



GOOD PRACTICES

101



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Introduction

1. About the CASYE project

The CASYE (Cultural and Social Youth Entrepreneurship) project aims to develop innovative, 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 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 powerful influence of technology and virtual media on the young, especially the adolescent population, 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 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 upgrade their current work with young people, while also validating this new knowledge through the provision of Continuous Professional Development (CPD) Certificates.

The project aims to product and pilot two Intellectual Outputs and one training event:

- The CASYE Mentoring Model Programme for youth workers
- CASYE Implementation Handbook
- Short-term joint staff training event with 12 delegates

2. The partnership

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
- [Caminos](#), Spain

3. About IO 1 - CASYE Mentoring Model Programme for youth workers

The first outcome of the CASYE project, the Intellectual Output 1 (IO1), is an active inclusion support programme for youth workers aiming at helping them to bring out the existing, hidden and latent talents of youth and engaging them in co-produced social innovations in the cultural sector. The model intends to develop a sustainable ecosystem in supporting youth entrepreneurs in the CCIs.

The intellectual output 1 (IO1):

INTENDS to be a starting point and to supply with the key elements needed to develop a quality group mentoring programme for youth; engaging them in social innovations in the CCIs.

IS CUSTOMISED to suit the specific features of the different communities in which it is situated but incorporates common 'core' components, which result from the articulated process of good practice exchange and scalability assessment during the first project year.

IS ADDRESSED to youth workers and contains the fundamental principles, the modus operandi, and the guidelines to support youth entrepreneurship and social innovation in the field of culture and creative industries.

The model will be useful for mentors who assist both individual entrepreneurs and social enterprises, which can develop their activity and include social innovation in the business model and tackle social cohesion in local communities through cultural activities.

4. About this document

This document is the second part of the Intellectual Output 1. It provides a collection of 12 good practices coming from the project countries – UK, Belgium, Italy and Spain: each partner provided 3 good practices. Moreover, Diesis Network also collected some good practices coming from other EU countries to further enrich this document.

Methodology

Diesis Network asked all the partners to collect three good practices targeting entrepreneurs and/or social entrepreneurs working in the field of cultural and creative industries. In total the partnership collected 12 good practices that supported the development of the mentoring framework.

To build the good practices, Diesis provided a template to partners (Annex 1) that they should use to interview the entrepreneurs. The questions were chosen to understand:

- What are the needs at the creation moment?
- What are the main challenges?
- What are the items that characterise a best practice?
- What advice entrepreneurs would give to young people wishing to create their own CCI enterprise?

After the collection of the good practices from the partners, Diesis gathered all of them into this document. Moreover, after a careful analysis, Diesis provided some considerations for the good practices of each countries, and for Europe overall.

Diesis also enriched this document with some good practices coming from other EU countries, to be able to compare the good practices collected from other coming from different geographical regions.

UK

1. Good practice 1 - BPM Music Collective



Name Surname	Ahmed
Country of Origin	UK
Name of the enterprise	BPM Music Collective
Website and/or social media	https://www.bpmlabel.com/
Start date of business	Jan 2018
No of employees or co-workers (if any)	10-15
What kind of services and products does your enterprise provide?	The collective started just by organising events, such as live music in the form of DJ, work at nightclubs, and festivals. Then it pivoted to music publishing and talent management, by providing guidance, legal advice and general support to artists.

Can you please tell us how did you come up with your business idea?	<p>Ahmed started as DJ, he identified a gap in the market for certain types of music. He formed a collective of DJs who branched out into running their own events. They evolved into the present business model because they worked with various people from different fields including other musicians, photographers etc. They realised that it made sense for them to expand into management.</p> <p>They originally had an intention to expand by running their own recording studio but the lack of capital made this impossible. Nevertheless, they had the know-how and resources to begin publishing their own music, which they saw as the next best opportunity.</p>
What made you decide to work in the field of Creative and Cultural Industries?	<p>They didn't see their kind of music represented. When people think of creativity they don't think of it as a business, Ahmed always felt these two aspects went together and wanted to change people's mind-set.</p> <p>This also went along with the realisation that creativity require the people behind it to be successful producers, managers etc.</p> <p>Pairing these two items together was the key interest. Indeed, BPM's first motto was "creating a stage for up and coming talent" as Ahmed wanted to build a separated brand as opposed to a personal brand: the idea was to be part of something larger than an individual.</p>
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	<p>Diversity is the group's main strength; they come from a broad range of backgrounds and walks of life. They also pride themselves on giving a lot of creative freedom to artists they work with whilst still painting a unique brand. They are also proud of how they have maintained their creative integrity.</p> <p>Improvements the group would make: networking, specifically networking with the right people who can help build your ecosystem. They also had other concerns which face many enterprises e.g. being more financially sustainable and being more efficient with how they use their time.</p>

Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	The founder didn't follow an official training but made use of industry contacts. Ahmed used guidance from people he knew already in sector in various capacities. He felt that monthly meetings with mentors were extremely useful, in particular to develop the structure of the business.
Could you please talk about the financial tools you used to establish your enterprise?	At the beginning the project was self-sufficient as finances came from events and the work of Ahmed as a promoter. After Covid they used a Bounce Back loan. Currently the collective are looking to sell shares to further grow the business.
Could you please share with us a bit more about your communication strategy?	<p>The main communication activities have been:</p> <ul style="list-style-type: none"> - Social media, as it has a person to person outreach. - Database building, investing time into a CRM and industry databases - Lots of word of mouth via the London based network of creators - Database sharing from other organisations
How do you see the future of your enterprise? What will be the next steps?	<p>The collective aspires to invest more into the careers of people with potential and to help their artists to reach their maximum potential. This trust and support help build a strong network.</p> <p>Ultimately, the collective aims at becoming a hub for networking, by building a broad eco system.</p>
Is there anything you would like to tell your fellow entrepreneurs? #somethinginspirational	<p>The founders underline that creating such a project is a hard work. Aspiring entrepreneurs should be consistent in their work and persistent. They need to believe in their project because not everyone will.</p> <p>Moreover, having the right people working with you is extremely important. Moreover, people that provide both support and inputs, and help in making good decisions.</p> <p>Finally, resilience is the main piece of advice they would give, as well as integrity.</p>

2. Good practice 2 - Goldsmiths Creative Enterprise Institute



Name Surname	Sian Prime, Phoenix Prime
Country of Origin	UK
Name of the enterprise	Goldsmiths Creative Enterprise Institute
Website and/or social media	https://www.gold.ac.uk/icce/
Start date of business	2010
No of employees or co-workers (if any)	25-26 full time

<p>What kind of services and products does your enterprise provide?</p>	<p>The Institute carries out enterprise education and grows the seeds of enterprise in people who might not have already have thought of it as an option. It runs services in Lewisham to improve enterprise thinking including start up mind-set, sustainability, and creative readiness. It also fosters knowledge exchange to other enterprise educators and establishments.</p>
<p>Can you please tell us how did you come up with your business idea?</p>	<p>The founders were working towards this idea for many years. Sian worked in dance, live arts, higher education etc. and has always been concerned that artists were not being educated in business skills, especially budgeting.</p> <p>The department grew out of work at Glasgow Arts Council, Sian was concerned that art students were not prepared for life as practitioners. There was a debate within the GAC about whether to embed tools and processes into existing programmes or keep as a distinct body. The concern was that what the students are told is already “heard”, and it is understood differently when it comes from someone with industry experience.</p> <p>The main starting point was the question “How do we make sure that students maintain their creative vision whilst also thinking in a business manner?” and therefore thinking about different ways in which entrepreneurial work could be embedded into work.</p>
<p>What made you decide to work in the field of Creative and Cultural Industries?</p>	<p>Sian has always had a background in the creative sector, having worked in it for her entire career.</p>

