entrepreneurial thought. Even though some were not overly aware of the meaning of the term, once the discussion around entrepreneurialism drilled down into detail, they mostly realised that they gravitated to those kinds of thinkers automatically. All those who had experienced being part of an arts hub agreed that having the support of other artists to bounce ideas off and learn from was an essential part of their creative process. “It was what I missed most during lockdown...being with other creative people to share thoughts and a coffee.”

Q Do you have a positively disruptive, confidential, and candid sounding board that help you think outside of the box?

Summary of Responses

Most of the group said although they did not have a formal sounding board that was 'positively disruptive', they did have informal networks both personally and professionally, where the level of trust was such that all spoke and fed back with candour. Those that had been part of an arts hub had missed this support from their hub colleagues during lockdown and all felt it was so valuable to do this more.

Q How do you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

Summary of Responses

6 out of the 8 participants said that they were both "I'm an extroverted introvert – I work alone a lot of the time but I also work with communities." Those who usually worked alone said although an element of their creative process meant they needed alone time; they would also enjoy working more collaboratively on participatory arts projects.

Q How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

Summary of Responses

All the group were keen to explore more digital options, although this question illustrated a real disparity between different participants as some were far more tech aware than others. For example, one artist has been working towards a digital teaching platform but needed more generic business support, which they were accessing from the arts hub. Another wanted workshops on how to create short videos for social media content – including production/editing skills. Some participants simply wanted to understand social media and its potential better and how best to approach people – what content and tone to use. "My DTP skills definitely need upgrading! Things change so fast!" Online trading of products was something all participants wanted to explore more of – "what would be great would be if we had access to local production teams/digital hubs to give us advice but who to ask and where to go?"

Q Do you research emerging talent and technology which could influence your future business planning?

Summary of Responses

6 out of 8 said yes, they did research regularly and during lockdown, they had more time to look at emerging talent and technology than ever before. Most agreed that a lot of research was about checking out the competition and that all research was again dependent on the time they had to devote to it.

Q How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

Summary of Responses

All the group wanted to find their perfect audience, expand on their production but at the same time not feel artistically compromised. Collective co-creation and sharing of skills and experience was mentioned by 2 artists who felt that working in a collaborative way allowed for both individual creativity and larger-scale production. One artist, a dancer said that

“performing at different types of events was a really good way of finding your place, your niche and then exploiting that to be more successful, more in demand.”

Good digital networks were again mentioned with an emphasis on digital production that would not compromise the quality of their work – i.e. digital printing, mass producing of merchandise.

One artist said he had invested in the machinery he needed to produce saleable work but needed to develop his sales strategy.

Q Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?

Summary of Responses

Only 3 people of the 8 said they felt they did go out of their comfort zone and were promoting through social media and business networking. Time was again a common issue –

“My work tends to come from word of mouth, it’s steady maybe because it’s quite varied, so my time is limited.”

Although all participants had confidence in their creativity and art, they all found it difficult to convey that to others in any form of self-promotion.

“I struggle with this. I’m not a self-promoter.”

All said they think of their art as a commodity but not themselves as one.

Q. Have any of these questions made you think differently/specifically about some aspect of your creative business? Which?

Summary of Responses

All the group said that discussing these questions together has been so refreshing and eye-opening, allowing them to consider new possibilities and opportunities and reflect on their current and future practice. All agreed that the main aspects they would take from this were:

Working less, developing more

Social Enterprise – linking their skills to social outcomes and collaborating on projects

Collaboration – critical sounding boards are so valuable

Digital skills – be better at promoting and evolving – be less SM resistant

Networking – Be bolder and jump in more! Find out who you should be speaking to and do it!

Hub support – “Discussions around these questions has been inspiring and motivating and I realise how important this connecting together is for me as an artist and a human.”

References

Traynor, K. Simpson, G. (2020) Community Hubs: ten strategies for sustainability. The Power to Change. Available at <https://www.saferegeneration.org.uk/Handlers/Download.ashx?IDMF=974676db-a075-475b-b8eb-ddb63a8408ec>. Accessed 10.01.2022

National Report - FTE, Poland

Task

Each Partner was tasked with conducting a literature review to facilitate the understanding of the current situation concerning challenges, barriers, opportunities, and needs of the target group in their particular country, regarding the social economy and the different aspects of social business initiatives. It should evaluate the current state of research and demonstrate a knowledge of scholarly debates around the subject.

This State-of-the-Art report covers the UK and present research regarding social economy and the different aspects of social business initiatives. This research will focus on the structure of a social enterprise and the different ways and opportunities Europe offers in this field.

This research will form the foundation of the Pinolo Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

From this report the project partners hope to understand:

- Social Enterprise organisations and the different structures Europe offers in this field.
- on-line search of articles and essays relevant to the social economy and social entrepreneurial initiatives.
- Case studies of successful social business ventures.
- Describe the learning objectives of the project, based on the necessary skills that the participants should possess in order to take social entrepreneurial initiatives.
- Develop the essential learning activities, which will guide the participants to venture into social business

Our Research Approaches

Our team work collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – local participatory group.

Introduction

SOCIAL ECONOMY

The social economy is made up of a diversity of enterprises and organisations such as cooperatives, mutuals, associations, foundations and social enterprises among other forms that can be specific to each country.

They are united around the values of:

- primacy of people and the social objective over capital;
- democratic governance;
- solidarity and the reinvestment of most profits to carry out sustainable development objectives.

The social economy is a major socio-economic player of the European social market economy. There are 2.8 million social economy enterprises and organisations, ranging from SMEs to large EU groups.

The social economy is present across all sectors and employs 13.6 million people and accounts for 8% of the EU's GDP.

The social economy is made up of a diversity of enterprises and organisations like cooperatives, mutuals, associations, foundations, ethical banks, social enterprises among other forms specific to each country.

What makes them part of the social economy are the shared values and features which unite them, for instance they put people over profits, they are governed democratically, and they reinvest most profits.

SOCIAL ECONOMY AS A GLOBAL MOVEMENT

According to the United Nations Secretary General report on Cooperatives in Social Development (2017), the social economy contributes about 7% to the world's gross domestic product (GDP).

As the European Commission's reflection paper 'For a Sustainable Europe by 2030' points out, the social economy is an opportunity and a driver for the implementation of the 2030 Agenda and its 17 Sustainable Development Goals (SDGs) at European and at global level, especially for the achievement of Objective 8 "promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work".



Source: <https://www.socialeconomy.eu.org/>

THE EU SOCIAL ECONOMY

The social economy has been gaining more and more political visibility in these past years as a model that generates positive outcomes, notably in terms of employment and social cohesion across Europe. Since the social economy is rooted in civil society and has a strong social commitment, these enterprises and organisations offer innovative solutions to the main economic, social and environmental challenges of our time. They are strong allies as they contribute to the achievement of key EU objectives. According to the European Economic and Social Committee study on the [Recent Evolutions of the Social Economy in the European Union](#) there are 2.8 million social economy enterprises and organisations in the European Union that employ 13.6 million people and represent 8% of the EU's GDP. They work with European institutions to shape the EU's economy based on sustainable development through a European Union which champions cooperation, democracy, solidarity, respect for diversity, innovation and active citizenship.



Source: <https://www.socialeconomy.eu.org/>
THE SOCIAL ECONOMY CHARTER

On 10 April 2002, the main European social economy actors, represented by the CEP-CMAF (European Standing Conference of Co-operatives, Mutuals, Associations and Foundations), predecessor of Social Economy Europe, adopted the Social Economy Charter, revised in 2015, defining the identity, core values and characteristics shared by all social economy actors.

The European Social Charter is a Council of Europe treaty that guarantees fundamental social and economic rights as a counterpart to the European Convention on Human Rights, which refers to civil and political rights. It guarantees a broad range of everyday human rights related to employment, housing, health, education, social protection and welfare.

The Charter lays specific emphasis on the protection of vulnerable persons such as elderly people, children, people with disabilities and migrants. It requires that enjoyment of the abovementioned rights be guaranteed without discrimination. No other legal instrument at pan-European level can provide such an extensive and complete protection of social rights as that provided by the Charter, which also serves as a point of reference in European Union law; most of the social rights in the EU Charter of Fundamental Rights are based on the relevant articles of the Charter. The Charter is therefore seen as the Social Constitution of Europe and represents an essential component of the continent's human rights architecture.

The [7th edition of the Collected texts](#) provides an updated account of all of the relevant instruments of the Charter, and the functioning of the various bodies which participate in the monitoring procedures.

The CEP-CMAF Social Economy Charter has been of key importance to define the social economy in Europe and worldwide.

PL Social Economy

HISTORY OF SOCIAL ECONOMY IN POLAND

Poland has a long tradition of social economy, although disrupted by major historical events. The roots of the Polish social economy are to be found in the development of a

third sector made of cooperatives and mutuals during the 19th and the beginning of the 20th century. This sector was emerging in reaction to societal changes and mainstreaming laissez-faire capitalism.

These organisations were at the time focusing their activities on specific areas such as philanthropy, patriotism or self-help. Their development was facilitated by the decree of 3 January 1919 on associations, granting them a legal status, which was reinforced later in 1932 by the “Law on associations”, and consequently, by the late 1930s, there were more than 10,000 associations registered in Poland.

This “golden age” of the third sector was disrupted by the Second World War and abruptly interrupted during the communist period. In 1947, the socialist regime of the Polish People’s Republic cared for the dissolution or privatization of independent social institutions, and by 1953, foundations were closed down and their property was transferred to the state. One had to wait for the 1980s to witness the revival of the Polish civil society with the creation of the trade union Solidarność as an important starting point. The progressive openness to the resurgence of the third sector was being gradually translated into legislative acts. The first one was the law on cooperatives in 1982, which can explain that the number of cooperatives grew steadily from the 1980s to the early 1990s. Then, the law regulating foundations from 1984 and associations from 1989 comforted this regularization of the Polish civil society (even though each of these laws were amended in the 1990s).

However, communism left a heavy burden on the Polish social economy. This negative image can partly explain the steady fall of cooperatives creation since the mid-1990s, and also the creation of new forms and structures of social economy, differentiating itself from the older traditional forms of the 19th century (comprised of the traditional forms of associations, cooperatives, foundations and mutuals) with its socialist shadow, which were not considered as modern enough to answer to the new challenges of the welfare state crisis of the 1990s. The profound socioeconomic transformation following the fall of the communist regime and the transition from a centralized to a market economy led to privatization or closure of many public employers.

Consequently, the “new” social economy focuses its activities on integration of people threatened by social exclusion in the labour market through training and other relevant activities to achieve this goal at the local level. The new social economy consists mainly

of hybrid forms of organization as it relies heavily on attempting to connect different spheres, namely commercial and public, or commercial and non-governmental.

SOCIAL ECONOMY NOWADAYS

The real development of the new social economy in Poland was launched with the country's entrance into the European Union in 2004, which brought about new opportunities, especially in terms of funding (structural funds) and most notably through the EQUAL community initiative.

This programme, which was implemented since 2001 in 25 EU countries, financed by the ESF and the participating member States, enabled cross-sectoral partnerships to explore new ways of supporting the most vulnerable social groups on the labour market through research, information exchange and study visits between EU member states.

The direction of development of the Polish social economy model was without doubt shaped by initiatives funded by the EQUAL programme, which are characterized by:

- an emphasis on investing in human capital while under-appreciating social capital; a preference for “vertical inclusion” to the detriment of strengthening horizontal links based on mutuality (“horizontal inclusion”);

a preference for active labour market programmes, but with a more difficult implementation of social welfare activation programmes;

the phenomenon of a convergence of some elements of non-governmental organisations involved in the social economy: from the non-profit form, to not-for-profit and finally to not for-private profit.

In conclusion, while the old social economy organizations seem to struggle with the communist legacy and to modernize their activities according to the newest social needs, they still offer a huge but largely unexploited potential as, for example, cooperatives do provide an important labour market for disfavoured groups. Concerning the organizations of the newest waves of social economy development, there is an evident narrow focus on the role of the sector as addressing the needs for employment for the disadvantaged which has to be widened into a recognition that the social economy can be a useful complement to market and state provision of goods and services, as well as a mean to solve social problems across many different sectors.

Different Aspects of Social Business Initiatives

Social enterprises combine societal goals with an entrepreneurial spirit. These organisations focus on achieving wider social, environmental or community objectives. The European Commission aims to create a favourable financial, administrative and legal environment for these enterprises so that they can operate on an equal footing with other types of enterprises in the same sector. The Social Business Initiative, launched in 2011 identified actions to make a real difference and improve the situation on the ground for social enterprises.

THE SOCIAL ENTERPRISES

A social enterprise is an operator in the social economy whose main objective is to have a social impact rather than make a profit for their 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 who 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 whose profits are mainly reinvested to achieve this social objective;
Those where the method of organisation or the ownership system that 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 social enterprises operate in the form of social cooperatives, some are registered as private companies limited by guarantee, some are mutual, and a lot of them are non-profit-distributing organisations like provident societies, associations, voluntary organisations, charities or foundations.

Despite their diversity, social enterprises mainly operate in the following 4 fields :

- Work integration - training and integration of people with disabilities and unemployed people;
- Personal social services - health, well-being and medical care, professional training, education, health services, childcare services, services for elderly people, or aid for disadvantaged people

- Local development of disadvantaged areas - social enterprises in remote rural areas, neighbourhood development/rehabilitation schemes in urban areas, development aid and development cooperation with third countries;
- Other - including recycling, environmental protection, sports, arts, culture or historical preservation, science, research and innovation, consumer protection and amateur sports.

Structure of PL Social Enterprises

Social enterprise is defined as profit-oriented with the goal to distribute profit among the communities (e.g. visionary impaired community, local development, etc.). It is usually local. Social enterprises are setting new paths, differing both from classical profit-oriented enterprises as well as from those non-profit. They are doing that through focusing on production and generating profit both for redistribution to social goals as well as, in some cases, to the partners.

The most comprehensive definition of a social enterprise seems to be introduced by Wagnanski&Franczek (2006): The social enterprise is a private, autonomous organization delivering products or services for the broadly understood community, which were founded by a group of citizens and whose profit is limited. The social enterprise attaches importance to its autonomy and is ready to undertake an economic risk related to its continuous social economic activity.

THE DEVELOPMENT OF PL SOCIAL ENTERPRISES

After 1989 there was an eruption of economic and social initiatives. This was supported by the new Polish Constitution (valid since 1997) which strongly emphasized the significance of social economy. In Poland the vast majority of social organizations (NGOs) are registered either as associations or as foundations; initially barely mission-oriented they are increasingly more involved in building their financial sustainability (Report, 2012).

According to the national database (bazy.ngo.pl) there are 157 191 registered NGOs in Poland. Over 80% NGOs do not employ workers, relying mostly on volunteers. Only 7% of them are pursuing economic activity. The 2013 statistics reveal that 11 000 NGOs out of 82500 (i.e. 13%) were, at that time, providing not-for-profit business activities. Moreover, there are around 600 registered cooperatives, half of them active. There are

also around 80 workshops for vocational activation. The legal act initiating social cooperatives was implemented in April 2004, and modified in April 2006.

The advantage of the Polish regulations is that they give a possibility to choose between numerous organizational forms according to planned activities. The most popular social enterprises are: social cooperatives, NGOs, non-profit companies, associations and foundations.

The diversity of organizational and legal forms is regarded by many as a strong side of Polish entrepreneurship which guarantees flexibility and a possibility to choose the one that best suits the needs of the social entrepreneurs. On the other hand, there is a desire for a more unified approach, which would result in one general law on social enterprises.

Feedback from LPG Survey

Fundacja Tale Euro Est decided to organise the LPG Survey on-line. We decided to organise the research on-line due to the constraints in the Covid-19.

The online meeting with 10 artists took place on Wednesday 25th August 2021 at 6:00 pm, with the following short agenda:

1. Introduction by FTE on PINOLO EU Project (10 min);
2. Introduction on IO.1 and the role of the LPG (10 min);
3. How to use Survio.com questionnaire (5 min);
4. Filling the questionnaires (25 min);
5. Summary of results ion of results (10 min);
6. Whole group discussion and capturing feedback (30 min);
7. Reflection (10 min);
8. Round-up (5 min).

All 10 participants were artists or employees in the artistic sector: 5 women and 5 men. Among the respondents, 6 are independent artists (sculptor, musician, graphic designer, writer, jewellery designer and sculptor), 4 are employees of small companies in the sector.

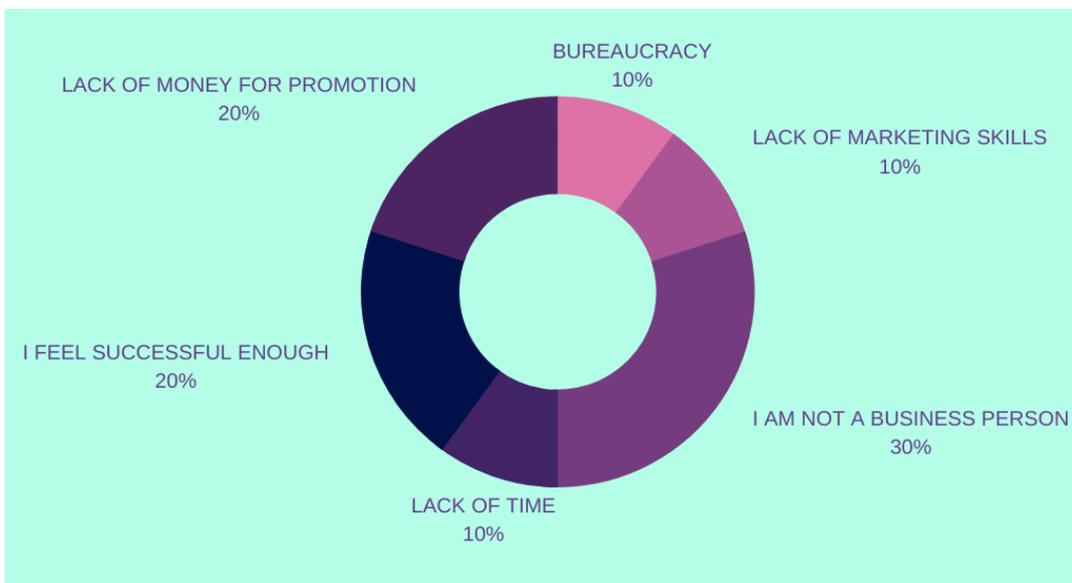
SUMMARY: Almost all respondents feel fully confident as artists/creative. Only one of them feels quite confident as a business person/entrepreneur (mostly they don't

feel confident in this field). Usually they confirm they feel a lack of business skills. Mostly they think that business support guidance would enhance their success, even though two respondents have serious doubts about. Almost all told that their work has social as well commercial value (one person has doubts).

Question 1: In your creative work - Are you prepared to make mistakes?

SUMMARY: Mostly yes but they don't feel comfortable with it. One person said he is a perfectionist and that makes him difficult to accept mistakes.

Question 2: What do you feel are the main barriers to your business being more successful?



SUMMARY: The majority of respondents answered that they are not business people (30%), the barrier is lack of money for promotion (20%), they feel successful enough (20%). 10% see the barrier in the bureaucracy, lack of marketing skills or lack of time.

Question 3: Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

SUMMARY: Mostly they have heard about it but usually they associate it with the former political period in Poland. The majority claims they don't know how to combine it with the art industry.

