CASYE
CULTURAL & SOCIAL YOUTH ENTREPRENEURSHIP

POLICY RECOMMENDATIONS

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IARS INTERNATIONAL INSTITUTE
diesis network
Caminos
Fondazione Triulza

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Table of content

Introduction **3**

1. About the project 3
2. About the partners 3
3. About this document 3

Creating the policy recommendations **4**

1. Elaboration of the policy recommendations 4
2. Structure of the policy recommendations and target groups 4

Policy recommendations **6**

1. Investing in youth, social entrepreneurship and the creative sector 6
   a. Background 6
   Creative and cultural industries 6
   The Social economy 6
   b. Policy recommendations 7
   Set of outcomes 1: Culture is the base of society, but its value is not acknowledged enough 7
   Set of outcomes 2: Culture is not recognized as a strategic investment 7
   Set of outcomes 3: The economic sustainability in the long term is still one of the main challenges of the creative and cultural social enterprises 8
   Set of outcomes 4: There is a need of tools to measure the impact of the investment in CCIs and social enterprises 8
2. Creative cultural industries as a new engine of growth and vehicle for empowerment community 10
   a. Background 10
   b. Policy Recommendations 11
   Set of outcomes 1: There is the need of boosting peer-learning, sharing good practices and success stories in empowering communities towards CCIs 11
   Set of outcomes 2: Creative and cultural industries are an underestimated tool that can engage young generations in their community 11
   Set of outcomes 3: Ensuring the sustainability of the activities in the long term in the community is one of the major challenges of the regeneration process 12
3. Promoting youth social entrepreneurship among young people 13
   a. Background 13
   b. Policy recommendations 14
   Set of outcomes 1: There is the need of new forms of impactful advertising ways to involve young people 14
   Set of outcomes 2: It is essential to enable access education and mentoring programmes to all young people, in particular marginalised and disadvantaged groups. 14
   Set of outcomes 3: Storytelling on social entrepreneurship is key. 14

Annex – Participants of the Policy recommendation co-creation workshop **16**

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Introduction

1. About the project

The CASYE (Cultural and Social Youth Entrepreneurship) project aims to develop innovative, Continuous Professional Development (CPD) accredited tools to support marginalised young people in becoming entrepreneurs in the social and cultural sectors. This will be done through the capacity building and certification of youth workers and other professionals by giving them new approaches to support and strengthen their work, improve their skills, and increase the quality of their interventions.

The goal of CASYE is to support youth entrepreneurship in the creative sector through the development and piloting of a social economy model, with an emphasis on empowering young people with fewer opportunities (social obstacles, geographical obstacles and/or economic obstacles). Through the CASYE programme, the development of a sustainable ecosystem for supporting youth entrepreneurs in the creative European cultural and social sectors will be created.

Given the ability of the young, especially the adolescent population, to use the new technologies and media it is important to develop methodologies that are adapted to the current situations in which they are living. The effectiveness of youth work methodologies and tools are closely related to the ability to motivate the recipient and promote their participation in the proposed activities. CASYE aims to help youth workers reach young audiences who have a hunger for social and cultural entrepreneurship through actions that are widely followed by youth, and which directly and indirectly influence them and their behaviour. Our project will empower youth workers to enhance their current work with young people, whilst also validating this new knowledge through the provision of Continuous Professional Development (CPD) Certificates.

2. About the partners

The Cultural & Social Youth Entrepreneurship (CASYE) project brings together a strategic partnership of four organisations from the UK, Belgium, Italy and Spain to address a number of sectorial and horizontal priorities for Erasmus.

- IARS, UK
- DIESIS Network, Belgium
- Fondazione Triulza, Italy
- Asociación Caminos, Spain

3. About this document

This document is the last part of the Intellectual Output 1 of the CASYE project: it is a set of policy recommendations for policy makers and educators addressing the importance of further promoting youth social entrepreneurship in the creative sector. This document was developed after the implementation of a background research on the topic, of a collection of good practices and a mentoring programme framework for educators.