In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	<p>Phoenix Fry pointed out that the strength is not in what they do but how they do it. The programme creates time and space for students to think individually about their lives, values, skills etc. and apply them out to the broader world. It also facilitates the social process of developing skills.</p> <p>Sian added that one of the reasons people give up their own business is isolation. The need for structured critical feedback on their thinking is vital and is something people often struggle to access after leaving education. The department is able to create networks to foster positive critical feedback, in particular peer to peer networking. These ecosystems also tend to have considerable staying power. Moreover, everyone teaching on the programme was a practitioner at some point.</p> <p>Often the difficulty is to stay ahead of the game, especially in terms of changes to technology e.g. NFTs and finding the balance of philosophical thinking and knowledge of the sector. Maintaining this balance is becoming more complex as the knowledge base changes. It is also hard to disrupt established patterns of thinking among new students and the department could perhaps do this better. This aspect should be further improved.</p> <p>Moreover, spreading knowledge to other departments could be a valuable resource that should also be further developed.</p>
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	<p>The founders followed a profession life coach training.</p>
Could you please talk about the financial tools you used to establish your enterprise?	<p>The financial tools used to establish the project were a mixture of tuition fees, consultation fees for working with other organisations, and grants.</p>
Could you please share with us a bit more about your communication strategy?	<p>Dissemination is accomplished via directly contacting programme leaders and other departments, and relationship</p>

	building is done via word of mouth. The programme website and social media are also key.
How do you see the future of your enterprise? What will be the next steps?	<ul style="list-style-type: none"> - Delivering in other countries as much as if you were in the UK, that then reflects back on the UK experience - Further develop practice based research - Create new materials i.e. things, toolkits, processes etc. - Dedicate more time to write academic work - Develop creative commons.
Is there anything you would like to tell to your fellow entrepreneurs? #somethinginspirational	<p>Sian would recommend to “stick with the bold creative output, it takes longer to build the audience but is worth it over the long term. You want to avoid the trap of making your output bland in the pursuit of making it marketable”.</p> <p>Phoenix recommends “Building on what Sian said, easy to get worried about conceiving of entrepreneurship as money making, which matters obviously, however enterprise can create other kinds of value. Don’t be neurotic about creating new things, almost everything you need to know about business can be found easily online”.</p> <p>Adrian suggested: “Preparation! And don’t be afraid to share!”</p>

Name Surname	Adrian De La Court
Country of Origin	UK
Name of the enterprise	Goldsmith's Institute for Creative and Cultural Entrepreneurship
Website and/or social media	https://www.gold.ac.uk/icce/staff/de-la-court-adrian/
Start date of business	2010
No of employees or co-workers (if any)	About 25-26 full time and a large number of part-timers.
What kind of services and products does your enterprise provide?	The department offers postgraduate degrees in the creative sector focussed on entrepreneurship, arts management, and cultural policy. They apply academic work in a real world context, most people who take on the programme come with an idea for an enterprise already in mind . Most people who take the course feel that they get a '2 for 1' out of the experience in that they get a degree and benefit from the knowledge base of the department. They also work closely with various partners in the industry e.g. Nesta (UK Innovation Agency). In this vein, the department also delivers enterprise development thinking to other organisations and supports creative economies in countries by embedding creative thinking into business.
Can you please tell us how did you come up with your business idea?	The department built upon the prior work in the sector by the people who founded it in particular work with Nesta. Specifically the department grew out of the Graduate Pioneer programme that Nesta ran. Upon the success of this programme they considered how the graduate pioneer programme might be applied in a university. The department started with four pathways and grew into seven, with Media and Comms being the most popular. People apply from all sectors. Design is also extremely popular because of the broadness of the field. The popularity of the original four pathways lead to the creation of the later seven to create more specific pathways for students. The department also attracts non-creatives who want to work in the sector which lead to the creation of the Leadership Pathway.

	<p>The programme evolved organically in response to both the needs of the sector and the needs of the applicants who applied. The guiding values of the department are cultural, aesthetic and economic.</p>
<p>What made you decide to work in the field of Creative and Cultural Industries?</p>	<p>For Adrian personally, he felt it was something he always wanted to do, due to his creative temperament. Adrian started with dance and visual arts and still works as a performance artist. He decided to set up his own theatre company and has had to learn how to run it himself.</p> <p>Adrian has always worked with a blend of practice, teaching, and advising. As such his role at the department was the natural next step. For the department the motivation was the needs to the sector, there was nothing else that filled a similar role; as mentioned above the developed was a fairly organic response to the needs to the industry. The university itself has always had an arts and humanities background and was thus very supportive of setting up the department.</p>
<p>In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?</p>	<p>Strengths: The department's reputation for excellence in the sector, the successes of its alumni. The adaptability of the department is key - having worked with every creative and cultural sector and tech orgs.</p> <p>Moreover the diversity of the department and the range of talent, all of whom are world leaders in their fields.</p> <p>Improvements: adding new pathways, continue making programme changes in line with the needs of industry. Moreover more time to research and publish their own research. They would also like the chance to share their department's toolkit with more people.</p>
<p>Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?</p>	<p>Yes. Adrian undertook various business courses and before joining Goldsmith's and is a professional life coach, which obviously required training. Both He and Sian [other founder of the department] felt training of this kind would be key to future success.</p>

Could you please talk about the financial tools you used to establish your enterprise?	The department receives some funding from government, but most funding comes from students, they are a highly profitable department. Some income is generated through consultancy.
Could you please share with us a bit more about your communication strategy?	Sending members of staff to other regions, open evenings, talks, student recruitment team, alumni success stories.
How do you see the future of your enterprise? What will be the next steps?	New pathways around other creative industries including a pathway for publishing.
Is there anything you would like to tell your fellow entrepreneurs? #somethinginspirational	Come and do the programme! He would also like to tell other creatives about the New Cross - a programme to support enterprise in Southeast London, especially for female and black-run enterprises with a particular interest in tech and performance. The idea is about taking enterprise out of university. Similarly their Synapse workshop focusing on impact and ambition explores education in different contexts. The programme explores enterprise itself outside of a business context. It takes a Holistic approach and considers the development of the individual vital to the development of the business. "The individual is the business".

3. Considerations

Please find below a table that summarize the main inputs provided by the interviews.

How the idea was born?	Strengths	Use of mentoring programmes	Financial resources	Future evolutions	Advice
From an existing need/gap in the creative and cultural field	<ul style="list-style-type: none"> • Diversity • Networking • Offer tailored services 	No, in these good practices, entrepreneurs used their network and their resources	<ul style="list-style-type: none"> • Self-financed • Sale of services • Loans • Grants 	<ul style="list-style-type: none"> • Stay up to date with current evaluation of the market and field • Further increase the offer • Further develop the network 	<ul style="list-style-type: none"> • Motivation and resilience • Choose the right team • Get inputs, feedbacks and support

Belgium

1. Good practice 1 – Lemon Side



Name	Morgane Goffin
Country of origin	Belgium
Name of social enterprise/social project	Lemon Side
Website and other social networks	<ul style="list-style-type: none"> • http://lemonside.be/ • https://www.facebook.com/LemonSideAgency/
Company's birth date/project start	2018
N. of workers/collaborators/volunteers	<p>Lemon Side has 3 creators, plus two graphic designers and a videographer, who are partners but are expected to integrate the structure this year. Lemon side also has an intern specialising in business development.</p> <p>The team works 100% non-hierarchically.</p>

**Introduce your business/project.
What services and products do
you offer?**

Lemon Side is an agency of communication and business development that is dedicated to projects that bring meaning. Lemon Side is dedicated to all projects that have a positive impact on society, the environment, etc. Lemon Side offers the widest possible range of services: communication strategies, coaching, market research, business plans, videos, graphics, etc.

Lemon Side has had an evolution from the beginning: partners are increasingly integrated into the structure. At first Lemon Side was working with external partners for this design and video game, now partners are being offered to join the agency while keeping their freedom for their freelance work. The idea is to strengthen the structure to streamline exchanges and provide the best possible services to customers.