Question 4: Are you open to attending business training/support sessions?

SUMMARY: Mostly they would like to attend some business training but often the condition was that it is not on-line activity.

Question 5: Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfy your customer needs and wants (both products and services)?

SUMMARY: They are looking for innovations but usually they are focused on innovations in their industry. They are not very interested in e-commerce or marketing, usually they want to develop their artistic skills.

Question 6: Do you regularly devote time to 'horizon-scanning' for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

SUMMARY: Mostly they like to develop themselves, especially the respondents which are close to artisan (fashion designer and jewellery designer). Some of them are devoted to art only so if they take part in some events, they are usually connected with their industry, not with marketing or e-commerce.

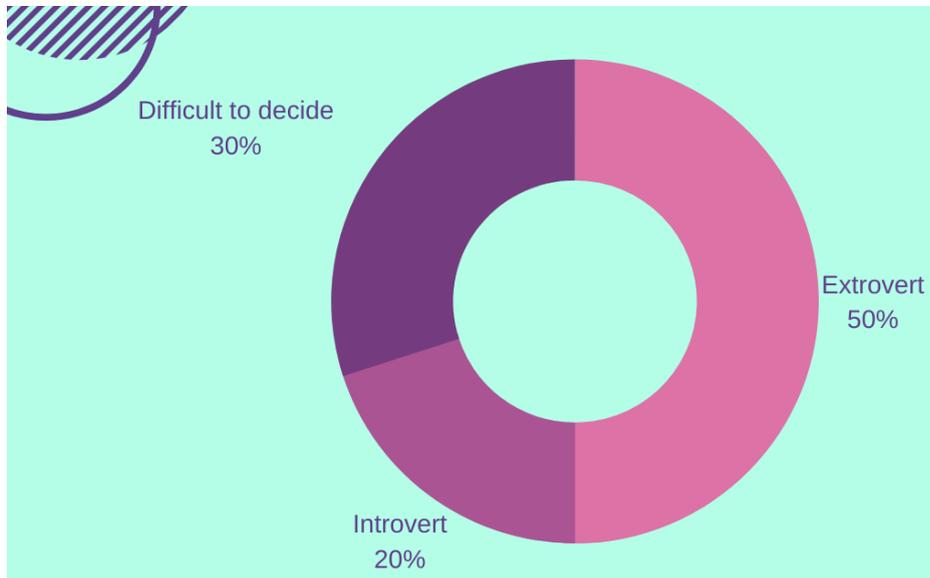
Question 7: Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

SUMMARY: Usually they don't find people like inquisitive entrepreneurial thinkers but they claim they are surrounded by smart, creative people and they use innovative ideas in their own businesses.

Question 8: Do you have a positively disruptive, confidential, and candid sounding board that helps you think outside of the box?

SUMMARY: Mostly they claim they are the people usually thinking outside of the box. The problem is to convert it to commercial success.

Question 9: How do you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?



SUMMARY: 50% of respondents answered they are extroverts, 20% claim they are introverts, for 30% it is difficult to decide (regarding the situation and environment they change their behaviour).

QUESTION 10: How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

SUMMARY: Mostly the respondents know about the potential of the digital market but usually they admit they need some professional training about it to get to know how to use it properly.

QUESTION 11: Do you research emerging talent and technology which could influence your future business planning?

SUMMARY: Mostly they are following trends and technologies but usually due to their industry, not regarding marketing or business skills.

QUESTION 12: How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

SUMMARY: Mostly they admit their artwork is both: art and artisan at the same time. The border is very fluent and they know that art has to be useful to get popularity.

Interesting idea on how art can become artisan is to hire artists to design the environment and things people use in daily life like glass, furniture etc.

QUESTION 13: Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?

SUMMARY: Mostly they are ready to go out of their comfort zone but usually to have a direct connection with the audience. The respondents admit that the voice of the audience is the most important for them.

QUESTION 14: Have any of these questions made you think differently/specifically about some aspect of your creative business? Which?

SUMMARY: Mostly they said that the questionnaire was inspiring, especially regarding e-commerce.

Conclusion

With the restrictions caused by the Covid-19 pandemic, the arts sector in Poland has been hit hard. In addition to artists, unemployment has also affected other professions associated with the arts, such as lighting engineers, sound engineers, managers and cultural workers.

Restrictions on the organization of meetings, concerts, exhibitions, etc. have far-reaching consequences. The Polish government has set up support programs for artists, but not all of them have met the required conditions, leaving them without income for many months.

We asked 10 artists about their experiences with this difficult situation: 5 women and 5 men, associated with different industries such as visual arts, computer graphics, jewellery design, theatre, music, writing, sculpture, fashion design. They include independent artists (sculptor, musician, graphic designer, writer, jewellery designer) and sector workers, employed in small businesses (actress and actor, musician, fashion designer).

The problem for artists, notwithstanding the constraints of Covid-19, is a lack of business skills, which they admit to. At the same time, many of them would like to develop their knowledge in this area, for example, take professional training.

The barrier to their business development is not only lack of knowledge but also lack of time and commitment to the topic of marketing. Some of them are not interested in the topic of promotion, while two of them feel fully satisfied with what they have achieved.

One inspiring and thought-provoking question was about the digital opportunities that online marketing brings to business. It turns out that most of the respondents are aware of the opportunities, but they lack detailed knowledge about modern e-commerce, especially considering that this industry is developing very quickly. They also perceive their lack of ability to convert the knowledge they possess into the actual development of their business, i.e. translate theory into practice.

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National Report – ITG, France

Task

Each Partner was tasked with conducting a literature review to facilitate the understanding of the current situation concerning challenges, barriers, opportunities, and needs of the target group in their country, regarding the social economy and the different aspects of social business initiatives. It should evaluate the current state of research and demonstrate a knowledge of scholarly debates around the subject. This State-of-the-Art report covers the UK and present research regarding social economy and the different aspects of social business initiatives. This research will focus on the structure of a social enterprise and the different ways and opportunities Europe offers in this field.

This research will form the foundation of the Pinolo Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

From this report the project partners hope to understand:

- Social Enterprise organisations and the different structures Europe offers in this field.
- on-line search of articles and essays relevant to the social economy and social entrepreneurial initiatives.
- Case studies of successful social business ventures.
- Describe the learning objectives of the project, based on the necessary skills that the participants should possess in order to take social entrepreneurial initiatives.
- Develop the essential learning activities, which will guide the participants to venture into social business

Our Research Approaches

ITG team work collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – local participatory group.

Introduction

The concept of social and solidarity economy (ESS) refers to a group of companies organized in the form of cooperatives, mutual societies, associations, or foundations, whose internal functioning and activities are based on a principle of solidarity and social utility.

These companies adopt democratic and participatory management methods. They strictly regulate the use of the profits they make; individual profit is prohibited, and the results are reinvested. Their financial resources are generally partly public. The ESS groups together various companies and organizations ([cooperatives](#), [NPOs](#), [associations](#), [mutual societies](#) or [foundations](#)) that seek to reconcile economic activity and social equity. From fair trade to solidarity funds, through social innovations in the field of environmental [protection](#), the fight against exclusion, health or equal opportunities, the ESS provides an answer to many contemporary societal challenges.

Social economy organizations adhere to founding principles, including: the search for collective utility, non-profitability or limited profitability (profits reinvested in the service of the collective project), democratic governance (primacy of people over capital: "1 person = 1 vote", involvement of stakeholders).

The term "social economy" stricto sensu refers to the approach that historically delimits the sector according to the legal status of organizations: in this approach, the social economy refers to associations, cooperatives, mutuals, foundations, endowment [funds](#), regardless of their [corporate purpose](#) or activities.

More vaguely, the "solidarity economy" can be considered as the result of a movement that was affirmed in the 1990s, defined more by the purpose of the organization, sometimes its activities and governance, regardless of its status: [fair trade](#), integration through [economic activity](#), etc. The term solidarity tends to characterize a form of reciprocity, which takes precedence over the principles of the market and distribution. It is defined in a political way, as all production, exchange, savings and consumption activities contributing to the [democratization](#) of the economy on the basis of citizen commitments.

FR Social Economy

Simple definition of the Social and Solidarity Economy (ESS)

The Social and Solidarity Economy brings together all economic structures whose status, organization, operation, and activity are based on the principles of solidarity, equity and social utility. One of the objectives of these structures is to promote job creation with a view to integration and/or reintegration, as well as greater social cohesion. Mainly constituted as associations, mutuals, cooperatives or foundations, ESS companies adopt participatory and democratic management and decision-making mechanisms, with strict supervision of the use of financial results (no personal profit, reinvestment of profits). Subject to approval, they have access, for part of their resources, to dedicated public funding.

The concept of ESS is also similar to that of the "circular economy" consists of producing goods and services in a sustainable way by limiting the consumption and waste of resources and the production of waste. It's about moving from a disposable society to a more circular business model.

The actors of the Social and Solidarity Economy (ESS)

The development of the ESS and its support depend essentially on its recognition by the public authorities (from the highest political authorities to local decision-makers) and by the economic world as a whole. The various actors of the Social and Solidarity Economy have therefore gradually structured themselves, so as to work in complementarity to defend and promote the values of the ESS and encourage its financing through the establishment of both public and private partnerships.

The economic weight and some key findings of the ESS (Social and Solidarity Economy)

As part of its Europe 2020 Strategy, the European Union is developing a package of measures in favour of ESS, both for reasons of economic growth and social cohesion. The relative weight of the ESS in the economy as a whole is indeed increasingly significant (see our article: "[The growing social and solidarity economy](#)"). For the French territory alone, the figures for 2015 are as follows:

2.5 million employees

221,325 structures labelled ESS

10.5% of total employment

13.9% of private sector employment
15% of women's employment
+ 25% of employees since 2000
600,000 positions available by 2020 (creation and replacement of retirees)
730,000 associations, or 170,000 employers for 1,780,000 employees;
21,000 cooperative enterprises for more than 900,000 employees;
38 million members and 55,000 employees in health mutuals;
21.4 million members and 33,000 employees in mutual insurance companies;
nearly 2,000 foundations;
31,700 employees in the 546 integration enterprises

Different Aspects of Social Business Initiatives

The social and solidarity economy: a new entrepreneurial model at the service of the general interest?

As the social and solidarity economy is in full development, it arouses the interest of many companies. Social entrepreneurship and social intrapreneurship are now among the issues most questioned by companies. Cooperation between ESS and traditional economy is multiplying and diversifying, to the point that some see in the ESS the emergence of a new model of entrepreneurship, capable of lastingly changing the way companies (including the largest ones) do business.

The social and solidarity economy is, in contemporary France, the transposition of the **solidarity of** the late nineteenth century. It is the State that gives the impetus and coordinates the action of mutual societies and associations providing a large part of the ESS while organizing a semi-commercial sector.

Legislation / regulation

In France, the Jospin government appointed in 2000 the first Secretary of State for the Solidarity Economy, the ecologist **Guy Hascoët**, who remained in office until 2002. Its secretariat is notably at the origin of a new cooperative status, that of **SCIC** (Cooperative Society of Collective Interest). In 2012, the government of **Jean-Marc Ayrault** in turn appointed a minister in charge of this **sector** (Benoît **Hamon**, Minister delegated to the Minister of Economy and Finance, in charge of the Social and Solidarity Economy and Consumption)²¹.

The ESS was the subject in France of [Law No. 2014-856](#), promulgated in July 2014 and supplemented in September 2016. This law is intended to set and consolidate the rules and governance of the Social and Solidarity Economy, as well as its methods of financing. In particular, it opens up the ESS to structures with commercial status that opt for its principles and integrate objectives of social utility. The law also provides for an updated approval system known as ESUS (“Entreprise solidaire d'utilité sociale”). This approval is necessary to obtain a certain number of dedicated supports and funding.

The Law Nr 2014-856 of 31 July 2014 on the social and solidarity economy, in its article 1, gives for the first time a legislative definition of ESS in France, which it defines as a "mode of enterprise and economic development».

The 2014 law expands the historical scope of the social economy (associations, cooperatives, mutual societies, and foundations) by allowing non-cooperative commercial companies to be part of the ESS. The decree in force since 2016 specifies the criteria that these "commercial companies of the ESS" must meet: have a goal other than profit sharing, democratic or participatory management and devote most of its profits to the maintenance or development of its activity.

As previously explained, the ESS therefore brings together very diverse organizations, and the definition of its exact scope is still sometimes the subject of debate. They benefit from a legal framework strengthened by Law [No. 2014-856 of 31 July 2014, as amended](#), on the social and solidarity economy.

A [decree of 25 March 2021](#) adds to the missions of the General Directorate of the [Treasury](#) the promotion of the development of the social, solidarity and responsible economy and abolishes the function of High Commissioner for the Social and Solidarity Economy and Social Innovation.

In France, a much-debated issue is that of the taxation of activities as for VAT (total or partial exemption, for which sectors), corporate tax (exemption, 24%, 33%, sectors). It is on this fiscal and financial aspect that the future of the E.S.S. according to certain movements is at stake. Indeed, the question arises of the taxation of certain market activities carried out by associations claiming to be ESS under tariff conditions and services very similar to those of the private sector: tourism for young people, sports practices.

The **PACTE law** (« Action plan for business growth and transformation” : PACTE) adopted by Parliament on 11 April 2019, led by Bruno Le **Maire**, confirms the creation of a new company statute which raises fears of a broadening of the scope of companies likely to benefit from tax advantages in the name of the social and solidarity economy, which worries the actors of the ESS, who see a risk of distortion³⁰. This is the status of a company with a **mission**.

Weight of the ESS in France

In France, this sector represents more than 10% of **salaried jobs**, this share increasing over time (9.6% in 2005, 10.5% in 2013 and 14% in 2019).

In 2019, the social economy, with 2.5 million employees, accounted for nearly 14% of total salaried employment in France.

The "social action" sector of activity is the largest with 44% of the social economy workforce, followed by education with 15%.

Associations employ 78 % of employees in the social economy, cooperatives 13%, mutual societies 6% and foundations 3%. Cooperatives are mainly present in the financial and insurance sector (associations are absent from this sector) and in shops and transport. Mutual societies are mainly present in the financial and insurance sector. Foundations are mainly present in 3 sectors: human health, social action, and societal/environmental action (“circular economy”).

Number of employees in the social economy by social economy family and sector of activity

sector	total number of employees	Of which cooperatives	Of which mutuals	Of which associations	Of which foundations
Agriculture, forestry, and fisheries	11 216	6 588	0	c	c
Industry and construction	51 879	46 334	0	4 753	c
of which food, beverages, tobacco	24 614	c	c	c	c

Trade, transport, accommodation, and food	93 573	60 863	4 696	27 333	691
of which trade	59 648	53 808	4 501	1 159	0
Financial and insurance activities	266 337	167 297	86 531	c	c
Information and communication, real estate activities, business support	161 581	21 317	1 463	122 229	6 552
Public administration, education, human health, and social action	1 499 722	0	0	1 378 792	73 283
of which teaching	361 222	c	c	340 605	8 420
of which human health	179 762	c	c	130 578	26 878
of which social action	868 768	c	c	907 609	37 985
Sociocultural animation	310 914	c	c	305 326	2 453
of which arts, entertainment, recreational activities	128 162	c	0	126 363	c
Total	2 372 812	308 632	136 723	1 844 647	83 010

The data for the year 2019, cover, as in previous years, only the four traditional families of the social economy: cooperatives, mutual societies, associations, and employment foundations. It excludes public administrations, employers' and consular organizations, employees' unions and political or religious organizations. This perimeter is generally followed under the name "social economy" while the "solidarity economy" refers to the commercial companies of the ESS (integration companies, fair trade ...).

Sources: [Chiffres de l'ESS | Portail des acteurs de l'Économie Sociale et Solidaire \(esspace.fr\) http://www.esspace.fr/chiffres-de-l-ess.html](http://www.esspace.fr/chiffres-de-l-ess.html)

Specific device for intermittent workers in the entertainment industry in France:
An intermittent performer (IDS) is in France a professional artist or technician who works for companies in the performing arts, cinema, and audiovisual and who

benefits, according to criteria of number of hours worked, and after an additional contribution applied only to this socio-professional segment, unemployment benefits. There were 9,060 beneficiaries in 1984, 41,038 in 1991, 106,000 in 2013, 117,000 in 2016 and 130.000 in 2019. This unemployment benefit scheme allows the artist or technician to be compensated when he is not under an employment contract. The intermittent worker – not to be confused with a temporary worker – is an employee engaged on a so-called customary fixed-term contract (CDDU). As such, he is paid by his employer by the hour or by the stamp for rehearsals and performances according to the nature of his work or profession.

Between two periods under an employment contract, he has been receiving since October 2014 and like the employees of the general scheme a return-to-work allowance based on the number of compensable days calculated monthly by Pôle emploi. He may thus combine his allowance and salary each month, under special conditions.

In March 2020, with the Covid-19 pandemic in France, the government decided to cancel gatherings throughout the territory. Consequently, cascading cancellations of summer festivals and shows closed without an official date of reopening, the cultural sector is very heavily affected by the health crisis. Summer is usually a very long period of work for intermittent workers, so they fear that they will find themselves unable to work and contribute enough to be covered by unemployment insurance. At the end of July 2020, the Government decided to maintain the compensation of intermittent workers in the entertainment industry until August 31, 2021. However, in the absence of contracts due to the cessation of the activity of employers in the cultural sector during the curfew and confinement periods, unemployment benefits are no longer a supplement to income from employment but sometimes the only income of intermittent workers in the entertainment industry.

Perspectives

The report on the prospects of the solidarity and social economy in 2017 of the Chamber of the ESS (ESS France) evokes several dynamics: more difficult competition in the historical sectors of the ESS and positive prospects in sectors where it is not historically present. The context described is that of "headwinds", the ESS having difficulties in asserting its specificity in a downward trend in prices and public support, to rapprochements between actors of various kinds.

Impact of Covid-19 on ESS

The national lockdown in FR in March 2020 due to the Covid-19 pandemic caused issues for many actors. But some national initiatives were implemented, among them:

- The [**UrgencESS one-stop shop**](#) for structures with less than 10 employees has been open since 22 January 2021. It benefits from an emergency fund of 30 million euros, which the France Active network is responsible for deploying throughout France.- [**The UrgencESS one-stop shop for structures with less than 10 employees**](#)-

- The main support measures for ESS structures, on the website of the Banque des territoires- France Relance: 15 first calls for projects for the benefit of the social and solidarity economy, in all territories, 1 December 2020.- Support measures for ESS structures at national and regional level, with contact points by region, 30 October 2020.

Different Aspects of Social Business Initiatives

Social enterprises aim to make a profit like traditional businesses, but what sets them apart is the way they reinvest or donate profits to create positive social change. This additional mission makes it a structure close to the associations or foundations. There is also a cooperative spirit (give-and-take), a partnership and collective approach, quite far removed from individualistic companies.

The actor in its ESS structures needs to be profitable and to be supported to carry out its mission regardless of the legal form of the company (company, association...) or whatever the activity carried out.

The actors need real and active representation to exist, to promote themselves and to win support of public and territorial authorities.