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Creating the policy recommendations

The CASYE policy recommendations aim to offer a set of recommendations to support young social entrepreneurs in the cultural and creative sector at local, national and European level.

This policy paper is addressed to various stakeholders such as policymakers, trainers, professionals and organisations of the third sector in the food sector at local/ regional, national and European levels.

1. Elaboration of the policy recommendations

In September 2021, the CASYE partners organised a co-creation workshop to develop the CASYE policy recommendations. The event was organised in Milan by Diesis Network and Fondazione Triulza, with the support of IARS and Caminos.

We invited a wide range of stakeholders who helped us collect meaningful inputs for developing the policy recommendations. These recommendations will be shared with policy makers and educators and will address the importance of further promoting youth social entrepreneurship in the creative sector. We held workshops with representatives from social enterprises and actors from the social economy, cultural and creative industries, universities, foundations, associations, banks, private sectors and research centres joined the workshop (find the full list in Annex 1).

In order to receive inputs on key aspects related to the topic, we divided the stakeholders in three groups:

- **Workshop 1** - Why invest in youth social entrepreneurship in the creative sector?
- **Workshop 2** - Creative cultural industries as a new engine of growth and vehicle for empowerment community
- **Workshop 3** - How can cultural social entrepreneurship be promoted among young people?

Each workshop was moderated by one of the CASYE partners. Several questions and subtopics were provided in order to guide the discussion and allow the stakeholders to discuss while providing significant inputs.

The inputs were then collected, organised and analysed by Diesis Network.

2. Structure of the policy recommendations and target groups

For the topic of each of the co-creation workshops an analysis of the main outcomes was done by Diesis Network. For each topic, we developed a short background analysis, identified main subtopics, drafted a set of policy recommendations and pointed out the target group.

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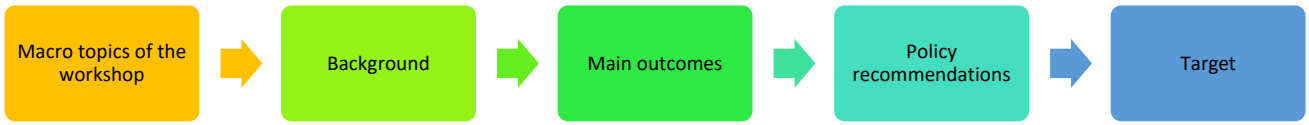

The main target groups identified for the policy recommendations are:

- **Policy makers**: some of the recommendations are addressed to European and/or national policy makers, and/or institutions in general.
- **Educators, professionals in the field of youth, mentors and trainers, youth workers**: some of the recommendations are addressed to the people that work, educate and interact directly with young people, and how they can adapt their work and support them at best.

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Policy recommendations

1. Investing in youth, social entrepreneurship and the creative sector

a. Background

Both the creative and cultural industries and the social economy enterprises are an engine for the European economy. Nevertheless, investment in such fields, in particular when it comes to young entrepreneurs, is still perceived as a risk.

Creative and cultural industries

The creative sectors contribute greatly to the EU GDP, whilst also contributing to social cohesion and appreciation of cultural diversity. CCIs represent up to 4.5% of EU GDP as they make up 11.2 % of all private enterprises and 7.5 % of all persons employed in the total economy: they provide quality jobs (8 million), especially for young people. Moreover, in the CCIs there is a predominance of SMEs, as 95 % of the CCIs are businesses with up to nine persons employed.[1] CCIs are among the most entrepreneurial sectors in the EU, developing transferable skills such as creative thinking, problem solving, teamwork and resourcefulness.[2]

CCIs play a key role in economic well-being and growth, but they also foster social and cultural development and they generate spill over effects to other industries by acting as catalysts for innovation in the overall economy. The New European Agenda for Culture recognises the role of the cultural and creative sectors in 'generating innovative solutions that impact positively in other sectors and help boosting the competitiveness of our economy'.[3]

Nevertheless, this sector also faces various challenges preventing them from exploiting their full potential, such as: access to finance, human resources management (ways of working and forms of work), inconsistent demand of cultural services and products, difficulties in networking and cooperation, risks related to internationalization, the challenges and costs related of digitalisation and innovation, and many market threats.