<p>Can you tell us how you came up with the idea to start your business?</p>	<p>What brought together the three creators of Lemon Side was that all three had had negative experiences in the "classic" sector. They wanted to create a structure where there was no hierarchy.</p> <p>The creators wanted to set up a collaborative way of working and have the choice to work only for projects that were ethically acceptable to them. They wanted to help develop ethical and responsible projects through their work.</p> <p>In addition, teamwork appealed to the three creators who wanted to create a structure that gave them freedom as an independent, but also allowed them to work as a team and be able to develop larger projects.</p> <p>The biggest difficulty at starting the idea was the creation of the group. At the beginning, there was a group of 5/6 people, who got along very well and were motivated. However, a few worked full-time, which did not leave enough time to develop the agency. In addition, one person realised that self-employment was not suitable for them, preferring to work as an employee. The big challenge was therefore to clarify the intentions and needs of everyone to move towards the goal. The strengthening of the team is a real challenge: it is not enough to find a good idea, they are not enough to have good intentions, and they must find a motivated team that manages to work together.</p>
<p>Why did you decide to work in the creative and cultural industries?</p>	<p>Two creators specialise in communication, which is why the idea of the communication agency was born. Moreover, the third creator is an expert in business development: that's why the agency has also developed this aspect. The creators met at a mentoring programme and thought that joining these two aspects - communication and business development - might be a good idea! Indeed, the development business makes it possible to make intelligent and goal-oriented communication, which can give the expected results.</p>

What do you think are your company's main strengths? Where do you plan to make improvements?	<p>Their main strengths are:</p> <ul style="list-style-type: none"> - To be able to choose to work with ethical and responsible projects that have a positive impact on society and the environment - Combining communication with business development
Have you participated in a mentoring, coaching and/or other services (hubs, training, counselling) that helped you start your business/project?	<p>The creators met during a coaching session of Déclic en Perspectives and then followed an accompaniment of Coopcity.</p> <p>In particular, the creators followed Coopcity's Seeds programme. Coopcity really allowed the creators to start their project. They really understood what a social enterprise was and how it works. This has really made it possible to move forward in the creation of the company. Coopcity provides 360-degree support: this is really valuable.</p> <p>Coopcity also gives the opportunity to benefit from co-working.</p>
Could you tell us about the financial tools you used to start your business?	<p>The creators started to work with SMART, because they were already part of it. They started as self-employed, after working as employees. The SMART is a very good way and gives stability and security.</p> <p>Lemon Side did not use any other financial tools. Indeed, apart from the computer, they did not need other tools to start their business.</p>
Could you tell us a little bit more about your communications strategy?	<p>The best communication strategy is word of mouth: it has always worked very well.</p> <p>However, with COVID-19 they had more difficulties because people prefer to keep their financial resources for something other than communication.</p>

	In early January, the creators decided to start with prospecting: the idea is to start contacting possible new customers by phone.
How do you see the future of your business? What's the next step?	Lemon Side has several objectives: <ul style="list-style-type: none"> - develop the business development side - start prospecting - expand the team - to make new financial contributions
Is there anything you would like to say to your young fellow entrepreneurs? #somethinginspirational	To be accompanied by a structure in social economy.

2. Good practice 2 – WECO

WeCo Store

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Name Surname	Lisa Braae
Country of Origin	Belgium
Name of the enterprise	WeCo Store
Website and/or social media	<ul style="list-style-type: none"> Site web: https://wecostore.be/ Instagram: WeCo Store FB: https://www.facebook.com/Wecostore
Start date of business	Late 2017 early 2018
No of employees or co-workers (if any)	<ul style="list-style-type: none"> At the beginning: 2 partners April 2019 - August 2019: 3 partners September 2019 - start of 2021: 4 partners Now: 1 responsible person and me as resource person for research and knowledge communication
What kind of services and products does your enterprise provide?	The project offers a more responsible and transparent fashion. They aim to raise awareness and inform people about the more responsible choices that already exist.
Can you please tell us how did you come up with your business idea?	This was based on personal frustration that it was too difficult to find clothes of sustainable and ethical production in physical stores in Brussels.
What made you decide to work in the field of Creative and Cultural Industries?	For all those who carried the WeCo Store project the main motivating factor was the desire to help a transition to a world more consistent with our values and respect.
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	Mental openness, benevolence and the willingness to change and adapt our strategy continuously while remaining consistent with basic values.
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	Yes, they participated and had help from several actors in Brussels: the Déclic Tour, Coop city, Hub Brussels, Auberge Espagnol, Job Yourself, Dies

Could you please talk about the financial tools you used to establish your enterprise?	They had the support of the coaches at Hub Brussels and then Dies.
Could you please share with us a bit more about your communication strategy?	It is focused on values, the personal aspect and done with the idea of radical transparency.
How do you see the future of your enterprise? What will be the next steps?	At this stage it's difficult to say because they are in the midst of change, but they will adapt to the circumstances in the following way: 1) reduce the number of people carrying the project, 2) close the physical store, 3) launch the web shop, 4) favour a more event-driven presence, pop-ups and sales with their partner Yuman.
Is there anything you would like to tell your fellow entrepreneurs? #somethinginspirational	Hope for the best but prepare for the worst (hope is not a strategy!). You shouldn't be afraid to make decisions either - if you realize that it was not the right decision you can always adapt the decisions afterwards!

3. Good practice 3 – Communa

com
m
un
a

Name Surname	Maxime Zait
Country of Origin	Belgique
Name of the enterprise	Communa (association)
Website and/or social media	https://communa.be/
Start date of business	2013
No of employees or co-workers (if any)	19 employees
What kind of services and products does your enterprise provide?	<p>To compensate for the negative consequences of vacant real estate, Communa rehabilitates unused spaces by making them temporarily available to citizens' projects which gives birth to flourish laboratories of urban practices. These shared places combine culture and creation, innovative economic activities, community life and housing. While promoting innovation and socio-cultural diversity, Communa curbs the phenomenon of real estate vacancy at the source and transforms it into an opportunity for local development.</p> <p>The goal is to transform the city and make it more democratic, resilient, affordable and creative. At the same time, the objective is also to host projects linked to the social and solidarity economy, and to help building the city of tomorrow.</p> <p>The main activity is the direct management of unoccupied buildings, their renovation, and launch of activities with new projects in the spaces. Beside that Communa temporises the places through the temporal occupation. Communa also does collective land acquisition and more and more support for small collectives who want to make temporary occupation or for cities which want to do transitory urban planning: Communa supports them through missions of advice and training. Communa is also active with the federation, which brings together temporary urban planning actors for a social purpose at European level within the framework of the "social temporary use network".</p>

Can you please tell us how did you come up with your business idea?	<p>In 2011 the founders started to think, and created the company in 2013. At the beginning it was just a small AISBL among friends, with the idea of occupying an empty building to live in community, and then gradually over time it has transformed into the idea of doing a project with a collective social goal. Indeed, they realised that there were a lot of empty buildings and a lot of people looking for spaces with different purposes. Municipality has become professional by remaining a non-profit association.</p>
What made you decide to work in the field of Creative and Cultural Industries?	<p>Communa started with a personal goal that has grown over time to become a collective one. Now the association gives work to many young people: Communa employs 19 people and the average age is 29 years old.</p> <p>In the beginning the main focus was on housing, then gradually Communa followed the needs of the community.</p> <p>In the spaces that Communa has available, one part that goes into housing, sports, commercial spaces, co-working, and the other part to many cultural activities such as artists' workshops, theatre, film screenings, rooms for musicians and for events (e.g. concerts) etc.</p>
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	<ul style="list-style-type: none"> - Communa follows the principles of the social and solidarity economy - Communa works with a shared management in the places that we co-build - Communa operates in a "self-managed" structure - Communa has a hybrid economic model based on <ul style="list-style-type: none"> • a clean economy (free price with occupants, events, expertise) • partial support from private institutions and foundations - Communa creates value at the local level - Communa mix uses and rethink urban practices by doing together
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	<p>Training and coaching were very important for the creation and development of Communa from several points of view: economic development, sales, marketing, HR, shared governance, etc.</p> <p>The founders participated in several mentoring programmes.</p>

	<p>They received a lot of support via courses followed within the Solvay business school, which were very business-oriented.</p> <p>Then also obtained support by Coopcity, the social economy incubator.</p> <p>According to the experience of the founders of Communa, accessing these services was easy.</p>
Could you please talk about the financial tools you used to establish your enterprise?	<p>Communa has a hybrid economic model, a part is generated by the provision of our spaces, by the counselling activity and by events, and the rest is linked to public subsidies (municipal, regional, community, etc.)</p> <p>Communa also had the support of a private foundation.</p>
How do you see the future of your enterprise? What will be the next steps?	<p>The next steps are:</p> <ul style="list-style-type: none"> - Being able to buy the buildings, and not just occupy them - To bring better together the projects of different buildings to build stronger communities - To make a change at the institutional level so that temporary occupation for social purposes is recognized and facilitated even more, so that it has a greater impact on the city - To form other groups that do the same as Communa
Is there anything you would like to tell to your fellow entrepreneurs? #somethinginspirational	<p>To create and implement a successful project:</p> <ul style="list-style-type: none"> - the project should be fun and appealing to whoever is undertaking it - the project needs to have a well-defined objective - it is essential to have a good team - one should be ready to work a lot - one should take all the help possible - Entrepreneurs shouldn't be afraid of making mistakes

4. Considerations

Please find below a table that summarize the main inputs provided by the interviews.