In France, among the most representative organizations are:

- Le Conseil national des chambres régionales de l'économie sociale (CNCRES) or the National Council of Regional Chambers of the Social Economy ;
- Le Mouvement associatif (or the Associative Movement) ;
- Coop FR (coopératives) or Cooperatives ;
- Le Mouvement des entrepreneurs sociaux (Mouves) or the Movement of Social Entrepreneurs ;
- La Fédération nationale de la mutualité française (FNMF) ;

- Le Mouvement pour l'économie solidaire (MEE) or the Movement for the solidarity economy
- La Fédération des entreprises intégrées or the Federation of Integration Enterprises.

Structure of FR Social Enterprises

In FR, there are several different options for structuring a social enterprise and choice of structure is important as it can have a significant impact on governance and the future flexibility of the enterprise. Among the main actors¹ are:

Generalists

ESS France (merged with CNCRESS in 2020) ensures the representation and promotion of ESS to public authorities at the national level.

> www.ess-france.org

Mouvement Impact France unites social entrepreneurs around an active and open community and bring their expectations and solutions into public debate and public policies.

> www.impactfrance.eco

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- Mouvement pour l'économie solidaire (MES) promeut l'économie solidaire et favorise la coopération et la mise en réseau de ses acteurs.

> www.le-mes.org/spip.php

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- Union des employeurs de l'économie sociale et solidaire (UDES) brings together 23 employers' groups and unions (associations, mutual societies, cooperatives) and 16 branches and professional sectors. It is the only multi-professional organization of the social and solidarity economy. It brings together 80% of federated employers in the social and solidarity economy.

> www.udes.fr

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¹ Source : [Acteurs représentatifs en France | Avise.org](https://www.avise.org/decouvrir/ess/acteurs-representatifs-en-france) : <https://www.avise.org/decouvrir/ess/acteurs-representatifs-en-france>

- Réseau des collectivités Territoriales pour une Economie Solidaire (RTES) brings together more than 140 local and regional authorities, with the aim of promoting, enhancing, and ***developing the*** Social and Solidarity Economy (ESS) on their territory.

> www.rtes.fr

Associations

Le Mouvement Associatif is the voice of associative dynamics. Its role is to promote associations, to make the voice of associations (employers and non-employers, i.e., composed of volunteers only) heard in the public debate and to allow associations to "move".

> lemouvementassociatif.org

Cooperatives

- CoopFR is a member organization of the International Cooperative Alliance, representative of the French cooperative movement, defending and promoting their interests.

> www.entreprises.coop

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- Coopérer pour entreprendre is a network that brings together 75 activity and employment cooperatives (CAE) and carries the ambition to position collective and cooperative entrepreneurship as an essential form of entrepreneurship in France.

> cooperer.coop

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- Copea is a network of cooperatives of activities focused on the pooling of knowledge, tools, sharing of experiences and know-how to develop and support the activities of entrepreneurs in the long term.

> www.copea.fr

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- Confédération générale des Scop (CG Scop) is the spokesperson of the movement of cooperative societies of production (Scop) and cooperative societies of collective interest (Scic) with the public authorities and political, economic, and social actors.

> www.les-scop.coop

Fondations

- Centre français des fonds et des fondations de France (CFF) brings together more than 300 members to promote and defend the interests of philanthropic initiatives to public authorities and the general public.

> www.centre-francais-fondations.org

Mutuelles

- Fédération nationale de la Mutualité Française includes almost all health mutuals in France. It represents the mutualist movement, promotes their activities and interests to public authorities and health and social protection actors. The federation is represented locally by 17 regional unions present on the territory.

> www.mutualite.fr

Integration through economic activity

The Structures d'insertion par l'Activité Economique (SIAE) may choose to join different networks that represent them to the public authorities and provide them with tools to promote their professionalization, development, and inter-knowledge.

COORACE est une fédération réunissant plus de 500 entreprises de l'ESS au service de l'emploi, de l'insertion et du développement de territoires solidaires. Ses adhérents sont notamment des structures d'insertion par l'activité économique (environ 400), des groupes économiques solidaires et des organismes de services à la personne (OSP) regroupés sous la marque Proxim'Services.

> www.coorace.org

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Fédération des entreprises d'insertion rassemble des plus de 600 entrepreneurs, entreprises d'insertion (EI) et des entreprises de travail temporaire d'insertion (ETTI), qui ont en commun de mettre leur projet économique au service d'une finalité sociale.

> www.lesentreprisesdinsertion.org

Handicap, health

The structures that allow people with disabilities to access employment in conditions adapted to their abilities also have dedicated networks to represent them before the public authorities, benefit from tools promoting their professionalization, development, and inter-knowledge.

Union Nationale des Entreprises Adaptées (UNEA) est une association professionnelle qui fédère les Entreprises Adaptées (EA) et les représente auprès des acteurs publics et privés

> www.unea.fr

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- Réseau GESAT est un expert de la mise en relation économique entre les prestataires du secteur du travail protégé et adapté (ESAT et EA), et les entreprises clientes (privées/publiques, PME/grands groupes).

> www.reseau-gesat.com

Representation of the ESS at regional level

A number of actors (such as the Mutualité Française, the Associative Movement, Coorace, the Udes, the CGSCOP, etc.) have territorial variations with regional branches.... All these actors are found in the Regional Chambers of the Social and Solidarity Economy (CRESS).

- Regional Chambers of the Social and Solidarity Economy (CRESS) present in each region, bring together the companies and networks of the ESS present on the territory. They play the role of representing, coordinating and structuring the ESS in their region. They also support the development and consolidation of ESS businesses and promote networking with the ESS regional ecosystem.

> www.ess-france.org/fr/les-cress

Actors who inform and support the development of ESS at FR national level

Avisé has the mission to develop the social and solidarity economy (ESS) and social innovation in France, by supporting project leaders and helping to structure an ecosystem favourable to their development.

> www.avise.org

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- La Fonda is a platform of collective intelligence, it co-produces insights to feed the strategic choices of actors in the associative world.

> www.fonda.asso.fr

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- Le Labo de l'ESS is a think tank that builds, through collaborative work, structuring axes of the social and solidarity economy, based on concrete, innovative and inspiring initiatives from the territories.

> www.lelabo-ess.org

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- Social Value France is a French network of debate and sharing, led by Avisé, bringing together practitioners and organizations involved in the issue of social

impact assessment.

> www.avise.org

Feedback from LPG Survey

ITG decided to organize the LPG Survey online; this was due to the constraints in the Covid-19 context with less face-to-face meetings and more online meetings.

The online meeting took place on Monday 21 June 2021 at 5:30 pm, with the following short agenda:

- a. Introduction by ITG (10 min) on PINOLO EU Project
- b. Introduction on IO.1 and the role of the LPG (10 min)
- c. How to use the EvalandGo questionnaire (5 min)
- d. Filling the questionnaires (20 min)
- e. Summary of results ion of results (10 min)
- f. Whole group discussion and capturing feedback (25 min)
- g. Round-up (5 min)

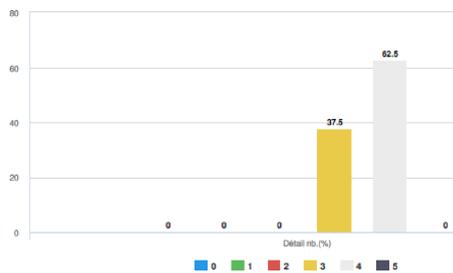
All 8 participants were artists or employed people in the artistic sector: among them 5 women. Among the respondents, 2 are independent artists (including a film director and a singer); 6 are employees of small companies in the sector (including a manager).

Here is the feedback:

Question 1:

#	Question	Nb.	Min.	Moyenne	Max.
1	How confident do you feel right know as an artist/ creative?	8	3	3.63	4

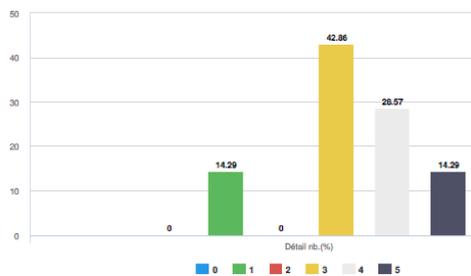
#	Question	Détail nb.(%)
1	How confident do you feel right now as an artist/ creative?	8 (100%)
	0	0 (0%)
	1	0 (0%)
	2	0 (0%)
	3	3 (37.5%)
	4	5 (62.5%)
	5	0 (0%)



Question 2:

#	Question	Nb.	Min.	Moyenne	Max.
2	How confident do you feel you are as a businessperson/ entrepreneur?	7	1	3.29	5

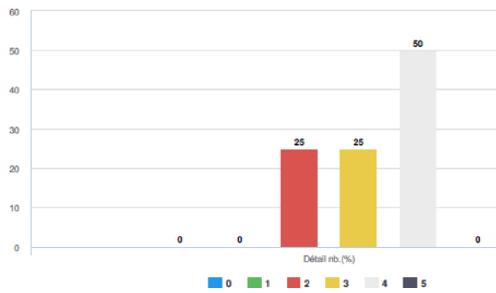
#	Question	Détail nb.(%)
2	How confident do you feel you are as a businessperson/ entrepreneur?	7 (100%)
	0	0 (0%)
	1	1 (14.29%)
	2	0 (0%)
	3	3 (42.86%)
	4	2 (28.57%)
	5	1 (14.29%)



Question 3:

#	Question	Nb.	Min.	Moyenne	Max.
3	How confident do you feel right know about your business skills?	8	2	3.25	4

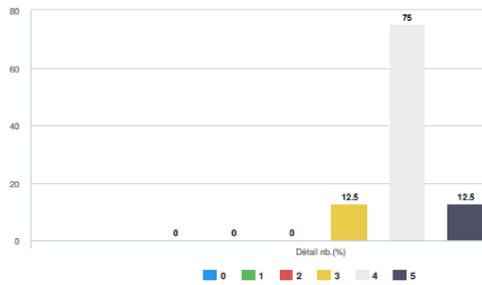
#	Question	Détail nb.(%)
3	How confident do you feel right know about your business skills?	8 (100%)
	0	0 (0%)
	1	0 (0%)
	2	2 (25%)
	3	2 (25%)
	4	4 (50%)
	5	0 (0%)



Question 4:

#	Question	Nb.	Min.	Moyenne	Max.
4	To what extent would your success be enhanced if you had business support and guidance?	8	3	4	5

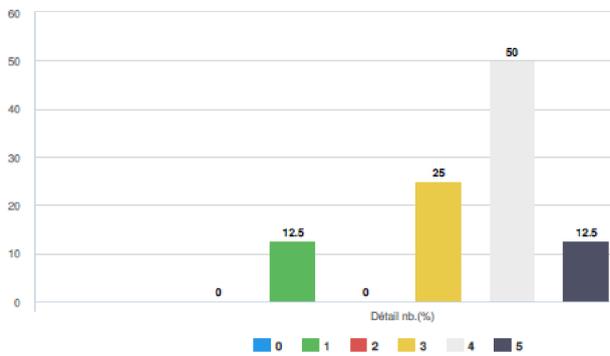
#	Question	Détail nb. (%)
4	To what extent would your success be enhanced if you had business support and guidance?	8 (100%)
	0	0 (0%)
	1	0 (0%)
	2	0 (0%)
	3	1 (12.5%)
	4	6 (75%)
	5	1 (12.5%)



Question 5:

#	Question	Nb.	Min.	Moyenne	Max.
5	How important is it to you that you work has social as well as commercial value?	8	1	3.5	5

#	Question	Détail nb. (%)
5	How important is it to you that you work has social as well as commercial value?	8 (100%)
	0	0 (0%)
	1	1 (12.5%)
	2	0 (0%)
	3	2 (25%)
	4	4 (50%)
	5	1 (12.5%)



These are questions that elicited discussion and reflection:

Q6 - In your creative work - Are you prepared to make mistakes?

#	Question	Texte
6	In your creative work - Are you prepared to make mistakes?	<ul style="list-style-type: none"> - Not really. Mistakes can be dangerous for my activity - Sometimes as a film creator I may miss the objective. It happened. - Yes - no - yes - Yes - Yes - Yes very often, as à creator it is from my mistakes error that i get my best success.

Summary of responses:

Most of creatives agreed that they were prepared to make mistakes in their work. But not all, some are strongly thinking they always are right.

Q7- What do you feel are the main barriers to your business being more successful?

#	Question	Texte
7	What do you feel are the main barriers to your business being more successful?	<ul style="list-style-type: none"> - I need to be creative and I need my creativity met a real demand - Employment of skilled people, lack of financing in Covid-19, health destructions... - no money - financial and IT - lack of money, lack of time, lack of best practices and successful examples - lack of innovation, new ideas... - Covid-19 restrictions - Not to have a significant audience (potential customers). To be too small, although i think it give me my freedom...

Summary of responses:

Most of the barriers: lack of money, lack of time, lack of best practices and knowledge, job insecurity.

Q8. Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

#	Question	Texte
8	Do you have any knowledge of what a social enterprise is what that could mean for your creative business?	<ul style="list-style-type: none"> - Not at all - not really - no - yes, but limited - no - no - no - Not really

Summary of Responses: Fast no one knows the concept.

Q9. Are you open to attending business training/support sessions?

#	Question	Texte
9	Are you open to attending business training/ support sessions?	<ul style="list-style-type: none"> - Why not - yes - yes - yes for sure - yes - yes - yes - Yes why not but i have not a lot of Time.

Summary of Responses: Yes for all.

Q10 - Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfying your customer needs and wants (both products and services)

#	Question	Texte
10	Do you seek out innovation? i.e finding new ways of doing things, process change/ improvement to satisfying your customer needs and wants (both products and service)	<ul style="list-style-type: none"> - I am open to change. It could be good to further in some points - I am in favour of innovation (IT, social media...). - Innovation is ok for me, but I have no customer. I am just employed by an artist. - i like changing process and new methodologies. - innovation is positive, but not always - yes - yes - All the Time

Summary of Responses: Yes for all.

Q11 - Do you regularly devote time to 'horizon-scanning' for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

#	Question	Texte
11	Do you regularly devote time to "horizon-scanning" for new creative concepts, looking outside your business - e.g. external inputs exhibitions/ trade shows/ seminars?	<ul style="list-style-type: none"> - All the time - Not really, lack of time and lack of information of this kind of events... - no - sometimes, but in the context of Covid-19 I have more time to do so. It is not on a regular basis. - no - sometimes - yes - The same i do it all time

Summary of Responses: Mixed, very different according to participants.

Q12- Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

#	Question	Texte
12	Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?	<ul style="list-style-type: none"> - I test things among my family - I don't know. - not really - Yes I try - only a few - yes - yes - No but i think it is an error

Summary of Responses: Mixed answers between Yes and I do not know. Efforts to explain to be made.

Q13- Do you have a positively disruptive, confidential, and candid sounding board that help you think outside of the box?

#	Question	Texte
13	Do you have a positively disruptive, confidential, and candid sounding board that help you think outside of the box?	<ul style="list-style-type: none"> - It is difficult to explain but I get the point and think yes. An artist must always think out of the box - yes - yes of course - Yes - yes - yes - yes of course - Yes my friends are my best evaluator. If they don't like means what i made is not good.

Summary of Responses: yes for most of respondents.

Q14 How you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

#	Question	Texte
14	How you prefer to work? Are you an Extrovert - generating your best ideas through group discussion? Or an introvert - needing time & space alone to create?	<ul style="list-style-type: none"> - I am only sharing with a small group of friends or member of my family - As an introvert - extrovert - As an Extrovert - as introvert - both - as an extrovert - I create post of the Time alone

Summary of Responses: as before, split 50% / 50%.

Q15- How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

#	Question	Texte
15	How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/ supply/ as an artist - marketing & promotions?	<ul style="list-style-type: none"> - I am willing to learn. During covid crise we were without any opportunities - yes, for marketing and promotion - Social network is what I see. - Connexion means and better methodologies. Some best practices would be helpful/ - no idea - yes - need for training and best practices - I am quite bad at for sure i need some help in this area

Summary of Responses: positive and yes most of the times.

Q16- Do you research emerging talent and technology which could influence your future business planning?

#	Question	Texte
16	Do you research emerging talent and technology wich could influence your future business planning?	<ul style="list-style-type: none"> - Yes but I don't fell confident with technology - yes - not yet - yes but I have no time - I do not feel the need to do so for now. - yes - yes - All the time, checking what is trendy

Summary of Responses: Yes.

Q17- How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

#	Question	Texte
17	How can Art become Artisan - creating for the masses whilst remaining true to your artistic sensibilities? How can you find ideal audience?	<ul style="list-style-type: none"> - To give your soul to the devil. This is the point to remain yourself but as well develop your activity. This is not always easy to cope with this. Sometimes man's need to eat. - no idea - I do not know. - These is no easy way to find audience in our sector. - I do not understand this question. Too confusing for me. But after explanations, I need some examples and best practices. - being open to new ideas - he / she has to be trained to do so - I have not found any answer for now to this crucial question. Ideal audience would means celebrity

Summary of Responses: very hard to answer this question, not at all understood by respondents.

Q18- Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?

#	Question	Texte
18	Do you put yourself out there? Go out of your confort zone and self-promote? Network? Do you think of yourself commodity? What is stopping you?	<ul style="list-style-type: none"> - I let my creativity leading me. There is no confort zone when you want to develop your creativity - Yes, in terms of creation, I have no limits. - Yes - yes - yes - yes, but not enough - yes - Being creative means for me to be always outside from your confort zone

Summary of Responses: yes.

Q19. Have any of these questions made you think differently/specifically about some aspect of your creative business? Which?

#	Question	Texte
19	Have you any of these questions made you think different/ specifically about some aspect of your creative business? Which	<ul style="list-style-type: none"> - Business and technologies are far from my way of me seeing me as an artist. But those questions make me think I should think about it. - no - No - no - - - no - how a training will happen ? - Yes i think it should work more on certain important topic about my marketing plan for instance.

Summary of Responses: some questions on IT, business and marketing.

Conclusion

With Covid-19, the creative and arts sector has been weakened by the difficulty of continuing and preparing its activities, either by drastic containment measures, which may have prevented creation, or also by the difficulty of meeting and performing.

Although emergency government measures in France have been able to support artists and all professionals in the sector, the fact remains that a return to normal life is not yet in place.

If it had not been for covid-19, professionals in this sector are already weakened by a form of loneliness, a lack of funding and exchange needs, training needs in relation to the disruptive evolutions of society (IT, social media ...), to the "circular" economy evolution (social role) and to entrepreneurship skills, to succeed.

During the LPG organized by ITG, all 8 participants were artists or employed people in the artistic sector: among them 5 women. Among the respondents, 2 are independent artists (including a film director and a singer); 6 are employees of small companies in the sector (including a manager).

Most (7 out of 8) have suffered the effects of Covid-19 on their creative activities (impossibility of performing face-to-face, or meeting, but also delays in all their projects, even if the means of communication put in place since then have been able to make up for these delays). Respondents acknowledge that the French social system and public authorities have contributed greatly to the temporary survival of all their

activities, through the support system for intermittent workers in the entertainment industry, from which they benefit in 6 out of 8 cases. However, respondents also point out that, like all other professions, they emerge tired and weakened from the context of the pandemic, which is still going on.

They have fully confirmed their desire to open up to innovation, which is already in their DNA, but also to the entrepreneurship they already practice, but would also be willing to open up to social entrepreneurship (ESS) and they are clearly waiting for information, training, good practices and examples that can be transposed to their own level.