The Social economy

The social economy is a major social and economic player of the EU's economy, accounting for 8% of the EU's GDP. There are 2.8 million social economy enterprises and organisations: cooperatives, mutuals, associations, foundations, ethical banks, social enterprises, and other national declinations. The social economy is present across all sectors. Summing both paid and unpaid employment, the social economy enterprises present a workforce of over 19.1 million people, with more than 82.8 million volunteers and 5.5 million full-time workers. Moreover, cooperatives, mutuals and similar enterprises have more than 232 million members. [4] [5] [6]

[1] European Commission (2015), Boosting the competitiveness of cultural and creative industries for growth and jobs. Published by the European Commission.
[2] European Commission (2019), Impulse paper on the role of cultural and creative sectors in innovating European industry. Published by the European Commission.
[3] European Commission (2018), A New European Agenda for Culture. Published by the European Commission
[4] Social Economy Europe website: https://www.socialeconomy.eu.org/the-social-economy/
[5] "Social economy in the EU" page on the European Commission website: https://ec.europa.eu/growth/sectors/social-economy-eu_en
[6] CIRIEC(2017). Recents evolution of the social economy in the European Union, Bruxelles :

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b. Policy recommendations

Set of outcomes 1: Culture is the base of society, but its value is not acknowledged enough

Revenue from the cultural and creative industries brings 2.25 billion dollars a year and accounts for 3% of the world's GDP. CCS generates 29.5 million jobs in the world which is more than the automotive industry in Europe, Japan and the United States together – predominantly in the visual arts, music and books. But what is of the greatest importance in this? That cultural production is young, inclusive and enterprising. In Europe, CCS employ more workers between the ages of 15 and 29 than any other sector, mostly small businesses and freelancers.[7]

Recommendations:

- Raise more awareness on the role and importance of culture in our societies;
- Diversify and align policies related to culture;
- Promote networking at local level to enhance culture;
- Make funding for culture more/directly accessible (not via local authorities);
- Create more bridges between communities/EU countries and promote the creation of partnerships.

Target: EU and national policy makers

Set of outcomes 2: Culture is not recognized as a strategic investment

Culture and creativity are not limited to artistic value. The development of creative industry experiences has proven particularly beneficial in driving the economic transformation towards a knowledge-based economy, the design of new products and services. As part of broader regional innovation strategies, these types of investments can make room for higher-value market niches in peripheral regions. Culture and creativity can be important drivers and enablers of innovation as well as an important source for entrepreneurship. Culture is a key driver for increasing tourism revenue, with cultural tourism being one of the largest and fastest-growing tourism segments worldwide. Culture also has an important role to play in promoting social inclusion.[8]

Recommendations:

- Facilitate investment between/among EU countries: more liquidity among MS is needed;
- CCIs are by definition resilient, but COVID-19 has highlighted that the rights of people who work in culture and CCIs should be further protected;
- Create a wider market for cultural and artistic products in Europe;
- Create more connections among available funding, in particular impact funding.

Target: EU and national policy makers

CESE.

[7] EY (2015) Cultural times, the first global map of cultural and creative industries, published by UNESCO

[8] https://ec.europa.eu/regional_policy/en/policy/themes/culture/

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Set of outcomes 3: The economic sustainability in the long term is still one of the main challenges of the creative and cultural social enterprises

Due to a lack of knowledge on finance and management, the creative sector often struggles to access funding and it's not uncommon to see organisations so under-capitalised that they have to make significant cuts. As a result, organisations regularly miss out on opportunities to explore new projects or take those all-important creative risks. Moreover, sustainability in the long term is threatened by the many challenges that characterize the creative industries (see "Background" part above).