How the idea was born?	Strengths	Use of mentoring programmes	Financial resources	Future evolutions	Advice
<ul style="list-style-type: none"> • Looking for another working method – shared governance • Wish to spread a positive message and way of doing • Personal needs that became collective 	<ul style="list-style-type: none"> • Shared management • Ethical work • Diffusion of a message and way of doing business that has a positive impact • Continuously adapt to the market • Value of the local level 	Yes	<ul style="list-style-type: none"> • Economic activity • Public subsidies and grants • Donations 	<ul style="list-style-type: none"> • To face the challenges caused by the COVID-19 crisis • Adapt to the new market need after the COVID-19 crisis • Expand/diversify the team and offer • Create a wider positive impact in the society and at institutional level 	<ul style="list-style-type: none"> • Motivation and resilience • Well defined objective • A good team • Take all the help possible, especially mentoring programmes • Take decisions and don't be afraid of making mistakes • Have fun

Italy

1. Good practice 1 – Alchemilla



Name Surname	Elisa Rota
Country of Origin	Italy
Name of the enterprise	Alchemilla - Start up innovativa a vocazione sociale
Website and/or social media	<ul style="list-style-type: none"> • https://alchemillalab.it/ • https://www.facebook.com/alchemillalab/ • https://artoobear.com/ • https://www.facebook.com/artoobear/ • https://www.instagram.com/artoobear/
Start date of business	December 2015
No of employees or co-workers (if any)	7 employees and 1 volunteer

What kind of services and products does your enterprise provide?	<p>Alchemilla is a team of professionals from different areas (pedagogy, writing, digital communication, social and community theatre, illustration) committed to defining innovative creative and educational processes based on art and new technologies. Our products are: digital art educational programmes, workshops, researches and training for schools, museums and social operators.</p> <p>Our core project is Artoo, a rather unusual bear: he lives in the attic of a museum and he adores art. When he doesn't understand a painting, he asks kids for help. He knows they have a special sixth sense for discovering the hidden meaning of things. Artoo proposes a new way of approaching art and promoting the cultural protagonism of children, including those of pre-school age through:</p> <ul style="list-style-type: none"> • an app for tablets and smartphones that lets kids make friends with Artoo the bear, discover his world and play with art in an unusual and fun way • books • workshops • educational programmes and training
Can you please tell us how did you come up with your business idea?	<p>They worked with social theatre and noticed that the culture coming from kids was "wasted", not collected as it should. They believe that everyone is called to play a role in society, whatever their age, gender, origin or background.</p> <p>Participation, cooperation, solidarity are pieces of a vision of the world and of life and are built from the very first days of life. Recognising the other, knowing how to listen, dialogue, build together, are practices that require practice and are never given once and for all.</p>

What made you decide to work in the field of Creative and Cultural Industries?	<p>They worked with social/ community theatre and believe that art is one of the few opportunities we have to really meet ourselves and others, beyond the social roles and cultural categories that define us. This is why it is so precious. Anyone who has done theatre, taken part in a choir or danced, knows that in these experiences deep bonds are created of being part of something bigger than us. You can be spectators, actors or authors of an artistic experience. You can enjoy someone else's work, be the intermediary of ideas of others with music, words, actions, etc. Learning to be authors, as well as actors and spectators, and make kids authors for the society we live in, says a lot about the role we want the new generation to play in the world.</p>
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	<p>They have different experiences in different fields, we have a rich network of partners. They have to improve in the management, in the digital sector and to dialogue with policy and economic stakeholders at a national and European level at least.</p>
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	<p>Yes. Artoo was born in the IC – Innovation Culture programme of Fondazione Cariplo. They followed this with three other hubs: Investincultura programme, Fondazione San Paolo Open Programme and Fondazione Triulza Miracolo a Milano programme.</p> <p>They continuously follow training programmes about digital and pedagogy with Università Cattolica of Milan</p>
Could you please talk about the financial tools you used to establish your enterprise?	<p>They used bank financial tools aside of grant received by national bank foundation and European programmes. They are now inserted in a Social Impact Investment programme</p>
What are the main "needs" for the development of your business especially for the fact of operating in the creative cultural sector?	<p>They need digital and AI tools and skills. Their project is going to work with Artificial Intelligence and software but they acquire experiences and skills to govern those tools and not be guided by them.</p>
Could you please share with us a bit more about your communication strategy?	<p>They are now redefining their communication strategy. They worked on defining a brand well-known and acquire</p>

	confidence from schools, families and kids. The social channels they use are mainly FB, Instagram
How do you see the future of your enterprise? What will be the next steps?	In the last year they have grown by hiring two people under 30, specialising in European projects and management. They will grow in the next year opening new collaboration in media sectors and digital sectors. They are at the same time creating collaboration with big enterprises that manage schools and museums to create a co-designed business model.
Is there anything you would like to tell to your fellow entrepreneurs /aspiring entrepreneurs in the sector? #somethinginspirational	<p>In their website they wrote our tips for us and for other people: Attend beauty - The more you frequent it, the more you recognize it. The more you recognize it, the more you want it. The beauty of spaces, words, silences, nature, materials ... This is why we surround ourselves with beautiful people.</p> <p>Contaminating us: What can we learn from a seamstress? A mathematician? A doctor? We still don't know. We believe very much. Different points of view push us to innovate.</p> <p>Slowing down if necessary: everything that has to do with growth, with change, with relationships, needs time. Sometimes it is necessary to slow down, to know how to wait, to trust. Choose carefully the steps to be taken and the stages of the journey</p> <p>Having fun: doing what you love is the very principle of pleasure. Remember every day to laugh out loud, sing, and dance even, especially when you work. This is the hardest part!</p>

2. Good practice 2 – Industria scenica



Name Surname	Ermanno Nardi
Country of Origin	Italy
Name of the enterprise	COOPERATIVA SOCIALE INDUSTRIA SCENICA ONLUS
Website and/or social media	<ul style="list-style-type: none"> • https://www.industriascenica.com/ • https://www.facebook.com/IndustriaScenica/ • In: @inscenica
Start date of business	05/06/2012
No of employees or co-workers (if any)	12
What kind of services and products does your enterprise provide?	<p>Industria Scenica is active on the following service lines:</p> <ul style="list-style-type: none"> • Community dramaturgy: artistic interventions, parties or events which, following the study of the festive calendar and the creative resources of a particular group or community, promote the active participation of citizens, stimulate change and aim for social cohesion. • Performative workshops: artistic experimentation paths (theatre, circus, video, music). • Media laboratories: paths of media and peer education, life and new literary skills, cyber wellness and fight against cyberstupidity.