References

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<http://www.esspace.fr/chiffres-de-l-ess.html>

<https://www.avise.org/decouvrir/ess/acteurs-representatifs-en-france>

National Report – Iasis, Greece.

Introduction

COVID-19 has brought many obstacles on the arts and cultural heritage in a big way (galleries, libraries, archival collections and museums). The global health crisis, as well as the uncertainty that has resulted from it, has had a wide-ranging impact on the operations of these organizations and their dependents (workers and associates). The arts and culture sector has attempted to maintain its (often state-sponsored) efforts in providing public access to cultural assets, safeguarding the safety of workers, collectors, and the general public, and responding to the unforeseen change that has occurred, in terms of the business model (Apostolopoulos et. al., 2020).

Suspensions are projected to result in significant financial losses for cultural institutions that rely on ticket sales for revenue. As a result, this evolution is likely to have an impact on the connection between the staff and the cooperating artists or scientists. This is mostly owing to the high rate of self-employment in the arts and culture areas.

Thus, during this time, because to the COVID-19 pandemic's crisis, social economy and its actors can contribute to job creation, support for vulnerable social groups such as artists who have lost their jobs, and overall social cohesiveness reinforcement.

Social economy and social enterprise in Greece

As stated by the European Economic and Social Committee in "Cooperatives and Restructuring," cooperatives in Europe "are more resilient and stable than other forms of business in periods of crisis because they are able to develop new business initiatives," as a result of their long-term approach, deep roots, and protection of their members' interests. "An operator in the social economy whose main goal is to create a social impact rather than create a profit for their owners or shareholders," according to the European Commission. It functions by delivering market goods and services in an entrepreneurial and inventive manner, with earnings going primarily to social goals. It is run in an open and accountable manner, with employees, customers, and other stakeholders who are affected by its business activity all being involved" (European Commission, 2011).

Between the public and private sectors of the economy, social economy stakeholders emerged (Defourny and Kuan, 2011), with the ability to provide answers and solutions to demands that the public and private sectors are unable or unwilling to address (Defourny and Kuan, 2011). (Amin, 2009). Especially during times of economic crisis, social economy actors demonstrated resilience, rejected social exclusion, and reduced social and geographic inequities (Apostolopoulos et al., 2019). It's no coincidence that nations which joined assistance mechanisms during the 2008 financial crisis, including Greece, were obliged to institutionalize the social economy as a means of addressing rising unemployment and poverty.

Law 4019/2011 on “Social Economy and Social Entrepreneurship and Other Provisions” was the first to institutionalize the social economy in Greece. The social economy's actors were

divided into three categories: In social cooperative integration firms, social cooperatives for social care firms, and communal and productive social cooperative enterprises (Apostolopoulos et al., 2020).

Greece is following one of the specific models of Social economy launched by the European Union, called the Southern European Model. This model includes Mediterranean countries such as Greece, Italy, Spain and Portugal. In these countries the social economy developed in areas of no public interest or private sector with common features mutual support and mutual aid and homogeneity in general. Institutions here as the family played and still play an important role. Cooperatives mostly evolved in these countries were often reliant on the state, which hampered their operations. These countries are behind the curve when it comes to institutionalizing the social economy and institutions. The impacts of the 2008 economic crisis led countries using this model to institutionalize the social economy in order for its actors to survive the crisis, in order for its actors to ameliorate the consequences of the crisis, particularly on vulnerable social groups and those who have been isolated and marginalized as a result of the crisis (Apostolopoulos et al., 2020).

Case studies of successful social business enterprises on the cultural field in Greece

3.1. ART THREAD

Art Thread is an innovative social cooperative enterprise in Athens which aims to promote and develop innovative artistic ideas. It was established in order to strengthen society through educational activities and artistic interventions.



3.2. INSPIRAL CENTER

Social Cooperative Inspiral Center was founded in 2014 in Athens (Zografou) and is active in the field of art education providing dance classes to both children and adults. Their vision is to create a center of growth, joy and creation for people of all ages where they can cultivate their special talents, train and create with the aim of a better quality of life.



3.3. EDUCALTOUR

Social Cooperative EDUCALTOUR carries out activities that promote accessibility to the culture of individuals from different social groups through the implementation of cultural activities of an experiential nature, often through synergies with private and public bodies. The experienced team uses artistic activities as a pedagogical reason for approaching contemporary social issues in order to cultivate a social consciousness based on equality and social mutual respect.



3.4. 5ENTE

Social enterprise 5ENTE is based in Ano Doliana, Arcadia, Greece and operates in the wider area of Parnonas offering educational services, mainly artistic, outdoor activities for individuals or large groups, schools and companies.



3.5. The oracle of Arts

Social enterprise “The Oracle of Arts” is an essential body of artists who express aesthetics and culture through handicrafts of all kinds, offering joy, beauty and beauty. Delivering lessons in a pleasant mood, it offers employment to people of all ages and reminds people of reasons to smile and overcome difficulties.



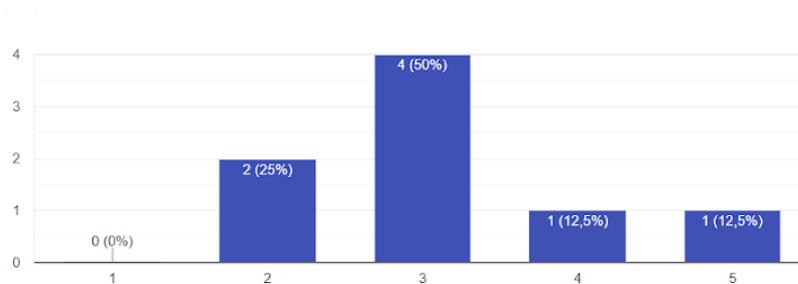
Feedback from the Artists Focus Group Online Research/Needs Analysis

Methodology

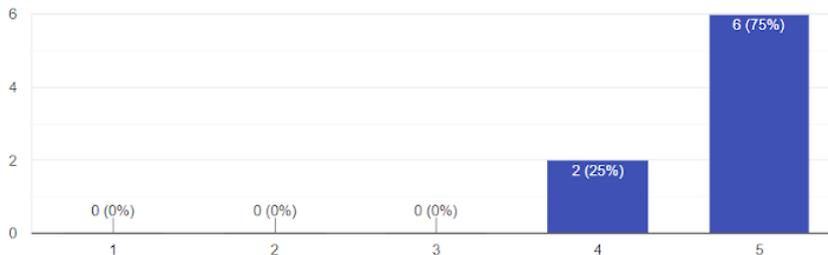
The PINOLO Local Focus Group Online Session took place as an Open Online Questionnaire. IASIS has approached the participants through several artistic organisations that we cooperate with, as well as via specific social media pages.

Answers:

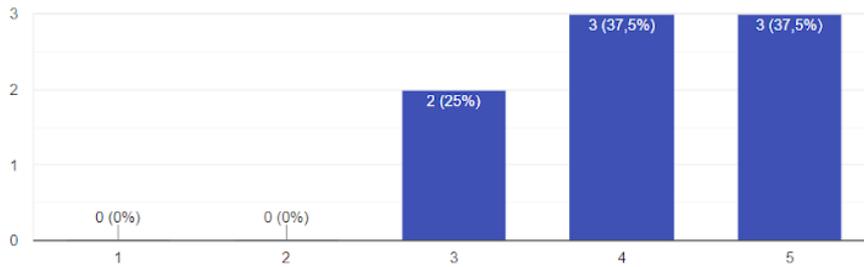
1. Are you confident as an artist/creative?



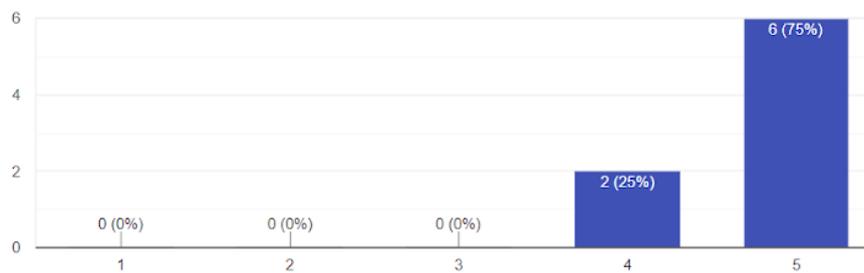
2. Are you confident as a businessperson/entrepreneur?



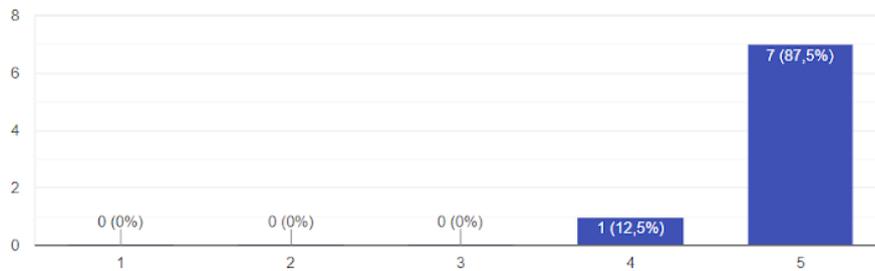
3. Do you feel you lack business skills?



4. Do you think business support guidance would enhance your success?



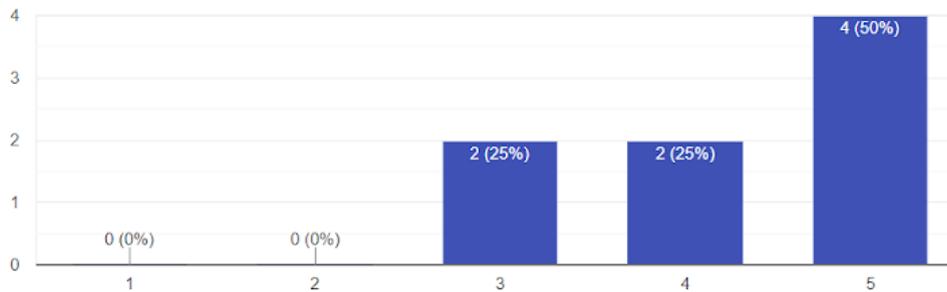
5. Is it important that your work has social as well as commercial value?



General Questions

Here's the summary of the questions.

Q1: In your creative work - Are you prepared to make mistakes?



As seen in the diagram, the majority of the participants mentioned that they are pretty ready to make mistakes.

Q2: What do you feel are the main barriers to your business being more successful?

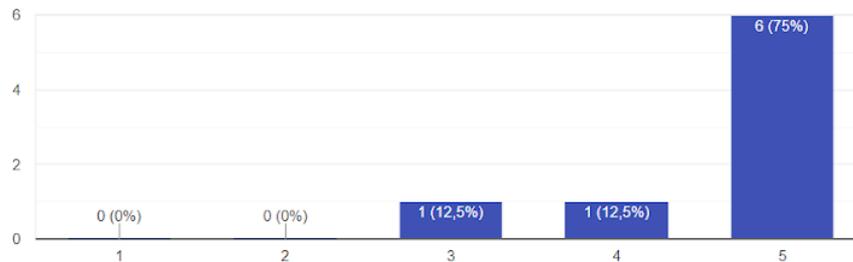
Participants stated that one of the main obstacles is to be able to support the business financially, since the money required for the maintenance of such a business is too much. So most people just leave the profession and look for work in other fields, keeping it as a hobby. In other words, participants feel like it is difficult to find resources and funds to keep the business running. Two participants also mentioned that there is no innovation on this field anymore, making it difficult for the audiences to not get bored. Thus, the businesses do not run easily on a financial basis, due to that. One participant also mentioned that there are no opportunities given since the same people always get the jobs and “run the game”.

Q3: Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

Only two participants mentioned that they know what a social enterprise is. However, both stated that they don't know how this can be related with the artistic business world. The rest of the participants had no idea about it.

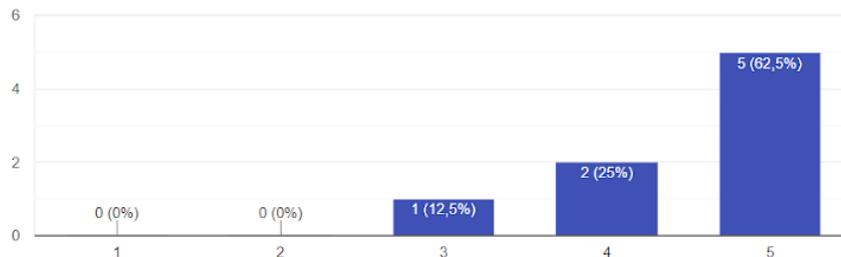
Q4: Are you open to attending business training/support sessions?

As seen in the picture below, the really high majority of partners mentioned that they are really keen into following such training.



Q5: Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfying your customer needs and wants (both products and services).

Again, the majority of participants mentioned that it is really important for them to include innovative elements in their creative work. It is also what they think that has been missing lately from the creative business, as mentioned above in another question.



Q6: Do you regularly devote time to ‘horizon-scanning’ for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

Generally, participants stated that the professionals in any artistic sector prefer to have a more holistic and comprehensive view of their work, and they are interested in developments in art disciplines other than their own, in order to expand their knowledge and horizons.

Q7: Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

All participants mentioned that they find it difficult to find people to trust and to get inspired from. However, they really try to create networks and get to know people that will help them and be by their side, while they also try to be inspired from artists through social media. As stated, COVID-19 has worsened the situation of artists, while it also eliminated travelling to the minimum, which was one of the major means of artists to come together with colleagues from all over the world, exchange ideas, visit galleries, theatres, etc, and therefore find new and innovative ways of creating art and creative business ideas.

Q8: Do you have a positively disruptive, confidential, and candid sounding board that help you think outside of the box?

All participants mentioned that in order to achieve the thinking-outside-of-the-box, Internet and social media is all they need. Social media accounts assist artists to receive their inspiration from new ideas and projects from all over the world. They also emphasized the importance of innovation, which generally has been highlighted several times and in different aspects, as they believe it is one of the main means of eliminating boredom with the work of art and enhancing attraction and emotional connection to it. The importance of social media in the promotion of creative businesses and works will be also highlighted further below.

Q9: How you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

The majority of participants (6) stated that they prefer their own time and space to create and to work.

Q10: How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

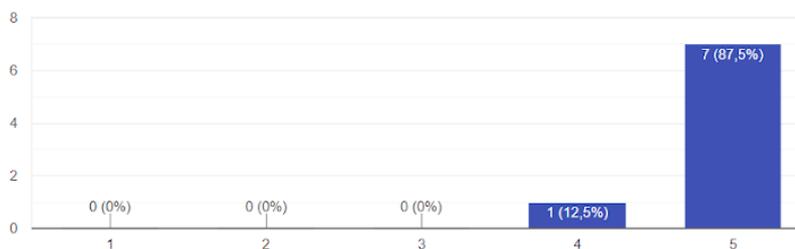
Participants mentioned that it would be really beneficial for them to follow seminars and trainings on the use of social media as a means of marketing and on digital marketing in specific. One participant also mentioned that they'd love to explore more the digital market and social media marketing, as they think that it is one of the best ways for artists to promote their work of art in a more influential way. Thus, digital marketing sessions seem to be of high importance for the participants.

Q11: Do you research emerging talent and technology which could influence your future business planning?

The participants here focused again on the importance of technology, especially digital means of promotion such as social media. Probably this emphasis given to social media has been raised due to the pandemic, as the only means of promoting artistic works were the social media accounts of the artists.

Q12: How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

As mentioned also above, all participants mentioned that it is of the highest significance for their work to have a social impact. Thus, quality is really important for them, as underlined. As one participant mentioned, the promotion of their work is only a means of making their own effort to change society in their own way.



Q13: Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?



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National Report – EGS, UK

Task

Each Partner was tasked with conducting a literature review to facilitate the understanding of the current situation concerning challenges, barriers, opportunities, and needs of the target group in their particular country, regarding the social economy and the different aspects of social business initiatives. It should evaluate the current state of research and demonstrate a knowledge of scholarly debates around the subject.

This State-of-the-Art report covers the UK and present research regarding social economy and the different aspects of social business initiatives. This research will focus on the structure of a social enterprise and the different ways and opportunities Europe offers in this field.

This research will form the foundation of the Pinolo Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

From this report the project partners hope to understand:

- Social Enterprise organisations and the different structures Europe offers in this field.
- on-line search of articles and essays relevant to the social economy and social entrepreneurial initiatives.
- Case studies of successful social business ventures.
- Describe the learning objectives of the project, based on the necessary skills that the participants should possess in order to take social entrepreneurial initiatives.
- Develop the essential learning activities, which will guide the participants to venture into social business

Our Research Approaches

The EGS team work collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – local participant group.

Introduction

The **social economy** is formed by a rich diversity of enterprises and organisations, such as cooperatives, mutuals, associations, foundations, social enterprises all of which share common values and features such as:

- Primacy of the individual and the social objective over capital
- Voluntary and open membership
- Democratic governance
- Combination of interests of members/users and/or the general interest
- Defence and application of the principles of solidarity and responsibility
- Autonomous management and independence from public authorities, though cross-sector collaboration is common^[1]
- Reinvestment of at least most of the profits to carry out sustainable development objectives, services of interest to members or of general interest

A social economy develops because of a need for new solutions for issues (social, economic or environmental) and to satisfy needs which have been ignored (or inadequately fulfilled) by the private or public sectors. By using solutions to achieve not-for-profit aims, a social economy has a unique role in creating a strong, sustainable, prosperous and inclusive society. It is important for companies to be able to independently implement their own CSR initiatives as studies have shown that these usually have much more impact.

Successful social-economy organisations play a role in fulfilling governmental policy objectives by:

- Contributing to socially inclusive wealth creation
- Enabling individuals and communities to renew local neighbourhoods
- Demonstrating new ways to deliver public services
- Developing an inclusive society and active citizenship
- Embracing competitors, as competition may indicate greater overall market productivity in achieving social goals
- Defining the limits of a social-economy sector is difficult due to shifting politics and economics; at any time, organisations may be "partly in, partly out", moving among sub-sectors of the social economy

UK Social Economy

There are more than 100,000 social enterprises in the UK, employing two million people and contributing £60 billion to the economy.

The Civil Society and Youth (CSY) directorate is responsible for delivering the UK government's charity, social enterprise, youth and volunteering agenda. CSY sits in the Department for Digital, Culture, Media and Sport (DCMS). It was known as the Office for Civil Society (OCS) until a change of name in early 2021. The name change followed the announcement of a funding cut for the OCS in the government's spending review of November 2020 when it was announced "efficiencies" would be achieved by "rationalising work to better deliver the government's priorities for the sector."

The OCS was known as the Office of the Third Sector until 2010. At that time, it was part of the Cabinet Office until it was transferred to DCMS by Prime Minister Theresa May in 2016, a decision that led to fears it would lose some of its influence.

Social Enterprise UK (SEUK) is the UK's national body for social enterprise and works as a strategic partner to the government. It has led public policy on social enterprise for 15 years and claims to be the leading global authority in the sector.

SEUK works with a range of social enterprise and commercial businesses, from multi-million pound health care and public service providers to community organisations and retail businesses. It believes social enterprise is the future of business and exists to ensure that social enterprise is on the radar of decision makers across sectors.