Recommendations:

- Promote education in economics and management from a very early age to give to all the opportunity of having basic economic knowledge and on entrepreneurship;
- Develop more education programmes focusing both on economics and on the social value of investing in culture;
- Increase investment aimed at developing skills of the young people, including soft skills;
- Further raise awareness on the importance of team working when developing an enterprise;
- Promote EU level/cross border incubation. This would tackle EU level social problems and enhance cohesion among countries;
- Promote investment at EU level in youth creative cultural sector programmes via EU instruments;
- Make the cultural sector more attractive to investors by contributing to changing the narrative about both social economy and investments in culture.

Target: EU and national policy makers

Set of outcomes 4: There is a need of tools to measure the impact of the investment in CCIs and social enterprises

Several studies have examined the relationship between participation in arts and culture and social outcomes such as increased educational attainment, reduced crime rates, health and overall well-being Many of these outcomes are not as easy to quantify to show their value-added and social and economic impacts (Carnwath, 2014).[9] Some of the benefits created by the arts—for example, community cohesion and civic engagement—are difficult to conceptualise on the individual level, since they are communal by their very nature (Throsby 2001).[10]

[9] Carwath, J. et al. (2014). UNDERSTANDING the value and impacts of cultural experience, © 2014 Arts Council England
[10] Throsby, David. 2001. Economics and Culture. Cambridge University Press.

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Recommendations:

- Raise awareness about what social impact is;
- Collect best practices of investment in cultural (social) enterprises and support the creation of a European database to share such best practices;
- Create guidelines and develop new tools (such as new KPIs, new benchmarks, etc) to measure the impact of investing in culture and society.

Target: EU and national policy makers

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2. Creative cultural industries as a new engine of growth and vehicle for empowerment community

a. Background

Culture is the fourth pillar of sustainable development. Culture plays a crucial set of roles at the social level, from fostering cohesion in socially diverse contexts (Everingham, 2003)[11] to empowerment basis for socially driven development of human potential. The cultural capital is a facilitator for relevant goals such as social regeneration and the definition of a shared, compelling vision of local economic development (Sacco et al., 2008). [12]

For example, culture plays an essential role in the rehabilitation of landfills or brownfield areas. The creation of 'cultural boxes' in depopulated and controversial regions is broadly considered a smart move toward decreasing the individually and collectively perceived area risk. In this perspective, culture is seen as a sophisticated policy tool that provides a platform for collective awareness and debate, helping to redefine them in more constructive ways. Consequently, cultural policies are attaining an increasing relevance in the policy-makers toolkit in the various dimensions – social, economic, environmental.

The Creative and cultural industries (CCIs), which flourish at the local and regional level, are in a strategic position to link creativity and innovation to promote economic growth and empowerment of the communities. They can help to boost local economies, stimulate new activities, create new and sustainable jobs, have important spill over effects on other industries, and enhance the attractiveness of regions and cities. Creative industries are therefore catalysts for structural change in many industrial zones and rural areas and have the potential to rejuvenate their economies and contribute to changing the public image of regions.[13]

One of the most recent inspiring initiatives launched by the European Commission seems to be perfectly in line with these principles. The New European Bauhaus (NEB) is an interdisciplinary project, acting as a bridge between the world of science and technology and the world of art and culture, and re-thinking the opportunities green and digital challenges could bring to our lives. The NEB calls for a collective effort to imagine and build a sustainable (including circularity), inclusive (including affordability) and quality of experience (including aesthetics) future for our minds and souls, to work together to develop an urban/rural, economic and social regeneration. The latter aims at creating new opportunities, promoting well-being and reducing inequalities where people live, now and in the future, to improve their lives and strengthen communities. The NEB also requires a direct link of the cultural and creative spheres, in order to develop the regeneration of communities and territories in a beautiful and inclusive way.