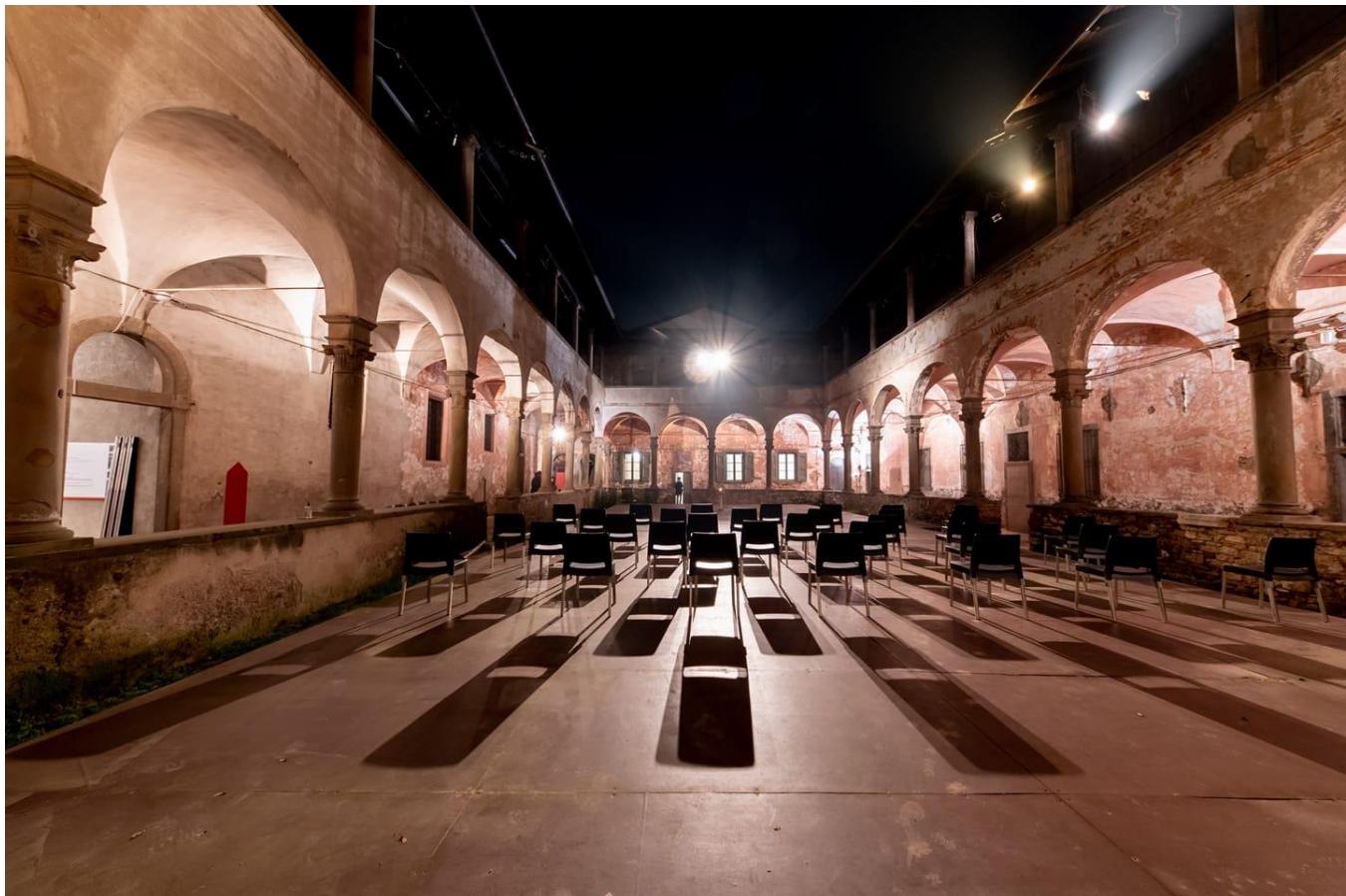
	<ul style="list-style-type: none"> • Theatrical Production: production of shows with social themes or based on the story of a territory through the active involvement of local communities. • Tourism Theatre and Events: performance interventions for information, communication or play purposes within guided tours, museums, exhibitions, advertising campaigns, companies, events and major events. • Everest - Space for Culture: historic 60s dance hall in Vimodrone (MI), since 2014 regenerated as a creative hub for cultural production and promotion. • Everest - Space for the Community: from 2020 Everest expands by annexing a vacant commercial showcase and inaugurating a new location for a general store, courses, exhibitions and meetings. A place totally dedicated to the community and to the proposals of associations and citizens.
<p>Can you please tell us how did you come up with your business idea?</p>	<p>Industria Scenica was born among the benches of the Catholic University of the Sacred Heart of Brescia. Six students of Theatre History founded two associations in 2008: Elea Teatro and Scenic Materials, respectively in Brescia and Cassina De 'Pecchi (MI). The two associations begin to work producing theatrical performances and devising community dramaturgy projects. After four years of fruitful collaborations, in 2012 the two associations were founded in the non-profit social cooperative Industria Scenica, giving life to the entrepreneurial project that pursues the goal of promoting cultural production as a shared responsibility among citizens. In 2014 Industria Scenica took over the historic Everest dance hall in Vimodrone, a stone's throw from Milan. Thus was born the multidisciplinary cultural centre Everest - Spazio alla Cultura, seat of Industria Scenica.</p>
<p>What made you decide to work in the field of Creative and Cultural Industries?</p>	<p>Industria Scenica is inspired by the theories of prof. Claudio Bernardi of the Catholic University of the Sacred Heart as regards the potential of cultural products in creating community, understood as the mass of constantly changing interactions that trigger the members of the human species who inhabit or live in a certain geographical and virtual territory, aimed at conferring value in search of a common and shared goal. We operate with a view to becoming a reference organisation for citizens and policy makers in the creative development process of the city. We would like to be</p>

	<p>among the first creative companies in Lombardy capable of creating cultural products that generate social well-being and dialogue with the local institutions and social and health services.</p>
<p>In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?</p>	<p>Industria Scenica is a pioneer company in the field of cultural welfare. The expertise and know-how of the founders, a multi-faceted team, and the direct involvement of citizens have favoured the development of formats that simultaneously guarantee public satisfaction and the sustainability of projects.</p> <p>Industria Scenica is inspired by the values of collaboration and cultural participation of citizens to generate well-being and social intelligence.</p> <p>They promote culture as an opportunity to care for the city, a vehicle for information and innovation, a storytelling and knowledge tool.</p> <p>They believe that every citizen is the bearer of creative resources useful for the development and improvement of the city.</p>
<p>Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?</p>	<p>In 2013 we followed a business incubation process conducted by Make a Cube for about six months.</p> <p>Over the years we have then activated targeted consultancy and training, useful for improving the internal skills of our company, in areas such as communication and marketing, team management, investments, digitization, impact assessment, etc.</p> <p>These paths have allowed us to strengthen Industria Scenica by creating a solid organizational matrix and tools for managing and evaluating business processes.</p>
<p>Could you please talk about the financial tools you used to establish your enterprise?</p>	<p>The foundation of Industria Scenica saw the founding members start with 12,000 euros of share capital (2,000 euros per shareholder).</p> <p>Over the years we have activated, with Banca Intesa, a line of advancement of contributions (which they win through public</p>

	<p>and private tenders) which allows us to have liquidity suited to our financial needs.</p> <p>During the Covid period we requested a loan of 25,000 euros linked to the Futura Call promoted by Legacoop.</p>
What are the main "needs" for the development of your business especially for the fact of operating in the creative cultural sector?	<p>The main "needs" are linked to continuous training in the areas of business management in order to continue to improve as entrepreneurs and ensure the sustainability of Industria Scenica.</p> <p>They place the same attention on the themes of the 2030 agenda and on being able to respond with our projects to the challenges of tomorrow.</p> <p>Finally, training and updating also concern the creative sector: research and development in this area is essential.</p>
Could you please share with us a bit more about your communication strategy?	<p>Industria Scenica develops an organic marketing and communication plan every year with the general objective of promoting and ensuring the right visibility to all active service lines, ensuring the credibility and sustainability of the projects. They often avail ourselves of the advice of experts in cultural communication and marketing and of the following means:</p> <ol style="list-style-type: none"> 1. Website divided into three sections: community dramaturgy, Elea Teatro, Everest - Space for Culture, with the creation of targeted Google and Facebook/ Instagram advertising campaigns. Online promotion is also supported thanks to the Google Grant of \$10,000 per month, which Industria Scenica enjoys as a non-profit organisation. 2. Ad hoc promotional events in order to support the cultural dissemination in our territories of origin and belonging and to always create new opportunities for collaboration with institutions and bodies that, like us, deal with cultural offer in the territory. All this is supported by the creation of clear and immediate promotional material with coordinated graphics, flyers, posters and printed material.