SEUK was instrumental in ensuring The Social Value Act became law, coming into force in January 2013. It requires public bodies, including councils, to consider choosing providers based on the social value created in an area and not on cost alone.

By influencing politicians and the political parties who shape policy development, SEUK aims to remove barriers to social enterprises and create a business environment that encourages their growth and success. It has consistently lobbied for the social enterprise brief to be moved out of the OCS (now CSY) and into the Department for Business, Energy and Industrial Strategy.

In addition to campaigning and lobbying on the social enterprise sector's behalf, SEUK also carries out research to reveal more about social enterprise in the UK. The State of Social Enterprise report is a comprehensive guide to the state of the social enterprise sector containing data on turnover, scale, who social enterprises employ, where they operate, who they trade with, pay ratios and more. It is published every two years with the 2021 survey being compiled at the time of writing. The most recently published impact report was released in 2019.

Its key findings were:

- 42% of social enterprises are under 5 years old, which is three times the proportion of small and medium sized enterprises (SMEs).
- Three in ten social enterprises are three years old or less, confirming the surge in start-ups identified in previous SEUK research.
- 52% of social enterprises grew their turnover in the previous 12 months. This is higher than in 2017 and much higher than the 34% of SMEs that saw an increase.
- Social enterprises are businesses that earn their income through trading, competing in the marketplace – 77% of social enterprises earn more than 75% of their income from trading, up on the 2017 survey.
- The proportion of social enterprises introducing a new product or service was 56% in 2019, higher again than previous years and far outstripping SMEs, at 36%.
- 48% of social enterprises made a profit in the previous year, with 27% breaking even and a lower percentage losing money than in previous research. The longer a social enterprise has been around, the more likely it is to make a profit.

The impact report also focused on the value created by social enterprises and used data to show they not only benefit communities, but address many of society's principal challenges such as environmental impacts and tackling gender and racial inequality through the leadership of women and black and ethnic minority (BAME) leaders. The survey revealed:

- 40% of social enterprises are led by women, over twice as high as SMEs more widely (17%).
- Two in five (42%) have a majority female workforce and for 13%, women are the entire workforce.
- 34% of women-led social enterprises are under three years old, compared with 28% led by men.
- 13% of social enterprises are BAME led and 35% have BAME directors.
- 42% of BAME-led social enterprises are under three years old.
- 73% of respondents reported that their organisation works with individuals facing disadvantage, also up on previous years, while 42% reported that their organisation seeks to employ them.
- 76% of respondents said that they were a Living Wage employer.
- 65% of social enterprises expected the focus on sustainable and environmentally friendly processes within their organisation to increase in the next two to three years. This is significantly higher than SMEs more widely (49%).
- Only a fifth (22%) of social enterprises consider cost to be more important than environmental impact when it comes to procuring products, compared to 76% of SMEs.

The national lockdown in the UK in March 2020 due to the Covid-19 pandemic caused issues for many social enterprises and half were forecast to run out of cash by the end of June, putting a million jobs at risk. As a result of lobbying from bodies such as SEUK and the

School for Social Entrepreneurs, the government announced the release of £85 million, comprising £45 million in emergency loans for social enterprises and charities, £30 million additional support for social enterprises and £10 million available for emergency support through social lenders. The emergency grant scheme closed in September 2020.

The National Lottery Community Fund is currently still offering a range of Covid-19 funding programmes for impact-led projects across the UK. The School for Social Entrepreneurs offers free learning and support programmes (some including grants) across the UK, as well as in specific regions. It supports social entrepreneurs and community projects at all stages.

The charitable organisation UnLtd also finds, funds and supports social entrepreneurs and distributes both core start up and development awards funded by income generated from an endowment from the Millennium Commission.

Different Aspects of Social Business Initiatives

SEUK defines social enterprises as businesses that:

- have a clear social or environmental mission that is set out in governing documents.
- are independent and earn more than half of income through trading (or are working towards this).
- are controlled or owned in the interests of the business's social mission.
- reinvest or give away at least 50% of profits or surpluses towards the business's social purpose.
- are transparent about how they operate and the impact they have.

Social enterprises aim to make a profit like traditional businesses, but what sets them apart is the way they reinvest or donate profits to create positive social change.

Social enterprises exist in many different shapes and forms. They can be found in nearly every sector from consumer goods to healthcare, community energy to creative agencies, restaurants to facilities management. Well known examples include The Big Issue, Divine Chocolate and the Eden Project, but these are just some of the better known names among more than 100,000 social enterprises in the UK.

Manchester-based Reform Radio is an example of a smaller, successful social enterprise. The award-winning 24/7 online radio station and arts organisation offers courses, workshops and support to young people, giving them the skills, confidence, connections and training to obtain employment in the audio industry.

The station gives young people the opportunity to make creative radio shows, including podcasts, dramas, music, talk-shows and phone-ins. As a result, more than 80% of young people on the programme go on to work, education or further training.

Like many thriving social enterprises, Reform Radio has grown, for example, it has launched a new initiative called “Podcasting with Purpose”, hiring out its staff’s skills to produce podcasts for others. This adds another income stream and supports young people to get a start in the vibrant podcast industry. The station is also expanding opportunities and training in other parts of the audio and radio business such as marketing and promotion.

Successfully managing an expanding business while maintaining its original social aim is an issue faced by many social entrepreneurs. As an organisation grows, bureaucracy increases and there is a need for more managers, complicated processes and systems. This was certainly a problem for the social enterprise Chiltern Music Therapy, which grew from a local organisation harnessing the power of music to one that supports more than 2,500 children and adults every year across England.

The organisation was aware that it needed to support and look after its 50 therapists, musicians, creative and professional staff and designed a new system based around ‘circles’ to move away from the concept of ‘teams’. The business slowly developed its new self-management model by adopting a flexible approach of listening and responding to the needs of the business.

The new structure has enabled Chiltern Music Therapy to empower its team, offering them trust and accountability to ensure the human stories and voices of clients take centre stage in its continuing development.

Structure of UK Social Enterprise

In the UK, there are several different options for structuring a social enterprise and choice of structure is important as it can have a significant impact on governance and the future flexibility of the enterprise. An inappropriate structure can adversely impact on issues such as risk management, taxation and access to funding. It is therefore important to choose the right structure at the outset. Structures for social enterprises can broadly be set out in three categories:

- Unincorporated associations
- Limited liability
- Charitable

Unincorporated associations do not have a formal legal structure. They are usually governed by a constitution that sets out the rules and are run by a committee elected from the membership. It is possible for an unincorporated association to consist of an individual operating as a sole trader or in partnership. The advantages of unincorporated associations are that they are easier to administer and subject to lighter regulation, which can be useful for smaller enterprises. A drawback is that the management is subject to personal unlimited liability when things go wrong. It is also possible for an unincorporated association to register as a charity (see below).

There are several options for social enterprises looking to adopt a **limited liability** structure. As well as limited liability for those involved, they have several benefits over unincorporated associations, including an ability to set out the aims of the social enterprise in a binding constitution. There is, however, an increased level of regulation.

One option is to form a company **limited by shares** in which shareholders are issued with shares to represent their 'share' of the company and the liability is limited to the amount of investment of each shareholder. Shares can be issued to the shareholders of the company (including investors), allowing the company access to equity investment. Limited companies are managed by directors, answerable to shareholders. The directors will operate the company on a day-to-day basis, with shareholders holding certain rights and powers set out in the company's constitutional documents, known as its articles of association. These set out how the company will operate, for example, how it will conduct meetings, distribute profits and appoint or remove directors.

Another option is to form a company **limited by guarantee**. The difference is instead of shareholders there are 'members' who give a nominal guarantee to the company to which their liability is limited (usually £1). As they do not issue shares, companies limited by guarantee do not distribute profits and therefore can also become registered charities. This can make them useful to someone wanting to run an organisation on a not-for-profit basis.

It is also possible to form a **Community Interest Company (CIC)**, which can be established as a company limited by shares or by guarantee. It offers additional protections for the particular social mission of the company, including that it must fulfil a 'community purpose' and have an asset lock to prevent assets or profits being distributed to members or shareholders. CICs are a popular structure for social enterprises, allowing directors to be paid and remain in control of the company while ensuring assets and profits are applied for the benefit of the community served. Regulation is similar to that of a limited company and a community interest report must be published each year. There are also additional requirements on incorporation, including that the prospective CIC must state its social mission to Companies House.

Other limited liability options include setting up a **Co-operative (Co-op)** or a **Community Benefits Society (CBS)**. Community benefit societies have existed for many years and were previously known as **Industrial and Provident Societies** before changes in 2010 required them to be registered as either Co-ops or CBSs. Both Co-ops and CBSs are regulated by and registered with the Financial Conduct Authority (FCA) and give a broad membership an equal stake and equal say in management. A Co-op benefits its members whereas a CBS benefits the community. CBSs can issue share capital of up to £100,000 to any one member and can allow for redeemable (withdrawable) shares, which can be a useful way of accessing inexpensive financing from members without all the regulatory requirements of issuing shares to the public. Good examples of social enterprises using a Co-op or CBS structure include organisations owning their local pub as a community asset.

One other option is to form a **Limited Liability Partnership (LLP)**. These are useful in certain circumstances, especially when two or more entities are seeking to work together. The LLP agreement between the parties can be used to set out and protect the social aims of the parties, while the original parties retain their identities.

There are many different types of **charitable structures**, all of which are regulated by the Charity Commission. A charity faces a greater level of transparency and governance than a limited liability company, but also benefits from a more favourable tax regime. There is a requirement for any profits to be re-invested into the charity. If a charity is also a limited company, it needs to be registered with Companies House. Charities are managed by Trustees, who have fiduciary duties to the charity and are held to higher standards of conduct than company directors of limited companies. They are also expected to act in good faith, for the public benefit, and in promotion of the charity's charitable purposes.

It is important to remember that a charity cannot be 'for profit' and will not be able to access any equity finance. Charities are also only able to trade in fulfilment of their primary purpose, which can be counter to the aims of some social enterprises, which may wish to grow, develop and diversify.

Charitable Incorporated Organisations (CIOs) are a legal structure similar to a limited company, but regulated by the Charity Commission. CIOs have limited liability and are separate legal entities, but are subject to the same restrictions that apply to charities.

The choice of structure of a social enterprise can have lasting effects on the enterprise. While the initial focus of founders will rightly be on how the enterprise can grow and best achieve its social purpose, taking the time to consider the most appropriate structure and taking legal advice early can help the enterprise be more successful in the long term.

Feedback from LPG Survey

Due to the constraints enforced through our lockdown and the widespread geographic location of our LPG artists EGS took the approach to a virtual event. The event was 1hr and 45 minutes long. The agenda was as follows:

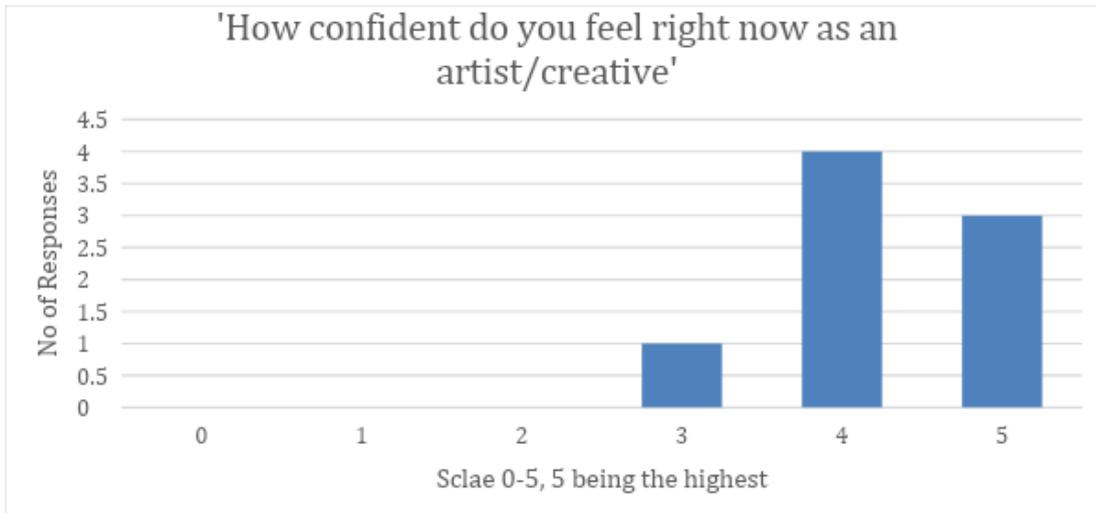
Agenda:

- 1) Introductions (10 min)
- 2) Art & Wellbeing activity (15 min) led by Rebecca Loweth, Associate Teaching Fellow and UCL Wellbeing Champion at University College London
- 3) Setting the context and introducing the projects and understanding the role of the LPG (5 min)
- 4) Poll and discussion of results (10 min)
- 5) Explaining the aim of the main questions (5 min)
- 6) Breakout room discussion (30 min)
- 7) Whole group discussion and capturing feedback (25 min)
- 8) Round-up (5 min)

All participants introduced themselves and their artistic area after which one of the participants who works at UCL took us all through a drawing exercise which she has developed for use as a wellbeing approach. This approach is used by staff at UCL. During the exercise we were to select an object, we were given 2 minutes to study the object. After this we were asked to close our eyes and to draw the object from memory. We then looked at our drawings and shared them with each other on the screen. We were then asked to draw the object again but this time to only look at the object and not our paper, to follow the lines of the object with our eyes and allow our hands to draw! Again we showed our drawings, and we compared the two. All said they felt relaxed and had not participated in anything like this before.

We then asked individuals to complete the first set of questions via a zoom poll, the results have been captured below. We felt the remaining questions would be better answered in discussion groups, so we gave our LPG the full set of questions, broke them into 2 breakout rooms for 30 min to go through and reflect on the questions being asked. Each group prepared some notes. We selected creative artists from among our networks. Our LPG are a mix of employed and unemployed artists, some of whom run their own business. We have a total of 8. The below captures their feedback.

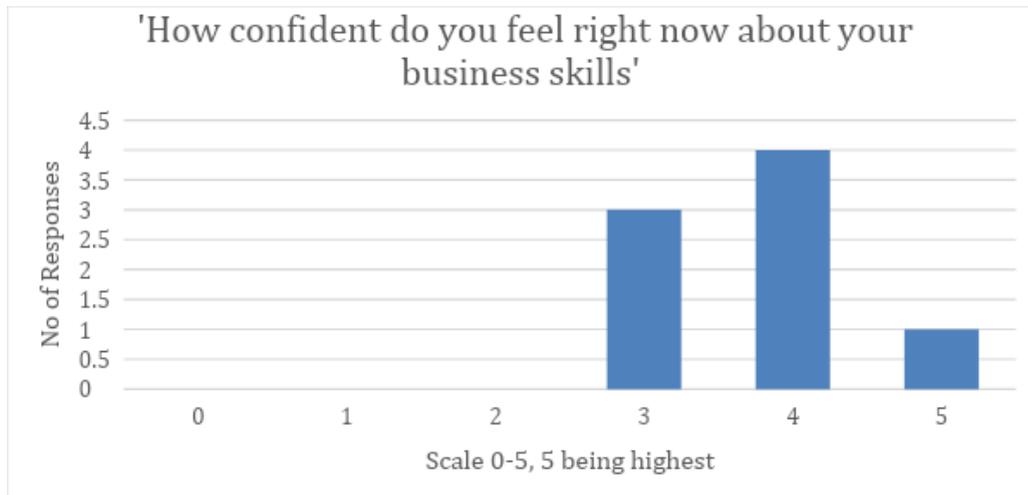
Question 1:



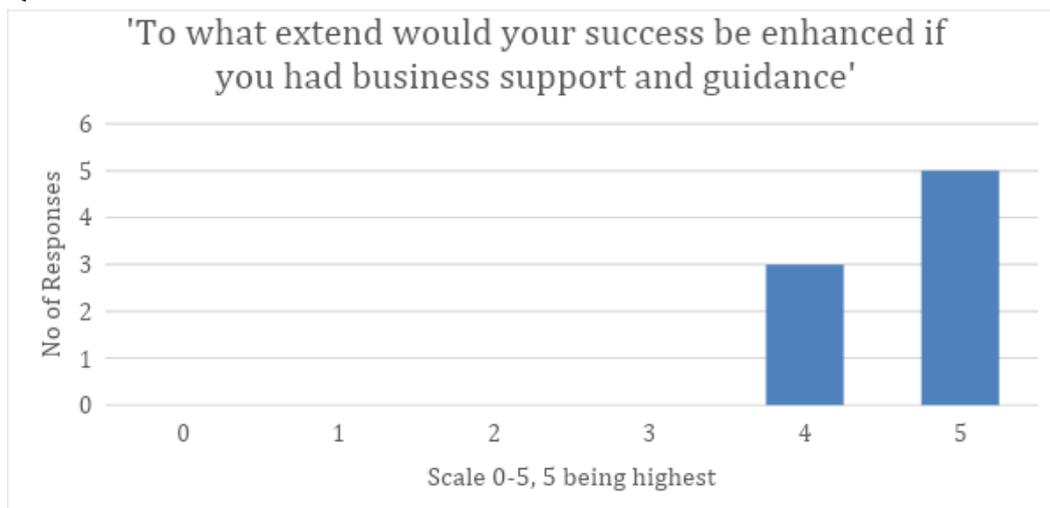
Question 2:



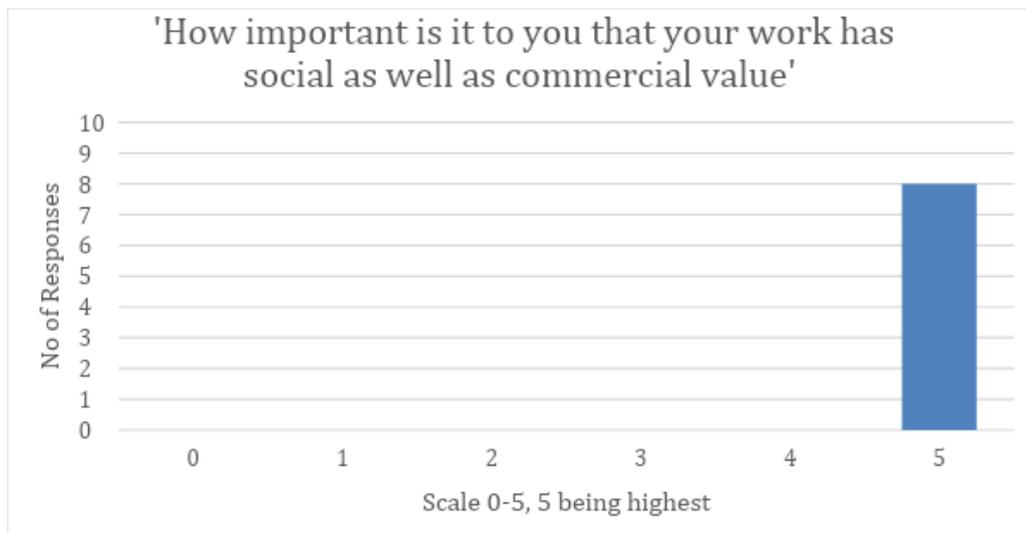
Question 3:



Question 4:



Question 5:



These are questions that elicited discussion and reflection.