In the Cultural and Creative Industries, we have seen that their activities often generate positive impacts in the areas where they are located, because their openness and interaction with other activities give rise to agglomeration and cluster effects and they tend to generate a high proportion of total value added locally. Various experiences suggest that cultural and creative industries could provide new opportunities to improve local development in sparsely populated and underpopulated areas and mitigate the youngster's emigration from rural

[11] EVERINGHAM, C. 2003, Social Justice and the Politics of Community, Ashgate, London.
[12] Sacco, P.; Blessi, G.; Nuccio; M. (2008)Culture as an engine of local development processes: system-wide cultural districts.
[13] European Commission, Regional Policy contributing to smart growth in Europe 2020, 2010

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and underpopulated regions to find good quality and sustainable jobs. Arts and cultural activities do improve lives: they provide participatory creative activities that help to restore people's well-being and increase their self-esteem, confidence, and empowerment, as well as aiding social cohesion, education and personal development.

b. Policy Recommendations

Set of outcomes 1: There is the need of boosting peer-learning, sharing good practices and success stories in empowering communities towards CCIs

Peer-learning is a learning technique that promotes collaboration and teamwork to gain knowledge. Indeed, it is the learners who, from a concept and different information, must answer a problem without the intervention of a teacher. This method, as well as the sharing of good practices and success stories will allow both young people and/or aspiring entrepreneurs to learn from the experience of other entrepreneurs. At the same time, it will allow communities where these people act, to understand the benefit of social cultural enterprises.

Recommendations

- Promote cross border peer learning and collaboration, and share European best practices on culture and social entrepreneurship;
- Change institutions mindset towards more flexible and interdisciplinary approaches in educational programmes for culture and entrepreneurship;
- Learn from young people by giving them the possibility to work with adults and providing them the tools they need to engage in cultural activities and/or entrepreneurship programs.

Target: EU and national policy makers

Set of outcomes 2: Creative and cultural industries are an underestimated tool that can engage young generations in their community

Generally, young people enjoy having fun, being with others, and expressing themselves. Nowadays, it can be sometimes difficult for young people to engage with and access present art and cultural activities, as well as to entrepreneurship, as many barriers exist.[14] Creative and cultural industries could be a tool to channel young people's needs and aspirations and engage them in communities, thus increasing social cohesion.

Recommendations:

- Promote culture as a space for expression of young people that need to be understood;
- Tear down the two main issues for youth: trust and motivation;

Target: EU and national policy makers

[14] Rachel Tait, Angela Kail, Jennifer Shea, Rosie McLeod, Nicola Pritchard, Fatima Asif - New Philanthropy Capital (2019), How can we engage more young people in arts and culture? A guide to what works for funders and arts organisations.

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Set of outcomes 3: Ensuring the sustainability of the activities in the long term in the community is one of the major challenges of the regeneration process

Creative and cultural enterprises and social enterprises respond to the community and society's needs, this is why they tend to be sustainable in the long term: they are able to adapt according to the needs and to always find new innovative ways to propose solutions. Moreover, because they are deeply rooted in the society, they are both more resilient than regular enterprises to macro-economic challenges. Nevertheless, creative industries and social enterprises are considered a risky investment as they are perceived as non-sustainable in the long term.

Recommendations:

- Promote bottom-up approach to assess the risks related to investments in culture and youth entrepreneurship;
- Education about financial and entrepreneurship should start at a very early age;
- Understand the importance of listening the needs of both communities, entrepreneurs and young people;
- Building trust and encourage among young entrepreneurs and the community and encourage young people to take risks;
- Further develop collaboration among both public and private actors to create a safer institutional space that would ensure the sustainability of CCIs and social economy business.

Target: Youth works, educators and EU and national policy makers

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3. Promoting youth social entrepreneurship among young people

a. Background

Currently, social economy is not very present in formal and non-formal education programmes for young people. Many young people in Europe don't know about the existence of the social economy and its business models (composed by organisations such as cooperatives, mutuals, associations, foundations and social enterprises), and often they do not have access to information on how to start their own social economy enterprise.