	<p>3. An internal Press Office that creates and disseminates updated press kits for online and paper, general and sector newspapers, radio and television broadcasters</p> <p>4. Collaborations with industry professionals for the production of full-length videos, trailers, photographic material to support our productions.</p>
How do you see the future of your enterprise? What will be the next steps?	<p>The future today is inextricably linked to the pandemic and therefore to how to reorganize our company to anticipate scenarios and propose projects that can continue to create well-being in the communities but at the same time attentive to the provisions of the law and the new markets that are being created in this. In a nutshell, it is the "continuing to question oneself" that in our opinion characterises a good entrepreneur.</p>
Is there anything you would like to tell to your fellow entrepreneurs /aspiring entrepreneurs in the sector? #somethinginspirational	<p>The biggest stimulus is linked to #nonarrendersimai (#nevergivingup), especially in a period like the one we are experiencing, culture and creativity can find incredible and unexpected solutions. Only through our work can we continue to imagine a fair and happy society. We are there ... and you?</p>

3. Good practice 3 – Teatro Tascabile di Bergamo



Name Surname	Alessandro Rigoletti, member of the Board of Directors of the Pocket Theatre of Bergamo, responsible for the redevelopment process of the Carmine Monastery.
Country of Origin	Italy
Name of the enterprise	Cooperativa Sociale TTB- TEATRO TASCABILE DI BERGAMO – PROGETTO #tuoCarmine – spin off della cooperativa

Website and/or social media	<ul style="list-style-type: none"> • https://www.teatrotascabile.org/ • https://carmine.teatrotascabile.org/ • https://www.facebook.com/teatrotascabile • https://www.instagram.com/ttb.teatro/ • https://www.linkedin.com/in/teatrotascabile/?originalSubdomain=it • https://twitter.com/TTBteatro • https://www.youtube.com/user/TTBTeatroTascabileBg/vid_eos
Start date of business	<p>The cooperative was founded in 1974</p> <p>The recovery and redevelopment project of the Monastero del Carmine was born in early 2016.</p>
No of employees or co-workers (if any)	<p>10 employees. The Cooperative was born in 1974 and has always invested in young people. The average age of the people who work there does not exceed 35 years and all new hires in the last three years are under the age of 30. The choice of introducing new young figures is linked to the opportunity of the redevelopment project of the Monastero del Carmine #tuoCarmine, effectively creating a work team dedicated to the alignment between the traditional activities of the TTB and the Special Public Private Partnership activated for the regeneration of the Carmine Monastery.</p>
What kind of services and products does your enterprise provide?	<p>Teatro Tascabile di Bergamo is a social cooperative with a very long history. The heart of their cooperative has always been the production of theatrical performances, reviews, festivals, etc. but we have never limited ourselves to just these activities. For them, doing theatre also means cultivating the relationship with the territory, carrying out pedagogical activities, taking care of the spaces in which they live (they have recently also acquired a small guesthouse with four beds, allowing them to lower the costs of hospitality for artists).</p> <p>In addition to the theatrical production, which they carry out all over the world, they carry out training workshops.</p> <p>The new services and activities related to the #tuoCarmine project are the possibility of renting the renovated spaces of the monastery to others for events, conferences, etc.; the provision of team</p>

	<p>building courses for partner companies and, in the coming years, the enlargement of the guesthouse with six new rooms and the construction of a new work room. Within the spaces of the Carmine they have also set up a library with about 4,000 volumes on Eastern and Western theatre and Eastern philosophy and spirituality. They are talking about two donations: the "Renzo Vescovi Fund" (founder of the Pocket Theatre) and the "Nicola Savarese Fund" (former professor of History of Theatre and Entertainment in various Italian and foreign universities). A library heritage made available free of charge to students and researchers, whose cataloguing is carried out by the Humanities Library of the University of Bergamo.</p>
<p>Can you please tell us how did you come up with your business idea?</p>	<p>The project of recovery and redevelopment in a cultural key of the Monastero del Carmine #tuoCarmine is the result of several years of reflection conducted on several levels and by several subjects (TTB, public administration, private). Made concrete between the end of 2015 and the beginning of 2016, the project aims to find a dynamic balance between the memory and identity of the Monastero del Carmine (15th century seat of the TTB since 1996) and its contemporary function. The intent is to promote the conservation of the property and at the same time confirm the Carmine as a place of sharing for research, training and artistic production in an international perspective.</p> <p>The #tuoCarmine project represents an innovative model of public-private relationship to safeguard their country's heritage from deterioration and is the first case in Italy of a Special Public-Private Partnership (pursuant to Article 151 of the New Procurement Code) which was reached through a series of steps shared with the Municipal Administration which recognizes the value of the TTB as a resource for the territory, with which to share the planning of the activity. Assuming that the concept of place is in an indissoluble link with cultural action, whether permanent or temporary, the aim of the project is therefore to combine architectural recovery with cultural enhancement.</p> <p>How the project was born:</p> <p>One of their characteristics is that of taking the shows out of theatres: the first experiments on street theatre date back to 1974, variously developed and deepened up to elaborating a particular specific category called "La poésie dans d'espace", i.e. shows whose</p>

dramaturgy is modelled on the open or unconventional stage space. This is how the Pocket Theatre of Bergamo has always invested in spaces not owned by them that were abandoned and which, thanks to theatrical activities, were rediscovered. This is how over the years they have recovered and reopened many public places. Unfortunately, however, it happened that when the development of a sustainable entrepreneurial project with a longer time life was hypothesised, these spaces passed to structures that were stronger than us.

The Monastero del Carmine is a space of 3000 square meters in the heart of Bergamo, with an enormous historical value. Virtually abandoned, this space for decades was experienced by the people of Bergamo as a "wound" for the city as the public administration had never been able to find the right attention and economy on the agenda to redevelop it.

Evicted from a previous space and transferred to the Monastero del Carmine, stimulated and forced by the economic crisis, they started to completely review and rethink their costs and they started a dialogue with the municipal administration to be able to have ownership over the space for several years. Up until that time they had always had 6 + 6 year concession contracts, contracts that could be cancelled with just three months' notice.

The intention was to find a formula that would guarantee a longer concession of the space, rethinking a redevelopment of the project also in terms of economic and administrative management costs. This is not easy for municipal administrations to consider because they lack adequate legislative instruments; for them it is easier to give the space in concession to a commercial establishment rather than to a cultural enterprise like theirs, since their economy is not based on economic value but on social, relational and reputational value.

So two years ago with the tutoring of Franco Milella, of the Fitzcarraldo Foundation, a person with great experience in the processes of protecting public assets, they started for the first time in Italy a "special public-private partnership", thanks to art. 151 of the New Procurement Code. Franco found a possible way to make their wishes come true and together they built it from scratch.

	<p>The special public-private partnership is a tool that works, and cases are multiplying throughout Italy. From a management point of view it provides for a governing body, a technical table, which meets twice a year to share the different steps between all the parties involved.</p> <p>The #tuoCarmine project aims at the redevelopment of a historic building owned by the municipality by relying on a reality whose activity is only cultural, which is not for profit. By investing in the potential and the enormous charm of a "forgotten" place, linked to the quality of the artistic proposal, they have gained the trust of the municipal administration, and they have managed to have a management contract of 20 plus 20 years.</p> <p>Over the first two and a half years they started and carried out the redevelopment of the first block with the renovation of the theatre room, foyer, dressing rooms and a second work room. The costs were borne by the Pocket Theatre through a fundraising campaign combined with the presentation of projects in calls.</p> <p>To do this they have always asked for the support of technicians but also carried out opportunities for internal training. In addition to the tenacity that distinguishes a reality like theirs, building an economic plan to support costs of over 600,000 euros required specific skills that they found in the Fundraising School of Rome, in the person of Massimo Coen Cagli who is accompanying them on this path, and in several consultants who combine their professionalism with a great passion, and who are now in love with the project.</p>
What made you decide to work in the field of Creative and Cultural Industries?	<p>Through the new #tuoCarmine project and the PSPP tool they have started a process and a practice that gives many possibilities to cultural enterprises. It is a tool that they are trying to promote to build a network of operators and territories around this management model with the aim of recovering spaces, bringing public places closer to the community and making them shareable. They are musts for them, of the purposes that have always been the basis and have guided their theatrical activities. Moreover, in light of what is happening with the pandemic, it must be said that this type of action involving the community through culture will be increasingly necessary.</p>

In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?

They are a Social Cooperative with 10 employees which has a budget of around 400,000 euros. Although they close practically every year without profits, we have shown that they are able to make an investment of 600,000 euros in the last two years for a space in which to develop their activities and entrepreneurial project.

In order to create and invest in a project like #yourCarmine, the generational change is very important. It takes a long-term perspective and a lot of consistency, a feature that young people often lack. It is not enough to set up a cultural enterprise, it takes time to build a working "group" and also a precise ethics. The consolidated experience and the example of the "older" members of the cooperative are fundamental as a "model" to be passed on to the new generations who join it.

The difficulties of doing put a strain on constancy. They are doing this project for those who are now joining our cooperative. But it is not easy to make young people fall in love, it is a slow process of rapprochement between the historical part of the cooperative, which is not lost, and the new which must be integrated. They are introducing young people, and it must be emphasised that newly hired people are paid the same way as historical members, there are no hierarchies.