Q In your creative work - Are you prepared to make mistakes?

Summary of responses:

Creatives strongly agreed that they were prepared to make mistakes in their work i.e. that in their craft, they were used to experimenting or feeling that the end result is not right in some way, and they were prepared and expected to start over. When thinking about their art, this was the norm among all we spoke to. However, when encouraged to talk about mistakes in business the responses were mixed with some feeling that they were prepared to take risks, but all said they have been worried at time about making mistakes as mistakes were seen as costly and this group felt that their income is fairly patchy at the best of times and therefore mistakes that result in loss of income can be hugely detrimental. One person talked about mistakes that could result in reputational damage and that recovery from reputational damage was far greater. When asked to provide further detail this person remarked on issues such as comments on social media and reviews.

The results shown in the table titled question 1 above showed some scores at 3 for confidence. We took the opportunity to talk about mistakes and confidence and asked if these were interlinked. The group on the whole felt that yes low confidence is contributory factor and when feeling low in confidence they were less prepared to take risks and less willing (also less able) to deal with the consequence of making mistakes.

Q What do you feel are the main barriers to your business being more successful?

Summary of responses:

After some discussion we asked our LPG members to select 3 key barriers each. These were then collated into 5:

- 1) Access to finance and financial advice
- 2) Getting help such as employing people. Barriers here were about the costs of employing and responsibility of employing people but recognising that one person can't do everything on their own.
- 3) Not experienced at making pitches / proposals for work / seeking out work and customers
- 4) Focus, planning and strategy
- 5) Confidence – they felt this would improve if the above barriers were supported somehow. Some talked about mentors and how mentoring support and a 'go to' person would be helpful

Q. Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

Summary of Responses:

No-one was sure about what a social enterprise was until we explained it and then they recognised the concept and knew of projects that were social enterprises. They had not considered how social enterprises could support their creative business. Having understood the concept all creatives were keen to be involved with social enterprise.

Q. Are you open to attending business training/support sessions?

Summary of Responses:

Yes, all are open to attending training however there were very varied discussions about time constraints and commitments that might cause a challenge. All favoured short, bite sized courses. Only one person said they preferred pure online, others prefer live virtual or f2f as they were keen on the social aspect and networking and discussion opportunities group sessions provide.

Q Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfying your customer needs and wants (both products and services)

Summary of Responses:

Yes, all felt that they actively seek out to find new ways of doing things both in relation to their art and business – of the two, more in their art but as they saw their art as their business the two things were difficult to separate for them. Not many had thought about customer needs and new products and services as their art is what they sell – for example: a customer needs a singer, so they book a singer. If the customer needs a painter, then that's what they book. They felt their customers were coming to them 'for the thing we do'.

Q Do you regularly devote time to 'horizon-scanning' for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

Summary of Responses:

Yes, they all were always on the lookout for something new and different. Everyone said they attend seminars and other similar events to network, to see who new emerging talents are in their art and to see how people are reacting to new art also to exhibit and talk about their own work.

Q Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

Summary of Responses

At the start our creatives talked about surrounding themselves with other creatives who are inquisitive thinkers but had not, before considered those people to be entrepreneurs. However, through our discussion we 'un-packed' the term / concept 'entrepreneurial thinker' and talked about how entrepreneurial thinking is something that can be applied more broadly. They do work with or seek other artists either in a similar field or in different fields to enhance creativity and innovation but had not done this to tackle a business challenge.

Q Do you have a positively disruptive, confidential, and candid sounding board that help you think outside of the box?

Summary of Responses

All of our LPG said they did have professional networks that were supportive and good sounding boards however these relationships are informal, and they had not thought about formalising them for example taking action learning or coaching approaches with their professional networks to help them think outside of the box.

Q How you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

Summary of Responses

Responses here were really mixed. A few (3) preferred to collaborate on generating ideas, then go away and develop those ideas before coming back to collaborate. The remaining (8) prefer their own time and space to create.

Q How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

Summary of Responses

Our creatives are aware of digital platforms, preferring to use social media. Those who have their own companies have websites, but no one delivers or supplies anything digitally. All are using digital approaches to showcase their work and some marketing and promoting via social media but their experiences varied in range from one person saying they 'tinker with social media' at the other end one person who has a social media campaign and others in-between with their skills and experience.

Q Do you research emerging talent and technology which could influence your future business planning?

Summary of Responses

Only one persona said they did, and this person is a film-maker and photographer. Others said they didn't and certainly not in terms of future business planning

Q How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

Summary of Responses

Finding, expanding and increasing their ideal audiences is something they would greatly appreciate support with. They referred back to previous questions about expanding their business, networking, selling and promoting. There was a sense of a high level of competition in their fields and so each person spoke about finding something that is unique to them, their USP.

Q Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?

Summary of Responses

3 people said they felt they did go out of their comfort zone and were promoting through social media and business networking, but the remaining said they didn't. Of those that didn't they said time was a barrier, not knowing which networks to go to / belong to, lack of confidence and experience in networking. All said they think of their artistic product as a commodity but not themselves as one.

Q. Have any of these questions made you think differently/specifically about some aspect of your creative business? Which?

Summary of Responses

All said that each of the above questions have opened their minds to new thinking and made them reflect in some way. When asked to select one, they chose:

- Knowledge of what a social enterprise is
- How could you explore more potential in the Digital market?
- Do you seek out innovation?
- Are the people around you inquisitive entrepreneurial thinkers?
- Do you put yourself out there?

Conclusion

The UK has a vibrant and growing social enterprise sector that contributes more than £2 billion to the economy each year. All social enterprises have a social mission and aim to make a difference to their communities, but they vary enormously in size and can found across all sectors of business from consumer goods and health care to restaurants and facilities management.

During the lockdowns caused by the global Covid-19 pandemic, the government helped social enterprises survive by offering emergency funds and there is general confidence that the sector will continue to grow and thrive as society slowly returns to normal.

The government is aware of the importance of social enterprise and the Civic Society and Youth directorate in the Department for Digital, Media, Culture and Sport is the body responsible for delivering its agenda. However, it is true to say that many non-governmental organisations are key to the successful existence of social enterprises in the United Kingdom.

Social Enterprise UK (SEUK) is a leading global authority in the sector and works as a strategic partner to the government. It believes social enterprise is the future of business and seeks to influence decision-makers by promoting the sector and lobbying on its behalf.

Potential social entrepreneurs in the UK can also receive help from organisations such as the School for Social Entrepreneurs. (SSE). SSE's mission is to mobilise the experience of people from all backgrounds and support them to use entrepreneurial approaches to create lasting social and environmental change. It runs courses that equip people to start, scale and

strengthen organisations that make a positive difference and also offers support in the form of funding and mentoring.

UnLtd finds, funds and supports social entrepreneurs through awards that help businesses both start-up and scale up. The organisation has identified barriers faced by social entrepreneurs and looks to tackle them through research, policy work and campaigns.

There are several different ways of structuring a social enterprise in the UK with potential benefits and drawbacks to each available structure. Budding social entrepreneurs are easily able to access advice on the most appropriate structure and find the support and financial help they need to launch a successful new business.

Overall, there are few barriers in the UK to social entrepreneurship and enthusiastic, creative and committed individuals can access the support they need to enter this growing sector.

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

National Report – CSI, Cyprus

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This research will form the foundation of the PINOLO Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

From this report the project partners hope to understand:

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- on-line search of articles and essays relevant to the social economy and social entrepreneurial initiatives.
- Case studies of successful social business ventures.
- Describe the learning objectives of the project, based on the necessary skills that the participants should possess in order to take social entrepreneurial initiatives.
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Our Research Approaches

The CSI team worked collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – local participatory group.

Introduction

The term “social enterprise”, a relatively new concept for Cyprus, first appeared in the early 2010’s and did not have a legal status until 2020. A conventional enterprise’s main objective is profit. A social enterprise might or might not have profit, but its main objective is to create positive social impact.

The benefit of social enterprises is that they can offer the society services the government cannot and engage people from disadvantaged or marginalised groups. This practice has a double impact: it does not only help towards improvement in the society, but also contributes against unemployment.

Social Economy and Enterprise in Cyprus

The sector is still underdeveloped (European Commission, 2019). The social enterprises in Cyprus consist of non- or for-profit private companies, associations, cooperations, foundations, and volunteer groups (*ibid.*).

The social economy sector is rather new and not quite developed in Cyprus, and, until recently, there was no legal or policy framework for social enterprises. The Social Enterprises and their Ecosystems Cyprus 2019 Country report (*ibid.*) states that lacking a legal framework, social enterprises in Cyprus were operating as charitable foundations, or limited liability companies without being recognized by the government (*ibid.*).

The Social Enterprise Law was established in December 2020 by the House of Representatives². According to this law, a social enterprise is a separate entity and can either be a social enterprise of general purpose (investing at least 70% of its profit to the cause it carries out) or a social integration enterprise (where the cause is served by employing people from disadvantaged or vulnerable groups – at least 40% of its staff) (DGEPCD, n.d.). The General

² [http://www.dgepcd.gov.cy/dgepcd/dgepcd.nsf/All/DF9FFC9C5ADDE521C2258464001F2F39/\\$file/%CE%9D%CE%9F%9C%CE%9F%CE%A3%CE%A7%CE%95%CE%94%CE%99%CE%9F_%CE%9A%CE%9F%CE%99%CE%9D%CE%A9%CE%9D%CE%99%CE%9A%CE%A9%CE%9D%20%CE%95%CE%A0%CE%99%CE%A7%CE%95%CE%99%CE%A1%CE%97%CE%A3%CE%95%CE%A9%CE%9D%20%CE%9D%CE%9F%CE%9C%CE%9F%CE%A3%202019_%CE%92%CF%84%CE%91_wtrm.pdf](http://www.dgepcd.gov.cy/dgepcd/dgepcd.nsf/All/DF9FFC9C5ADDE521C2258464001F2F39/$file/%CE%9D%CE%9F%9C%CE%9F%CE%A3%CE%A7%CE%95%CE%94%CE%99%CE%9F_%CE%9A%CE%9F%CE%99%CE%9D%CE%A9%CE%9D%CE%99%CE%9A%CE%A9%CE%9D%20%CE%95%CE%A0%CE%99%CE%A7%CE%95%CE%99%CE%A1%CE%97%CE%A3%CE%95%CE%A9%CE%9D%20%CE%9D%CE%9F%CE%9C%CE%9F%CE%A3%202019_%CE%92%CF%84%CE%91_wtrm.pdf)

Directorate for European Programmes, Coordination and Development (DG EPSA) is the authority responsible for the Register of Social Enterprises in Cyprus³.

According to the Bank of Cyprus' latest report (2010), the Cypriot Economy comprises three major sectors: Tourism and Services, Industry and Construction, Agriculture and Natural Resources. The tertiary sector is the base of the island's economy with 78,9% of GDP, and the most affected sector by the current COVID-19 pandemic. Despite the obstacles set by the pandemic, the latest Ministry of Finance report describes the Labour market as "resilient and flexible" (2021).

According to the European Commission's Social Enterprises and their Ecosystems report for Cyprus (2019), the estimated number of social enterprises in 2017 was 190, within companies limited by guarantee or shares, cooperatives, associations, and foundations. Key actors in social enterprises are ministries, higher education institutions, civil society organisations, research centres or institutions, and social enterprise networks (*ibid.*).

Examples of Social Enterprises in Cyprus

CyprusInno⁴

A digital bicomunal platform giving Cypriots across the divide the opportunity to network, learn, and connect with each other. CyprusInno has the biggest database of start-ups and business centres and an e-learning hub containing more than 100 lessons. The community organises meetings and events for its members on a regular basis.

The Cyprus Chamber of Commerce and Industry⁵

CCCI is the federation of the local Chambers of Commerce and Industry in each district of the island. The Cypriot businessmen's union counts approximately 8.000 members. It submits and promotes its members' ideas and views to the state. Its objective is to improve the quality of life through the development of the economy.

³ See additional conditions here:
https://www.karitzis.com/en/news/social-enterprises/ppp-101/163/?utm_source=Mondaq&utm_medium=syndication&utm_campaign=LinkedIn-integration

⁴ <https://cyprusinno.com/>

⁵ <https://ccci.org.cy/>

Center for Social Innovation – CSI⁶

Research and Education Centre that aims to have an impact systematically and systemically in the social fabric of our society to allow, encourage and facilitate a better quality of life for as many people as possible through the process of Social Innovation, in order to attain Social Justice, to solve Systemic Problems and develop solutions that may provide opportunities for individuals and organisations.

Research and Innovation Foundation⁷

RIF is the Cypriot national authority that promotes and supports Research and Innovation. RIF’s activities emphasise on the development of national research programs, promote competitiveness, support Innovation in the island, and also represent it abroad.

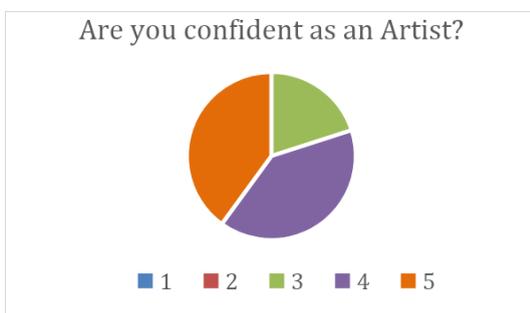
Feedback from the Artists Focus Group Online Session – 09/06/2021

Introduction

The PINOLO Local Focus Group Online Session took place on 09/06/2021 via Zoom and lasted approximately 90 minutes. At the beginning of the Session, the Center for Social Innovation, host organisation, welcomed all participants and asked them to briefly introduce themselves in order to get more comfortable with each other. The Session started with a short presentation of CSI and its ongoing projects. CSI has prepared a detailed presentation of the project, including PINOLO’s summary, objectives, deliverables, aims, target groups, and consortium, as well as the goal of the Focus Group Session.

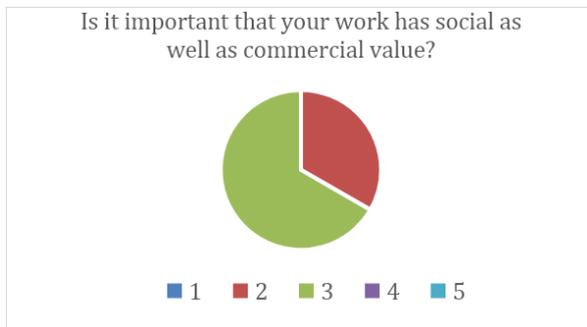
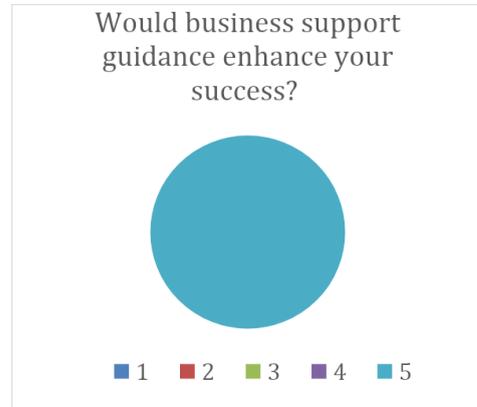
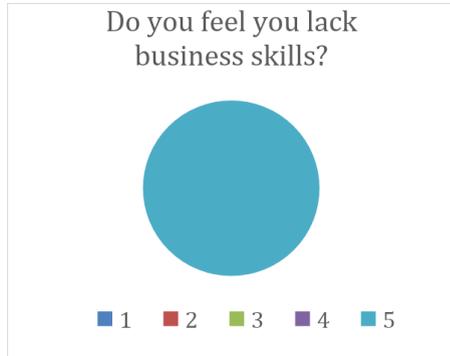
Local Focus Group Session

The LFGS started with the first part of the questionnaire and the participants were asked to rate the short questions. Their answers were recorded and presented below:



⁶ <https://csicy.com/>

⁷ <https://www.research.org.cy/en/>



In your creative work - Are you prepared to make mistakes?

The artists defined the notion of the “mistake” differently: a technical mistake (e.g., misused a material), a creative mistake (e.g., created something by mistake), and an entrepreneurial mistake. They all agreed to have made mistakes and that it is good to be prepared to avoid a negative impact.

What do you feel are the main barriers to your business being more successful?

The artists stated that because of the financial side of things they are afraid to take risks and make investments. The value of artworks is difficult to define and sometimes artists get discouraged from the potential buyers’ proposals. Another barrier is the idea of a conservative community in Cyprus which functions like an obstacle in the artists’ creativity.

Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

Some participants needed help with the definition of the term “social enterprise”. The artists were quite interested and stated that the possibility of a social enterprise could give them direction, as well as serve a good cause and create an impact in the local community.

Are you open to attending business training / support sessions?

The participants agreed that there is a need for training and support sessions, as they would be more than eager to improve their existing skills and learn new.

Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfying your customer needs and wants (both products and services)

The difference between innovation and tailored work was discussed. The artists constantly do seek innovation and would be eager to adjust to the market’s needs but not quite keen to create upon order and put limits on their creativity.

Do you regularly devote time to ‘horizon-scanning’ for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

The group stated that they follow external inputs regularly (a direct example was our PINOLO LFGS). Synaesthesia and plurality were mentioned. The artists like to have a more holistic and complete view of the state of the arts and follow trends in art disciplines other than the ones they are specialised in (e.g., visual artist follows music and performance arts events).

Are the people around you inquisitive entrepreneurial thinkers? Do you surround yourself with other entrepreneurs and generate ideas to filter, test and select to find the most innovative solution to a business challenge?

It is not easy to find entrepreneurial people and sometimes artists struggle to find people to support their creative ideas in Cyprus. Others stated considering themselves “lucky” to be surrounded by people who can help and offer them advice regarding finance and business-related matters which they find challenging and lack in knowledge. Brainstorming with people they can trust is a practice participants find very helpful.

Do you have a positively disruptive, confidential, and candid sounding board that helps you think outside of the box?

One participant stated that volunteering is a way to see things from a different point of view and get out of their comfort zone. Another practice is reading special discipline-related articles and researching other artists’ works. Another way to get inspired is social media. The artists stated that they do use social media such as Instagram to get inspired. They also stressed the fact that especially when it comes to contemporary art, innovation is necessary. They do believe that the more they learn, the more innovative and inspired they become.

How do you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

All participants agreed that both practices are necessary, depending on the task/subject. They need time on their own, away from distractions, to concentrate and progress their work. They also state that being amongst others is a good brainstorming activity that might help them when they face difficulties. A quite interesting testimonial is that being amongst others might be an anxiety source and reason for judgement.

How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

The participants consider entering the digital market a necessity – especially during this period – but find it overwhelming and difficult. Some of the participants have explored the digital market, though the commercial side of it creates issues. They find it difficult to define the target audience of the digital market. Social media could be exploited in this direction, to promote the artists’ work.

Do you research emerging talent and technology which could influence your future business planning?

The participants stated that they do not consciously do it but try to keep themselves informed and up to date with everything happening outside their studios. Software research (e.g., video creating software, picture editing applications) are on the participants' list of necessary tools, despite their high financial cost.

How can Art become Artisan – creating for the masses whilst remaining true to your artistic sensibilities? How can you find your ideal audience?

Finding the ideal audience is definitely a struggle for the artists. Creating for the masses is not what they are after. They do prefer quality over quantity. The commercial and quality sides of art should have a fine line in between and they should be both kept alive.