This should change: there is an urgent need to find ways to promote social entrepreneurship among young people and to support young entrepreneurs' education on social economy and social entrepreneurship. Indeed, social entrepreneurship could be highly beneficial and appealing to young generations, both economically and socially, as it offers a unique opportunity to combine income generation and social impact.

First, social entrepreneurship can be a source of decent and fair employment and economic stability, responding like this to one of the greatest social challenges: youth unemployment. The social economy sector represents an opportunity for young citizens to access the labour market and/or start their own business.

It can also foster young people to find solutions to the problems of their community and contribute to its development. Indeed, social entrepreneurship leverages young people's talents and capacities, it can support both individual and social development and efforts to effect change.[15]

"Young people are still regularly excluded from policy and political decisions affecting their lives, and social entrepreneurship offers them an avenue to express their views and have an impact on society." [16] Today, young people are more and more socially and environmentally aware and responsible, they are increasingly demanding greater inclusion and meaningful engagement. Young people start taking action to address development challenges themselves from a very early age. Therefore, they are seeking jobs that reflect their values, to contribute to society and take sustainability into account.[17]

The real challenge remains reaching young people, especially marginalised ones, making them interested, involving them, and making educational programmes available for everyone.

[15] IED (2017), Tool Kit: How to Promote Social Economy among Young People?.
[16] United Nations (2020), World Youth Report: Youth Social Entrepreneurship and the 2030 Agenda.
[17] EESC (2021), Workshop 2: Social Economy and youth entrepreneurship for a sustainable recovery.

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b. Policy recommendations

Set of outcomes 1: There is the need of new forms of impactful advertising ways to involve young people

To make sure to reach young people, both channels and forms of communication should be adapted to effectively reach this target group. Attention should be paid also on how the content of the message is communicated and how it is delivered.

Recommendations

- Promote the use of physical places and physical encounters (especially after the pandemic): it will allow young people to have a space to demonstrate culture and creativity;
- When communicating with young people, use their language and emotion;
- Explore new forms of communication, in particular digital ones common among young people;
- Change the narrative related to education and mentoring on entrepreneurship: it should be seen as a resource for young people, easily accessible and understandable by them.

Target: Educators and youth workers

Set of outcomes 2: It is essential to enable access education and mentoring programmes to all young people, in particular marginalised and disadvantaged groups.

Education, both formal and non-formal, on social entrepreneurship should be made available to all young people, in particular disadvantaged groups that would benefit the most from it.

Recommendations:

- It is important not to identify marginalized groups as outsiders, but taking them as individuals and decreasing the gaps with other groups;
- Interact directly with young people and search for their needs, especially of marginalised groups. Based on their needs, suggest tailored educational tools;
- Create public spaces to gather young people and trust them with new opportunities and responsibilities.
- it is important to mix group of young people, avoiding separation and fragmentation, to make them work together.

Target: Policy makers and educators

Set of outcomes 3: Storytelling on social entrepreneurship is key.

There is the need of further sharing best practices and storytelling in order to inspire and involve young people: promoting, showing the benefits of being involved in cultural social entrepreneurship, and sharing models is key.

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Recommendations:

- Use storytelling and success stories to communicate with young people and engaging them in education programs;
- Promote bottom-up approach in both advertising educational programmes and when implementing these as well.