A very great job that they are doing and that they were able to start with the #tuoCarmine project is the relationship with the profit world: involving realities of different production sectors, being able to establish a relationship with them, making the project understood and appreciated and making them become partners. A job that requires a lot of time and dedication.

Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?

One of the strategic choices made at the start of the project was the activation of tutoring with the School of Fundraising in Rome, which gave them a tool and helped them to open up new perspectives.

They started working with them when they thought about how to intervene on the Monastero del Carmine and, above all, how to build a long-term stability and strategy for the cooperative, so as not to be always at the mercy of the moment, not to navigate in sight, which it is in fact a big problem of cultural realities in Italy.

	<p>The support of the Cariplo Foundation allowed them to take storytelling courses, access the technical and managerial tutoring of the Fundraising School of Rome and have the accompaniment of the Fitzcarraldo Foundation, but it also gave them the opportunity to get to know other realities, spend a lot of time to acquire and develop new skills internally.</p> <p>Another important decision was to change the administrative and tax consultant, choosing a professional who knew what a cultural enterprise is today.</p> <p>In this period, they have therefore invested more in managerial and managerial aspects than in the arts, obviously without forgetting the heart of our business: they have not given up on traditional training courses and updates on the actor's work for the members of the group.</p>
Could you please talk about the financial tools you used to establish your enterprise/project?	<p>The cooperative does not own the building of the Monastero del Carmine but despite this, thanks to the "trust" in their work, in the history of the cooperative and in the project, it managed to get support from the banks.</p> <p>To carry out the architectural redevelopment works of the Monastero del Carmine, the first phase of which required an investment of 600,000 euros, the cooperative activated its own resources (28%), non-repayable contributions (29% through calls from the Lombardy Region and 12% of contributions from banking foundations) and sponsorships - Art Bonus (31%). The Art bonus allows a tax credit, equal to 65% of the amount donated, to those who make donations in support of the Italian public cultural heritage.</p> <p>The second phase of redevelopment of the Convent will be much more substantial and the Cooperative intends to present projects to access the structural funds of the European Union and continue with the activation of partnerships.</p> <p>The goal, thanks to the special public-private partnership tool, is to build a virtuous economic sustainability model that can be replicated by other realities and territorial contexts.</p>

What are the main "needs" for the development of your business especially for the fact of operating in the creative cultural sector?	<p>In recent years they have been able to literally build a new opportunity for cultural enterprises in Italy.</p> <p>The work of the coming months is to expand the operational fields using opportunities made available by Europe. On the one hand, the European Union has the promotion of social innovation as a specific objective in the field of Culture and Sustainable Tourism; on the other hand, Article 151, paragraph 3, allows for the implementation of forms of special public-private partnerships. Here, therefore, that these peculiarities seem to configure the optimal mode of intervention with which to enhance and manage cultural assets with the aim of social innovation, through forms of structural collaboration between public, private and citizen actors.</p> <p>They believe it is almost mandatory for them to do everything to ensure that management models like theirs are known and supported by Europe.</p>
Could you please share with us a bit more about your communication strategy?	<p>Storytelling training helped us to better focus on communication strategy and effectiveness.</p> <p>There was an internal work for the development of a dedicated communication plan, investing specifically in a figure who has done an important job: restyling of the website, basting and organization of digital and paper communication tools, strategic use of social networks and the newsletter.</p> <p>They recently started a collaboration with a group of young graphic designers who took care of their new coordinated image.</p> <p>About the #tuoCarmine project they have created a dedicated website, created new photographic material, a newspaper and digital brochure.</p>
How do you see the future of your enterprise? What will be the next steps?	<p>The next phase of the #tuoCarmine project involves the renovation of a large part of the Monastero del Carmine, the northern part of the complex, which will be the subject of the second batch of interventions for the realization of the atelier, i.e. spaces for rehearsal rooms, offices, laboratories, warehouses and the artist's guesthouse with 14 beds.</p>

	To achieve it, it is necessary to seek and find economic resources, with channels already in place and with new ones, such as the EU structural funds.
Is there anything you would like to tell to your fellow entrepreneurs /aspiring entrepreneurs in the sector? #somethinginspirational	The cooperative enterprise is a suitable and coherent entrepreneurial form to pursue the objectives of our mission. Making art takes a lifetime commitment and it is important to own your own work. I often invite cultural realities to become a business, a way that allows you to invest in your work; to be masters of their own choices, not subject to the choices of others. The invitation is to structure oneself, to form oneself, to unite with others to find synergies and strengths. And above all, have courage and believe in culture. But we must believe in ourselves not only as artists but also as entrepreneurs. The form of cooperative is a way of relating to others without hierarchies, it is a reality of mutual aid and solidarity, another important and valuable element. Building a business model to be able to create a better future and a different economy, interacting and cooperating with other realities and, in this regard, I must say that in this project it was very useful and nice to meet and collaborate with extraordinary entrepreneurs.

4. Considerations

Please find below a table that summarize the main inputs provided by the interviews.

How the idea was born?	Strengths	Use of mentoring programmes	Financial resources	Future evolutions	Advice
<ul style="list-style-type: none"> • Filling an existing gap/provide solution to a need • Wish to disseminate values of the social economy • Promoting culture • Promote shared management • Public/community objective 	<ul style="list-style-type: none"> • Network • Values of the social economy • Trigger positive changes within local community, and generate social and economic wellbeing 	Yes	<ul style="list-style-type: none"> • Loans • Grants • Membership fees • Sponsorships • Social capital 	<ul style="list-style-type: none"> • Improvement in the management • Further develop digital skills • Increase the team • New collaborations • Keep participating in mentoring and trainings 	<ul style="list-style-type: none"> • Learn from other experiences • Have fun • Never give up and don't be afraid of making mistakes • Be ready for the commitment • Believe in the overall social

	<ul style="list-style-type: none"> • Direct involvement of citizens • Long-term vision • Shared management 			<ul style="list-style-type: none"> • Expand services • Resilience to COVID-19 	objective and the change you want to see in the community
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Spain

1. Good practice 1 – Artoteka



Name and Surname	Laura Díez García
Country of Origin	Spain
Name of the company	Artoteka
Website and/or social media	<ul style="list-style-type: none"> Instagram: @artoteka_ Website: artoteka.org
Start date of business	23 January 2021

Nº of employees or co-workers (If any)	3
Which services and products do you provide?	Platform for mediation of contemporary art through lending artworks. They offer contemporary artworks loans and mediation activities linked to these services.
Can you please tell us how you had the idea to start your business?	Through their previous experience working with the Artotheque du Limousin: http://www.fracartothequenouvelleauquitaine.fr/ Analysing the problems, shortcomings, and needs of the contemporary art context in the Basque Country, and the connection of art with the social structure, a working group that emerged from the European project RESHAPE: https://reshape.network/
Which are, in your point of view, the main strengths of your enterprise? Where you plan to make improvements?	It is a project that has already been carried out in many countries, both European and non-European, which are examples of success. It is a pioneering project in Spain. It is a project that is easy to understand and close to the people. They have the support of the local artistic scene.
Did you follow a mentoring programme, coaching and or other services (hubs, training, counselling) that help you in set up the enterprise?	They follow the European RESHAPE project programme and they are also following the European TRAINART project http://www.trainart.eu/ for the development of new models of cultural project management.
Could you please talk about the financial tools you used to create your enterprise?	They received funding from the Basque Government and Bilbao City Council in order to begin the implementation. They also had a LANEAN residency (programme of support for artistic processes) at the Azkuna Zentroa Cultural Centre, which offered them a space to work and exhibit the works, in contact with the mediation team of Mediateka. The Mediateka is a different way of understanding the library concept. It is an information centre, a cultural exchange and communication place, a plural centre for leisure, fostering reading, or study and research.
Could you please share a bit more regarding your communication strategy?	They have created a website and an Instagram profile. They sent a press release to both local and national media and held an inauguration and presentation day at Azkuna Zentroa.
How do you see the future of your company? What will be next?	The future of their project is based on the search for a public/private co-financing model, on the search for alliances. In the future they want to work on the dynamisation and

	activation of existing public collections of contemporary art that are in storage. Their proposal is to put them into action and create connections with the local context.
Is there anything you would like to tell your fellow entrepreneurs? #SomethingInspirational	Join forces and energies with people and projects which you have affinity with to co-create together from the analysis of the existing reality and your own experiences.