Do you put yourself out there? Go out of your comfort zone and self-promote? Network? Do you think of yourself as a commodity? What is stopping you?

The participants strongly believe that self-promoting their work is definitely worth it. Nevertheless, building a network and becoming a successful business owner is widely considered as a challenging and time-consuming process. Cyprus being a small island does not offer many alternative opportunities, so there is an urge for self-promotion. Business support is almost impossible to afford. There is a question of necessity. Looking for funding opportunities is an alternative to promotion. The participants have issues in identifying with a single discipline and feel more in between disciplines. Some participants do feel uncomfortable with going out self-promoting and consider this feeling of uncomfortableness.

Have any of these questions made you think differently/specifically about some aspect of your creative business? Which?

At the end of the session, all the participants agreed that the discussion was very fruitful. One participant even asked for a copy of the questions to create a motivation display for creative thinking in her practice. Entrepreneurship is a discipline on which the participants need to learn more. They feel overwhelmed and not confident with this field.

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National Report – BFE, Bulgaria

Task

Each Partner was tasked with conducting a literature review to facilitate the understanding of the current situation concerning challenges, barriers, opportunities, and needs of the target group in their particular country, regarding the social economy and the different aspects of social business initiatives. It should evaluate the current state of research and demonstrate a knowledge of scholarly debates around the subject.

This State-of-the-Art report covers the UK and present research regarding social economy and the different aspects of social business initiatives. This research will focus on the structure of a social enterprise and the different ways and opportunities Europe offers in this field.

This research will form the foundation of the Pinolo Social Business Manual (PSBM) which aims to provide a clear understanding of the context and current situation, in order to support unemployed artists into becoming social entrepreneurs.

From this report the project partners hope to understand:

- Social Enterprise organisations and the different structures Europe offers in this field.
- on-line search of articles and essays relevant to the social economy and social entrepreneurial initiatives.
- Case studies of successful social business ventures.
- Describe the learning objectives of the project, based on the necessary skills that the participants should possess in order to take social entrepreneurial initiatives.
- Develop the essential learning activities, which will guide the participants to venture into social business

Our Research Approaches

The BFE team work collaboratively to conduct relevant desk research and carry out a comprehensive survey for our selected LPG – local participant group.

1. Introduction

The National Social Business Report for Bulgaria has been elaborated in the framework of the work dedicated to the elaboration of the first intellectual output of PINOLO project. The document combines the results of research activities and interaction with professionals on national level, including the established Local Participatory Group

2. Social economy and social enterprise in Bulgaria

Since 2012 the social economy in Bulgaria is regulated by the National Social Economy Concept of the Ministry of Labour and Social Policy, Directorate Living Standards, Demographic Development, Policies and Strategies. The Council of Ministers is responsible for the Action Plans for the different years related to this Concept.

As stated in this policy document, “the National Social Economy Concept is an expression of the political involvement of the Government institutions of Bulgaria for creation of favourable environment for development of social economy models and practices. By applying the Concept, it is intended: to raise awareness, relevant aspects of social culture and human values; to advance the Government's vision and priority goal to promote social economy; to express the concentrated will of a wider scope of stake-holders; to provide a platform for development of related policies; to provide incentives for development of new social inclusion approaches; to support inputs into the achievement of Europe 2020 goals.”

The document elaborates on the characteristics of social entrepreneurship and its importance for different groups of the societies, especially those in risk of exclusion.

The main work in the field of social entrepreneurship is undertaken by non-governmental organisations which according to the legislation are also entitled to certain economic activities. The revenue from these activities together with the other types of fund-raising support the causes and main activities of such organizations.

A certain challenge is the assessment of the scope of social enterprises which meets the European definitions due to lack of such data. Among the main reasons for this challenge is “the slow, hesitant process toward institutionalisation and a normative definition of social enterprises in Bulgaria.” (European Commission (2019) *Social enterprises and their ecosystems in Europe. Updated country report: Bulgaria*. Author: Maria Jeliakova. Luxembourg: Publications Office of the European Union. Available at <https://europa.eu/!Qg64ny>)

The above-mentioned document is the most comprehensive document on the social entrepreneurship in Bulgaria. According to it “social enterprises account for less than 1% from all the enterprises in the country and employ around 1.6% of all the employed.

The ecosystem of social enterprises in Bulgaria takes shape through the interplay of different actors: national policy makers, social partners, local authorities, research and educational institutions, representatives of different types of organisations like NPOs and cooperatives, donors and financial bodies. Among the many actors, national institutions, local authorities and a small number of NGOs have the greatest influence on policies and legal frameworks. As the review shows, measures to support social enterprises seem rather modest so new opportunities should be explored and expanded.”

3. Case studies of successful social business entrepreneurship in Bulgaria

Multi Kulti Collective (MKC)

websiteL <https://multikulti.bg/en>

Contract person: Bistra Ivanova, Chairperson

Multi Kulti Collective (MKC) is one of the leading Bulgarian not-for-profit organizations working on migrant and refugee integration, community development and human rights since 2011. It operates both on grass-root and policy level to achieve bigger impact and social change both nationally and European. It also works as a social enterprise that has been empowering migrants since 2013 through offering and promoting their culinary services to individuals, cultural institutes, small and big companies. Some of the main principles in the organization are empowering, co-creation and life-long learning. MKC is based in Sofia but in 2015 it grew to a social franchise in the 8 biggest Bulgarian cities. MKC has been the national coordinator of the official portal of the European Commission on migrant integration European Web Site on Integration since 2013. In 2016 MKC co-founded SIRIUS, a Brussels-based European NGO working on migrant education. MKC has been the leading Bulgarian partner of the biggest refugee integration research project in the EU NIEM since 2016. In 2017 MKC co-founded the European Network on Non-Violence and Dialogue. In 2018 the Multi Kulti Center was opened in Sofia, a migrant-local collaboration as such, to host migrant-run activities such as cooking classes, cultural and social events as well as promoting diversity and dialogue. MKC has a successful track record in big national media campaigns, awareness-raising, using arts and culture for social change, innovative training, solid research, comprehensive monitoring of national integration policies, policy analysis, strategic advocacy. MKC has been working with policy makers, local authorities, international organizations, NGOs, business, media, researchers, migrants, refugees and youth. MKC’s projects have been featured as social innovations and best practices on national and EU level.



Meeting Points

Website: <https://meetingpoints.bg/en/>

Contact person: Diana Nedeva

The team behind Meeting Points, believe in the beauty and the transformational power of human meetings in which we are able to connect with each other, sharing stories, experiences and ideas. This recharges them and inspires togetherness in which they can make changes within the community. This is precisely why their mission is to facilitate opportunities for these meetings to take place. They make this happen through different forms of art, culture, non-formal education and volunteering.

Their Dreamland (Мечтателница) is a creative placemaking project which aims to establish the city of Sofia as a city of tolerance, empathy and understanding. The mural is the end product of a series of workshops with youth of Bulgarian and foreign origin, in which through a creative process they were able meet and learn more about one another. The overarching connecting theme is dreams, and the final mural, which brings together stories shared by the youngsters, was painted by the artist TOCHKA SPOT.



BREAD HOUSES NETWORK – inspiring through bread-making

website: www.breadhousesnetwork.org

Contact person: Nadezhda Savova - founder

The Bread Houses Network creates and unites centers for community-building, creativity, and social entrepreneurship with the mission is to inspire individuals and communities around the

world to discover and develop their creative potential and cooperate through collective bread-making and accompanying art forms and sustainable ecological education.

The Bread Houses are physical locations of two kinds: community cultural centers (in Bulgaria and a few other countries) and social enterprises-bakeries that train and employ disadvantaged people while also serving as a social-cultural center (the first such bakery Bread House and serving as a model for our “social franchise” is located in Gabrovo, Bulgaria).

The Bread Houses Network’s Programs include various initiatives: Bread Therapy Program, tailored for small groups of people with various special needs; Bread Breaking Boundaries Life-long Learning Program; “Bread Building” team building program; “HedgeHope” Children’s Program; Ecological and Food Education Program; Global grain bank.



MARIA’S WORLD – supported employment for intellectually challenged people

Sofia, Bulgaria

www.mariaworld.org

Contact person: Miryana Siriyski – program director

There are 46 000 people with intellectual difficulties in Bulgaria. Out of these approximately 8 000 people with intellectual difficulties live in the capital Sofia. People with intellectual difficulties in Bulgaria make up one of the most discriminated and isolated groups in society.

The mission at Maria’s World Foundation is to improve the quality of life of people with intellectual disabilities and the life of their families and help them achieve their full potential as individuals by providing access to high-quality services, developmental training and possibilities for gainful employment that are suited to their needs.

Maria’s World Foundation aims to improve the quality of life of people with intellectual disabilities and their families. The organisation was established in February 2012 in Sofia as a public interest foundation by the family of Maria, a young woman with intellectual disabilities. We believe that each person has a valuable contribution to make to the community and deserves a chance to develop their full potential and live with hope for the future. People with disabilities must be free and equal to all others – free to make their own choices and equal in the possibilities available to them to pursue those choices.

In 2015 the Ministry of Labour and Social Policy awarded to Maria's World Foundation's Sheltered Café first prize in the competition 'Annual Awards for Social Innovation in Support of Social Economy'.

The Sheltered Café provides catering services in formats tailored to various events such as workshops, business breakfasts, lunches or dinners, coffee breaks, receptions or corporate parties. The food is prepared and served by clients of the Day Care Centre. Revenues from catering services are invested in vocational (culinary) training of people with intellectual difficulties and in supporting them to find employment in the open labour market.

Source: mariasworld.org



SOCIAL TEA HOUSE – jobs for young people, raised in institutions

Varna, Bulgaria <http://thesocialteahouse.bg/>

Contact persons: Maya Doneva, Stoyana Georgieva - founders

The Social Teahouse is a social enterprise, which offers an opportunity for young disadvantaged people, raised in institutions to practice social skills, start a job and build an independent life. The teahouse is an alternative space for various events. Everyone is welcome for a cup of tea, and much more!

The Social Teahouse is a social enterprise established in 2014 in Varna, Bulgaria. It aims to provide first job and mentorship for young people who grew up in orphanages in Bulgaria and to offer them opportunity for an independent lifestyle.

In 2015 the social tea house opened its doors officially as an alternative social space, where young people with limited access to the labour market can get their first jobs. Its multifunctional premises host various cultural events, seminars, exhibitions, business meetings, private parties for children. It offers mobile tea house, too.

“We want to create a space where young people, raised in orphanages can start their professional path and receive the mentorship and support, which they need to overcome the lack of good education, social skills and trust towards society. Our team has developed a 3-year

mentorship program and we convinced the Municipality of Varna to provide us with a building in the hearth of the city so we can open.”

The idea is based on 3 main stages:

1. Mentoship program, which helps young people develop social and communication skills, knowledge about their civil rights and obligations, emotional intelligence.
2. Practical training in the tea house, where trainees obtain professional competences in customer service.
3. First job place, which helps young people have the chance to work and improve their quality of life.

Learn more about the Social Tea House campaign.

Source: thesocialteahouse.bg



EYES ON FOUR PAWS – training guide dogs to improve accessibility of blind people

Bulgaria

<http://e4p-bg.com/>

Contact person: Ms. Albena Alexieva - chairperson

There are 18 000 blind Bulgarian citizens and over 200 000 blind people in the Balkans.

Physical freedom is so natural, that you can appreciate it only when you lose it. Bulgaria needs a school which instructs guide dogs for people with disabilities.

“Eyes on four paws” is a foundation, which leads the school that prepares guide dogs for blind people – an already established unique project in Bulgaria - towards its full potential.

With their special skills and limitless love, available 24/7, the qualified guide dogs can save hundreds of blind people from the lonely prison of blindness.

The school for guide dogs of the “Eyes on four paws” foundation has existed since 2001 and has trained 56 dogs who currently assist their visually impaired owners. Since 2013 “Eyes on four paws” has been a member of the International Guide Dog Federation. The foundation has won first prize in a contest for best business plan in a national social entrepreneurship contest.

The foundation offers paid trainings of dogs and the incomes are used for their social mission. The ongoing public campaign helps attract donors and assistants, who take care of future guide dogs in their childhood years.

With time, the “Eyes on four paws” team recognized that just having a guide dog is not enough; as a matter of fact, hotels, banks, restaurants and other institutions often prevent disabled people accompanied by their dogs to access their spaces despite legal prescriptions. For this reason the team started the Open Your Eyes campaign, aimed to incite companies and institutions towards cooperation.



4. Local Participatory Group in Bulgaria

The Local Participatory Group in Bulgaria has been established as part of the PINOLO activities foreseen for the elaboration of the first project intellectual output - Social Business Manual (PSBM).

The group includes **9 people – 5 women and 4 men**. The approach implemented when creating this group has been to provide the involvement and opinions of female and male professionals in the fields covered as well as the representation of the two main sectors that PINOLO project combines for a bigger impact – **the artistic sector and the entrepreneurship training sector**. The members of the Bulgarian Local Participatory Group are career practitioners, trainers from private training providers, a trainer from a private organization for personal development including art instruments, an HR manager, a painter, an owner of a dance studio, an architect and a piano and organ teacher/musician.

The main aim of the interaction with the Local Participatory Group at this stage has been to inform its members about the project and to discuss their needs, through which the training needs and the skills’ gaps of the unemployed artists will be assessed in a more interactive way, on the topic of becoming social entrepreneurs.

Throughout the project implementation the Local Participatory Group in Bulgaria may be enriched with other relevant members that can support the project activities and the

disseminations as well that can be providing sustainability through taking advantage of PINOLO outputs beyond the funded period.

This phase interaction with the Bulgarian Local Participatory Group has been conducted by using **two approaches**:

Some of the participants have been part of the **Discussion group** during an event held in Sofia. The aim of the discussion group has been to share opinions and ideas related to the project aims and in particular the expectations and requirements of a Training Guide for the project's target group.

Others of the **LPG members** have been directly contacted by the project team through bilateral meetings/talks.

Discussion group:

The Business Foundation for Education organized an event that attracted participants from the Ministry of Education and Science, the National Agency for Vocational Education and Training, the National Employment Agency, National Revenue Agency, universities, vocational schools, training providers and non-governmental organizations.

One of the panels of this event has been dedicated to talking about the PINOLO project, the artistic sector, the impact of the current situation on the sector, the digitalisation and all the other tendencies that inevitably have impact on the artistic sector and its audiences, the possibilities for launching and developing entrepreneurship projects, in particular – social entrepreneurship.

Most of the participants possess significant experience in training provision, including entrepreneurship trainings, work with different target groups, etc. During the discussions they also shared their expectations as beneficiaries of the results of the work of the artists.

The discussion started from photography as one of the most popular among all groups in the society of arts. Nowadays everybody makes photos and everybody publishes photos. But does it make him/her a photographer? Can every photo be considered an art object? How can professionals protect, promote, sell their art? Does commercialization reduce the value of art due to the willingness to answer the expectations of the possible customers rather than to meet the high-quality standards imposed by the talent, inspiration, history and development of art, etc.?

No matter the specific artistic field and the extent of its commercialisation the main skills needs and their respective training provision covered the following areas:

- entrepreneurship skills, including knowing the market, exploring the demand, the current options, the niches, financial competences, fundraising, etc.

- management skills – manage an initiative, an entity, a team, etc
- interactions – with clients, participants in initiatives, authorities, colleagues, employees, allies, etc.

The participants underlined the need to approach the questions of artistic entrepreneurship with sensitivity towards the sector and at the same as a concept of entrepreneurship – with all the competences, planning and regulations it requires.

LPG members interactions – summary of the talks over the following questions (not all questions have been covered in all talks, some of the Local Participatory Group members are artists but they answered from the position of training providers)

Q In your creative work - Are you prepared to make mistakes?

Any human activity should provide space or at least anticipate making mistakes. The main issue is that artists as well as most of the people are afraid and thus not ready to make mistakes and most importantly to learn from mistakes. It has become a cliché but actually reveals outstanding wisdom – the most important lessons we learn from our losses rather than our victories.

Making mistakes can be followed by conclusions making and meaningful learning if people work on their self-esteem, their resilience, their readiness to learn and improve.

Q What do you feel are the main barriers to your business being more successful?

It is understandable that the current global situation influenced the artistic sector to an outstandingly high and intensive degree. And that also influenced the answers received. Other important barriers and factors that professionals shared are: lack of business skills, lack of funding, lack of traditions, lack of developed market on national level and difficult and hardly-possible access to global market.

Q. Do you have any knowledge of what a social enterprise is and what that could mean for your creative business?

Most of the professionals shared that they have certain difficulties distinguishing between social entrepreneurship, corporate social responsibility, donation, sponsorships, etc. Still the combination between social and enterprise has a little negative connotation and is more related to finding public or donor funding for solving certain social problems rather than business that has a social cause as an initial and additional aim of making business.

Q. Are you open to attending business training/support sessions?

They are willing to attend training but expect them to be specifically directed to the artistic sector.

Q Do you seek out innovation? i.e., finding new ways of doing things, process changes/improvement to satisfy your customer needs and wants (both products and services). Do you regularly devote time to 'horizon-scanning' for new creative concepts, looking outside your business – e.g., external inputs exhibitions/trade shows/seminars?

Two of the participants have been really inspired to talk about this question and believe that nowadays lives give innovation both as a possibility and as a must. Most of them though were more reluctant to discuss this topic, for example due to the opinion that too much innovation makes art part of the mainstream and thus diminishes its true values.

Q How do you prefer to work? Are you an Extrovert – generating your best ideas through group discussion? Or an Introvert – needing time & space alone to create?

The professionals mainly related the answer to this question to the personal characteristics of every human being. The main highlights can be presented in the following way – every person one meets, every book one reads, every step one takes can be the way to generate ideas. No matter this the creation initially stems from a rather lonely place and process.

Q How could you explore more potential in the Digital market? And what support would be needed for you to digitally deliver/supply/as an artist – marketing & promotions?

These questions have been identified as the most challenging and at the same time most important as training needs.

5. Conclusions

PINOLO project addresses a target group significantly affected by the covid crisis and thus is attracting significant attention even before any of the intellectual outputs foreseen is elaborated and available for use.

As part of the work with the involved professionals one very important aspect can be outlined – according to the research and interactions conducted the PINOLO team will have to provide a balance between two main dimensions of the foreseen PINOLO Training Guide. On one hand, the Guide should answer specific needs of a specific target group and art should be deeply incorporated in the training materials the team will elaborate. On the other hand, when speaking about social entrepreneurship and based on the opinions shared by the targeted professionals in Bulgaria a very important highlight is that entrepreneurship in any of its forms requires entrepreneurial competences such as planning, risk management, financial competences, business plan elaboration and implementation, fundraising and work with funding organisations, etc. Achieving this balance and integrating these two relatively quite

different fields will guarantee the success and sustainability of the project's efforts, outputs and outcomes.

References

1. European Commission (2019) *Social enterprises and their ecosystems in Europe. Updated country report: Bulgaria*. Author: Maria Jeliaskova. Luxembourg: Publications Office of the European Union. Available at <https://europa.eu/!Qq64ny>

2. National Social Economy Strategy and Action Plans:
<https://www.strategy.bg/StrategicDocuments/View.aspx?lang=bg-BG&Id=889>

THEMES

The research revealed that the themes which emerged from the transnational focus groups often overlap with one another, having many common elements, particularly around issues of self-confidence and self-promotion.