Target: Educators, youth workers and national and EU policy makers

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Annex – Participants of the Policy recommendation co-creation workshop

Name of the participant	Kind of stakeholder	Website	Short description
Fondazione Triulza	CASYE partner – Foundation	https://fondazionetriulza.org/	Fondazione Triulza is a Lab-Hub for Social Innovation and Sustainable Development. The mission of the Fondazione Triulza is to boost innovation in non-for-profit organizations, to create start-ups, employment and networks, to follow the development of MIND from a social and environmental impact point of view.
Diesis Network	CASYE partner – Social economy network	http://www.diesis.coop/	Diesis network supports the development of the social economy, social entrepreneurship and social innovation in Europe through the implementation of knowledge-based activities, such as training, project design, consultancy and advisory services, technical assistance and research.
IARS	CASYE partner – Social economy association	https://iars.org/	The Independent Academic Research Studies International Institute (IARS) is a youth-led NGO providing world-class, cutting-edge educational, research, policy and networking services of local, national and international significance while improving practices in the fields of youth, equalities and justice through the lived experiences of real people.
Associacion Caminos	CASYE partner - Social economy association	https://www.asoccaminos.org/	The work of Caminos focuses on the development and transfer of innovative methods from other countries within the European context to Spanish entities that offer permanent services.
Banca Etica	Bank	https://www.bancaetica.it/	Banca Etica is a cooperative bank that operates in Italy and Spain. It was established thanks to the commitment of a number of individuals and organizations who joined forces to create a credit institution based on Ethical Finance principles: transparency, participation, sobriety, efficiency and attention to the non-economic consequences of economic actions.
Fondazione Venture Capital Giordano dell'Amore	Financial institution	https://www.fondazionesocialventuregda.it/	The Italian Foundation aimed at the promotion of the impact investing culture, in order to facilitate social innovation.
Genera Imprese	Financial institution	http://www.generaimprese.it/	Genera is a company that invests in companies operating in the field of innovation and the cooperative economy. We invest in newly established entrepreneurial initiatives and in existing companies with reconversion projects that are innovative and sustainable. We provide financial resources and development consultancy.
Lendlease	Financial institution	https://www.lendlease.com/it/	Lendlease is a globally integrated real estate and investment group with core expertise in shaping cities and creating strong and connected communities. Being bold and innovative characterises our approach and doing what matters defines our intent.
Shifton per Adriano	Social enterprise	https://adrianocommunitycenter.it/	Adriano Community Center is part of a large urban regeneration project, which is spread over an area of 500,000 m2 in the north-eastern outskirts of Milan.

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Community Center			
Fondazione Comunitaria Milano	Foundation	https://www.fondazionecomunitamilano.org/	The Fondazione di Comunità Milano Onlus supports ideas and projects that contribute to improving the life of the community in the territories of the city of Milan. The Foundation favors new forms of participation, solidarity and proximity networks, with initiatives that start from the bottom and become pieces of a mosaic of social regeneration. It directs generosity and solidarity towards good practices for the social growth of the community.
Università Cattolica di Milano - ConLab	University	https://www.unicatt.it/conlab	ConLab is the coworking space of the Catholic University: a place dedicated exclusively to self-entrepreneurial activities. The project, born within the University Innovation Center (ILAB), aims to promote the culture of entrepreneurship and innovation, exploiting new learning models and stimulating an interdisciplinary approach.
Fondazione Enaip Lombardia	Foundation	https://www.enaiplombardia.eu/	The mission of Enaip Lombardia aims to favor: the professional and civil development of people, the recognition of equal opportunities at work and in society, the social integration of those most exposed to the risk of marginalization, the growth of territorial economies and the production system, in relation to local institutions, and the development of the third sector and social organizations.
Gruppo Cooperativo CGM	Social economy association	http://cgm.coop/	The Cooperative Group Gino Mattarelli (CGM) networks and enhances social cooperatives throughout Italy and today we are a large network of territorial consortia, distributed throughout Italy, which coordinate the activities of cooperatives and social enterprises.
Legacoop Lombardia	Social economy association	https://www.legacooplombardia.it/	The National League of the Cooperatives and Associations is the oldest of Italian cooperatives. Legacoop works to promote the development of cooperation and mutual assistance, solidarity and economic relations of member cooperatives and to encourage the dissemination of the cooperative principles and values. The other 15 thousand member cooperatives are active in all regions and all production sectors.