The following five headings encompass the themes which address the issues most commonly raised. These have been elaborated on to inform the design of the IO2 Training curriculum, which consists of 8 relevant modules, each of which includes a curriculum element illustrating the knowledge, skills and understanding learned, a theoretical framework and a 'toolkit' of activities.

1. THE ARTIST - Who am I?

This theme focuses on self-reflection and awareness and understanding of how you approach your work.

Reviewing your Practice - Many Artists have a unique ability to approach problems and social issues from a new perspective as they see the world in a different way. PINOLO will encourage and help you hone these skills to enable you to develop the ability to make a living whilst contributing to improving the world through your creative skills. Artists will go to places others fear and can deliver change through challenging the status quo – this is where the opportunities lie – when the artist becomes a social entrepreneur! As you would imagine, the landscape for this work is very different based upon the European country in which the artist is based. The State-of-the-Art reports will help you apply the skills and techniques you learn in your country of work.

Making more of your skills – diversifying

Traditionally - an artist will create/make work and sell their product. By charging a fee or securing a commission to finance a project which involves people and communities in the process of creating/making, you have an opportunity to add social/community value to your work as an artist and allow others ownership. This is known as *co-designing or co-creating*.

Making it participatory is a key element of successful creative community projects, offering people the opportunity to develop skills and confidence, to grow and achieve and to come together and connect.

Example: a person in recovery from addiction contributes to the writing and recording of a song through a songwriting workshop– this new-found confidence then encourages him to enrol in a college course helping him move closer to employment and away from destructive life patterns.

Making it meaningful - The work you create should always have a reason, a theme - this can then help you identify relevant funding, where your work can deliver specific outcomes for funders/commissioners who are mostly driven by purpose.

Example: working with a group of tenants in supported living accommodation, to create a mosaic, which highlights how loan sharks prey on vulnerable people. Funded through a programme which takes legally confiscated income made by loan sharks and redistributes it to the communities they affect, not only highlighting the issue, but encouraging community cohesion. Housing Associations and Local Authority Voluntary Sector organisations are often selected to distribute funds in this way.



Adapting your approach - Sharing your skills - There is value in what you know and what you have learned! Sharing these skills with other creatives can be a good income stream and although teaching/peer-to-peer may sometimes seem daunting, it is a great opportunity to learn more about what you do and how you do it. Reflecting on how you work/create as an artist is very good practice and will lead to better self-awareness of things you may do instinctively. By understanding the limits of what you can deliver in relation to time and resources and ensuring you don't over-promise what you can deliver, it also highlights areas where you can improve/grow and learn as a creative entrepreneur.



CASE STUDY: *6 x 6 - a writer and director designs and delivers a scriptwriting masterclass to a group of inexperienced, emerging writers to each produce a short play themed around health and happiness. By sharing her creative skills and expertise, she was able to secure funding from a local*

public health organisation to promote physical and mental health wellbeing to both participants and spectators. The project included weekly workshops and culminated in all plays being performed to a packed out audience in a community hub.



Links to:

Training Module 5 – Becoming a Leader:

- Decision Making
- Leadership Theories & Styles

Training Module 6 – Wellbeing in the Workplace

- Self-care
- Stress Management

Training Module 8 – Self Knowledge

- Professional Goals
- Self-Awareness

Useful Links to further resources can be found [here](#)

2. WORKING TOGETHER - With whom can I do it? -

*This theme looks at how working together can be beneficial
and widen both your skills and opportunities*

Clustering

Working in the creative industries on a freelance/self-employed basis can be a lonely and isolating existence, so collaborating with others offers the individual opportunities to connect and share ideas. This grouping or ‘clustering’ can also support the delivery of much more ambitious, larger-scale projects collectively.

Create a diverse bank of skills

Collaborating gives you the ability to always say yes, knowing there is a broad range of skills within the team is a huge advantage when trying to secure commissions/funding. Having the skills to deliver is always critical, so widening the creative skills at your disposal will help you become a force to be reckoned with! This also provides an opportunity for you and others to learn by supporting other creatives to deliver projects – learning by doing.

Communal space - Peer to Peer support

Sharing the cost of your studio and/or office space is always a good way to get started if finances are an issue, which often tends to be the case. By sharing these costs, you can invest in other areas of your business, such as marketing. Managing relationships is key to successful collaboration, to help you do this you must communicate regularly and effectively within the group. Set some co-designed ground rules such as:

- ☑ *no 'one should impact negatively on anyone else*

- ☒ *Skills should not be duplicated within the group, creating internal competition*
- ☒ *Make sure the project is cool!*

Sharing Knowledge

'Selling' what you know is a very cost-effective way to earn extra income as the outgoings are minimal, but - you do need to know what you are talking about! You must fully understand the impact of the work you deliver and be able to engage people and be creative - go easy on the PowerPoint!

Links to:

Training Module 2 – Working Together:

- Teamwork Skills
- Setting Boundaries

Useful Links to info/activities can be found [here](#)

CASE STUDY: Bootle Music Festival – [link to short film](#)

The Bootle Music Festival is a great example of how many different artists/creatives can collaborate to deliver a commercially successful event. Musicians, Sound Technicians, Visual Artists, Dancers all came together to deliver an event which celebrates creativity and encourages community cohesion, giving the artists access to more funding opportunities around health and wellbeing goals.



3. CREATIVITY ACROSS SECTORS - Where can I contribute most?

This theme explores the value of your creativity and how it can be used across different sectors

How creativity is used in other sectors is where your entrepreneurial skill will be put to the test - get this right and you will thrive. You have to reflect on what different groups, organisations and government departments are trying to achieve – then deliver that aim through creative projects.

Creativity can be a vehicle to deliver outcomes in many sectors such as....

- ☐ Health and Social Care
- ☐ Community Development
- ☐ Community Safety
- ☐ Corporate Social Responsibility
- ☐ Housing & Tenant engagement
- ☐ Private Commissions
- ☐ Tourism
- ☐ Capital Projects
- ☐

Mapping your own creative skills to another sector

- identifying sectors that would be potential targets for the artist– see some examples in the table below.
- identifying ways to gain exposure or conduct research within the sectors they have identified

Sector/intervention	Issues/target group	Outcome
Housing Associations Visual artist to create a mural in an unwelcoming underpass	Anti- Social behaviour on Housing Estates/ Young people	Young people engage in positive creative Projects. Case Study – Oriol Rd Underpass
Social Care Musicians engaged to run old-time sing-along	Social Isolation/Older people living on their own	Older people taking part in creative group activities, improved coordination/memory skills and feeling connected
Local Government Young people create their own music festival with the support of light & stage professionals	High Unemployment in young people/Young unemployed.	Young people with improved employability skills, better placed to take advantage of employment opportunities.
Schools Mosaic artist & Filmmakers work with school-age children and teachers to deliver a project which supports curricular targets	Low educational attainment Social Isolation/ Children with SEN Older People experiencing loneliness	Raised attainment in children with SEN, teachers better equipped with new creative teaching methodologies. Inter-generational cohesion – bringing people together. Case Study – Home from Home
Tourism Visual artists commissioned to create a sculpture trail	Low visitor numbers to a Town/City – lack of commissioning opportunities for local artists/Local	Increased visitor economy, more income to local businesses, greater sense of civic pride in community

	Artists & General Community	
<p>Corporate Social Responsibility Construction company supports local creative training company to deliver the development of employability skills</p>	No support for capital development from local people and a need to recruit locally/Young unemployed people.	Local people employed in the construction of new houses and infrastructure facilities – supporting local economy.
<p>Mental Health Group contributing to the creation of a piece of public artwork, looking at the issues around mental illness</p>	Poor quality of life/People with Mental health issues	People better engaged in society working towards recovery, feeling a sense of belonging.
<p>Corporate Teambuilding/Wellbeing Senior management teams attend stress-busting ceramics classes</p>	Poorly motivated workforce experiencing high levels of stress. Lack of team spirit/People in employment.	Therapeutic activities leading to better mental health and offer an opportunity for teams to bond and work together more productively
<p>Drug Addiction People in recovery attend creative writing workshops to explore their behaviour and actions that affect others negatively.</p>	Destructive patterns and life threatening habits, poor health and low self-esteem/Addicts in recovery & their families	Diversions activities – leading to clarity of thought and reflection and changes in behaviour. Family feels more aware and supported

Links to:

Training Module 1 - Business Planning:

- Stakeholder Mapping

Training Module 7 – Dream-Plan-Do!:

- Critical Thinking Skills

Useful Links to info/activities can be found [here](#)

4. WORKING ON THE BUSINESS – Not in It!

This theme highlights the practicalities of setting up and running your creative business

How do I set up a social enterprise?

A Business Model

It is important that you lay solid foundations before you set up a social enterprise. Use a [Business Canvas template](#) to create your own bespoke business model – a business model is simply how you intend to make money from your enterprise!

Think about your business idea – what is your vision? What is the ethos behind your work? What matters to you?

You may have several ideas – which would make you money? Be focused.

Write a mission statement which defines your core values and where you see your business fulfilling your vision. A business with strong values will attract like-minded customers and help you to stand out from others.

Decide on the right name for your business – something that represents who you are and why you do what you do – it can be prosaic or poetic and direct or subtle!

Governance

Choosing a legal structure – ensure that your structure is an acceptable governance structure for funders and financial backers – providing assurance of organisational strength. In the UK, If you want to set up a business that has social, charitable or community-based objectives, you can set up as a:

[limited company](#)

[charitable incorporated organisation \(CIO\)](#)

[co-operative](#)

[community interest company \(CIC\)](#) [sole trader](#) or [business partnership](#)

All of these business entities have advantages and disadvantages in terms of how easy and cost effective they are to set up and manage. The state-of-the-art reports revealed the many different structures of governance throughout Europe, so it is important that you refer to your country's options and consider which is the best form for your business needs. It is important to establish your potential funder's requirements in terms of which organisational structures they recognise and can support. Make sure your structure is fit for purpose!

Business planning

it can be difficult to know where to start with 'fleshing out' your business plan, but it is essential to help you structure your approach to making the business work and helping you understand the things you need to make it a success.

Some important things to consider at the planning stage:

- *Lowest Hanging Fruit* - in the early months/years its essential to sustain your business, i.e. make money to continue to dedicate yourself to your work, but how do we do this? Start with the easier to access opportunities, create achievable goals and work within your comfort zone and area of expertise, working with people you know and can rely on – build some reserves. You can then develop more products and services knowing you have a financial cushion to take a few risks and leaps into the unknown!
- *Pricing your products and services* – you will need to calculate your 'factory gate' price, i.e. what your product or service costs in total in materials, labour (yours!) and expenses. In order to make a profit, you should set your prices at sustainable level which reflects your costs and also the current market and what your potential customers are willing to pay.

- *Branding* - *"Your personal brand is a promise to your clients... a promise of quality, consistency, competency, and reliability."* - Jason Hartman

Your brand communicates the message to your clients about what you stand for as a business. It is much more than your logo design! Know your customers! Think about who you are, what you believe in and what makes you stand out from other artists. Condense your story down to 4 or 5 tone words which will guide your marketing aims and inform your design strategy. A strong brand is one which connects with people and creates memories. Section 5 goes into more detail around promoting and marketing and how to sell yourself.

- *Website* – you can either create a free website yourself, hire somebody to do it or begin with a social media page. Think about the narrative you use - this is a window to your business, and people do business with people, so let your passion and purpose shine through! Be user friendly and clear about why you do what you do to engage your audience and use high quality images.
- *Research* – Make time to research - Know your customers, your market potential and who the competitors are. Look at industry trends, government initiatives, socio-economic factors, technological developments – all will have influence over your business practice and outputs.
- *Mobilising communities and getting support* – key for long term development and particularly relevant when working in deprived communities. Get involved in community activities and events and encourage participation from communities. Give some of your time away - This will support your funding applications, illustrating that you have experience working in communities and co-delivering projects.

Funding opportunities

This is where you will really need to be creative and not always and only look towards funding for arts projects, you will need to broaden your scope. Reflecting on the different sectors in section 3 of this manual, where there are many examples given – you must consider your art skill as the vehicle to deliver the outcome the client is looking to achieve, rather than art itself as the principal outcome or motivation of the founder. Available funds can be found online on specific funding portals and through local authorities. Always read the funders’ criteria carefully and their principal focus for the funding.

Writing funding applications can be daunting initially, but you can keep a ‘bank’ of narrative which describes your business, your aims and your company details, to save time and energy. Most local authorities have support for community organisations to make funding applications and there is so much now available on the web. This is where collaboration is so valuable – talk to other artists, get advice, work together!

Creating the Pitch (proposals and applications) – understand your audience and what they are trying to achieve, then create a project to deliver their outcome, using their language.

For Instance, if a housing association is trying to engage its tenants to gain an insight into their needs and views regarding the quality of the service the

association is providing, then your project becomes a tenant engagement project, resulting in a film/drama performance or art installation – feeding back tenants views.

Business Support

There are often opportunities to access free business support and advice for starting your business to guidance for growth. These sessions are an invaluable source of information and are often good networking opportunities to link with other new social enterprises. Online research will advise you what is available in your area.



Figure 1 Business Support advice session

Links to: Training Module 1 – How to Become an Entrepreneur:

- Business Planning – Creating a business canvas
- Stakeholder Mapping

Useful links on Business Planning [here](#)

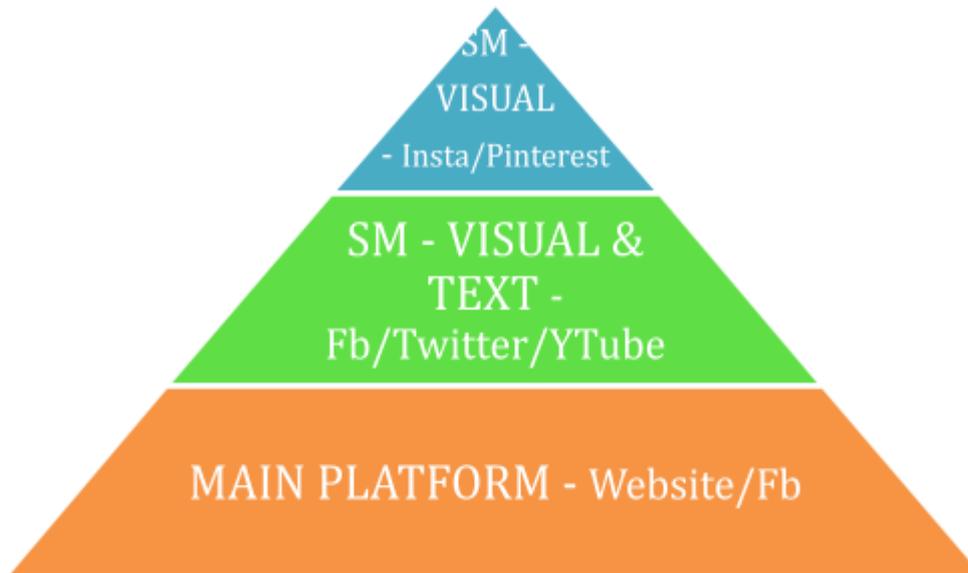
5. SHOUT ABOUT IT! - How will I reach and inform people of what I do?

Every participant who took part in the LPG stage of the project expressed a desire to understand more about how to use digital media to promote their creative business.

Self-promotion – it is important to be self-confident, sell yourself and BE yourself! Telling your story is essential to engage with your audience and you should be honest and genuine to develop trust – your story can also be an effective way to promote your social values. Let your market get to know you - share your creative processes using high-quality images, so that your story resonates with your audience.

Marketing, Public Relations, and Advertising are all different promotional forms:

Content Marketing means creating and sharing free, useful content to your target audience, with the aim to convert them to customers. It is concerned about what people want and need, building relationships with people, connecting and communicating. **Social Media** gives you access to a much wider audience of potential customers. Focus on creating quality content that can be used in various ways on different platforms.



On the content triangle diagram, the base represents the main platform, which should be your website or blog. This needs solid top-quality content as it will remain the longest here and traffic from all other social media platforms will be driven here. The next level consists of platforms such as Twitter, Facebook and YouTube. Content posted here is indexed in search engines and is visible for longer than some of the purely visual social media – it also provides an opportunity to engage with followers and for them to ask questions. The top of the triangle is reserved for purely visual social media like Instagram and Pinterest, which are fast moving and do not require text other than short descriptions or hashtags.

Example –

Main Platform –

A detailed behind-the-scenes photo/video story of your creative process, giving potential customers a real insight into how you work, why you love what you do and the passion which goes into your creations.

Next Level –

A shorter version of the photo story on YouTube using a video short, breaking down the detail.

Top Level –

Add images and/or a 10 second video on Instagram and link back to your main platform.

Social media outreach - Follow potential customers on different social media platforms, look at people following your competition and add some of them daily. Ask questions to your followers, appreciate their social posts, favourite their tweets, like their photos on Instagram, leave comments on blogs. Use the same tactics for social media influences i.e. bloggers, editors within your industry. To build relationships act like a person not a company!

Networking - Markets/festivals/events are a good way of engaging with potential customers

Local/national press

Public Relations is about raising awareness of your products and services. It takes time but is a free way to advertise and should be considered more of a long-term strategy, building trust. A good PR tool is to create a **blog** on your website/social media. Blogger.com has free templates and design choices to help you get started. Regular blogging means you rank higher in search engines, and by considering what your target market is looking for and using relevant keywords, you can tie in your product/service, linking your creations to current trends. As per the example, Blogs are a good place to share your creative process – give a behind-the-scenes look at how you work. Using lots of high-quality images elicits good engagement – people respond more to any communications which include a visual element. And always respond to comments, engage and express thanks – commenters are potential customers!

Advertising is about paying for space – there is a financial outlay but you are able to be more specific in targeting your audience swiftly, using relevant publications and platforms with a pre-established bank of potential customers.

Developing your narrative - Think about your target market influences when creating marketing messages - who are the people they are following and watching/listening to etc? Create a 30 second pitch with your key message.

Your narrative should be engaging and capture attention quickly. Use one line to explain why and what you do. Explain your USP - why your product/service? Ask a question of your target market to encourage interactive behaviour. Your customer communications should be friendly and approachable and never forget to thank people. From your target influences you can create media lists to monitor and target also. You can develop a press kit, which is a useful tool and may include a one-page information sheet, a short biography, latest news of products and services, and all general information including prices and contact information.

Social Media Tools - One of Google's many options for searching keywords that your target audience may be using is **Google insights** where you can keyword search for free and see how much interest there is in a particular word or phrase. This then gives you an idea of buzzwords you can use later on other forms of social media, to generate interest from the right people.

Google AdWords also tracks words at the top of your target market searches and **Google Analytics** provides good marketing information so you can link your products and services to topics of interest. You should monitor and evaluate all of your marketing activity by checking the number of responses and checking analytics on social media.

Links to:

Training Module 3 – Shout about it!:

- Boosting self-confidence
- Enhancing personal profile

Training Module 4 – Socialising:

- Networking
- Marketing

Useful Links:

[Social media](#)

[Networking](#)



**Thank you for your interest in project
PINOLO! For more information and all
project deliverables, please visit our
website:**

<https://pinoloeu.com/>