2. Good practice 2 - Culturactiva



Name and Surname	Nacho Fungueiriño
Country of Origin	Spain
Name of the company	Culturactiva, S.Coop. Galega (Culturactiva, Galician Cooperative Society)
Website and/or social media	<ul style="list-style-type: none"> Website: http://www.culturactiva.org/ Instagram: @culturactiva_coop Twitter: https://twitter.com/culturactivascg YouTube: https://www.youtube.com/user/Culturactiva Flickr: https://www.flickr.com/photos/enrebeldia/ Vimeo: https://vimeo.com/culturactiva
Start date of business	In 2000, but they started as a cooperative in 2005
Nº of employees or co-workers (If any)	They are two cooperatives working in parallel. They have about six members and four to six employees, depending on the season.

<p>Which services and products do you provide?</p>	<ul style="list-style-type: none"> • Cultural Management • Theatre and Music Distribution • Event Production <p>They work in cultural management, theatre, music, and social dynamisation from a creative and educational perspective. They always put people at the centre and understanding culture as a tool for human, social and economic development, culture as a vector of transformation and territorial and social rebalancing.</p> <p>Their team specialises in the distribution and production of stage and musical productions, training, and the integral management of committed and transforming cultural programmes and projects.</p> <p>Culturactiva cannot be understood without their social commitment, which is materialised to a large extent in the group Pallas@s en Rebeldía, created in 2004 in Chiapas (Mexico). It is an already international network that promotes solidarity and laughter as motors of social change, supporting the struggle for the survival of peoples in conflict: Palestine, Brazil, Sahara, Idomeni, Calais, Melilla... Their objectives are clear: defending human rights with culture as a tool, awakening hope through circus arts and music, developing fraternity between the peoples of the world, and fighting against this global system of terror through the “clown utopia”.</p>
<p>Can you please tell us how you had the idea to start your business?</p>	<p>They started doing a clown and circus festival.</p> <p>The founders actually came to the cultural world from left-wing social politics and community social movements.</p>
<p>Which are, in your point of view, the main strengths of your enterprise? Where you plan to make improvements?</p>	<p>Strengths:</p> <ul style="list-style-type: none"> • Experience • Ability to work • Large team <p>They need improvements in specific training, legality and digital environment.</p>

Did you follow a mentoring programme, coaching and or other services (hubs, training, counselling) that help you in set up the enterprise?	In the beginning, they were the first or second cultural cooperative in Galicia. There were no examples, although there were artistic models from which they drew inspiration.
Could you please talk about the financial tools you used to create your enterprise?	None
Could you please share a bit more regarding your communication strategy?	<p>They are on several social networks, but mainly on Facebook and Instagram.</p> <p>They have two people in this area, as the communication strategy has a public-facing side and a customer-facing side.</p> <p>This is one of the aspects that they need to improve and shape better.</p>
How do you see the future of your company? What will be next?	<p>The next step will be to continue fighting, learning and being flexible in order to adapt in a beautiful but insecure sector.</p> <p>It will be important to analyse and foresee, on the one hand, where the major European cultural policies for the next six years will go, and on the other hand, to look closely at the immediate needs of local administrations and organisations. Innovation too.</p>
Is there anything you would like to tell your fellow entrepreneurs? #SomethingInspirational	Do it with all the enthusiasm and strength in the world, but also taking into account previous training and knowledge.

3. Good practice 3 – TuuuLibrería



Name and Surname	Alejandro de León
Country of Origin	Spain
Name of the company	TuuuLibrería

Website and/or social media	<ul style="list-style-type: none"> Website: https://tuuulibreria.org Instagram: @tuuulibreria Twitter: @tuuulibreria
Start date of business	TuuuLibrería opened for business in September 2012
Nº of employees or co-workers (if any)	Two employees and an extra person in case of replacement for each bookshop. In addition, there is one person responsible for the project.
Which services and products do you provide?	<p>They have two physical bookshops in Madrid and an online bookshop.</p> <p>This project is a non-profit association. They receive books donated by people, public, and private institutions. They offer them to other people in exchange for a voluntary financial contribution, which sustains the project, with no other external aid or subsidies. They also donate books to libraries and schools around the world. Dozens of volunteers work in their two bookshops to help keep them tidy and functional for those who visit them. Their opinion is that a society that reads is a happier, more productive and more ethical society, and for this reason, they work to spread access to reading material.</p> <p>TuuuLibrería's system is simple: they accept book donations from individuals that no longer want or need them and, if there are any titles in poor condition, they recycle the contents through a specialised company. Subsequently, they offer all the books to readers. They can take as many books as they can fit in one hand in exchange for a donation to be deposited in a money box. This money is used to continue recycling books and to support various projects, especially in schools and libraries.</p>
Can you please tell us how you had the idea to start your business?	<p>The idea came about because a friend told them about a similar successful project that had been running in Baltimore, USA, since 1999 http://www.bookthing.org.</p> <p>It was a free bookstore set up by teachers, and it inspired them.</p> <p>It seemed like a beautiful gift you can give to your community, because reading makes us more productive and more ethical.</p>

Which are, in your point of view, the main strengths of your enterprise? Where you plan to make improvements?	<p>The main strength is that it is a very circular project that benefits everyone: the bookshop manager because she feels fulfilled, gets a salary, and has a very creative job; the bookshop workers because they are all very well read and educated and are surrounded by books, which I think is a good environment; it benefits the volunteers because they feel fulfilled and that they contribute to society; and it benefits the users because they get books for the price that they consider appropriate.</p> <p>They always plan to make improvements; they are constantly innovating and in constant creative destruction. They are not afraid of something becoming obsolete and having to change because innovating makes us better and our clientele benefits more.</p> <p>Since COVID-19 started, they have been trying to increase the use of credit cards, and they are always making agreements with hotels, schools etc. They ship all over the world, the website is improving, they do a lot of campaigns on social networks, they recommend books, etc.</p>
Did you follow a mentoring programme, coaching and or other services (hubs, training, counselling) that help you in set up the enterprise?	<p>Not really. They have, however, followed many YouTube tutorials on business topics. There is a lot of content, which is very tidy and free.</p> <p>At the time, they didn't need to follow any programme or access any specialised service.</p>
Could you please talk about the financial tools you used to create your enterprise?	<p>The big financial tool is Excel, the radical change comes with Excel.</p> <p>But not really financial tools as such.</p>
Could you please share a bit more regarding your communication strategy?	<p>The truth is that they pay a lot of homage to books, to authors, phrases, they recommend books... Their strategy puts the book at the centre. When you sell books, it is very easy, because there is such amount of content that all your communication has a lot of substance. What they sell is one of the great inventions of mankind, so their communication is very focused on the book.</p>

<p>How do you see the future of your company? What will be next?</p>	<p>They don't have the slightest idea. They suspect that they will have to find our feet in the online bookshop and that they will tend more and more towards a complementary business model. They don't know how many years that will take.</p> <p>There are more writers than ever, and books are getting cheaper every day.</p> <p>They want there to be more people writing every day, and they want access to reading material to be easier and easier.</p>
<p>Is there anything you would like to tell your fellow entrepreneurs? #somethinginspirational</p>	<p>Everyone has to do what they want, but with due consideration for the consequences.</p> <p>I believe that there is going to be an upturn in the cultural industry that it is going to be highly valued. There are going to be opportunities, I can see it in the trends.</p>

4. Considerations

How the idea was born?	Strengths	Use of mentoring programmes	Financial resources	Future evolutions	Advice
<ul style="list-style-type: none"> • Respond to a need • Willingness to create a positive social impact • Ideas from similar projects implemented in other realities 	<ul style="list-style-type: none"> • Innovation • Proximity to people • The team • Experience in the field of arts and culture • Share benefits, both entrepreneurs and the community • Willingness to constantly improve 	Some yes and others no	<ul style="list-style-type: none"> • Public funding • Grants • Economic activity 	<ul style="list-style-type: none"> • Increase the products and structure • Dynamisation • Adapt to the new post-COVID reality • Improvements in the digital field • Further trainings to be updated 	<ul style="list-style-type: none"> • Collaborate with similar realities • Motivation • Train and follow mentoring programmes

Good practices from other EU countries

1. Good practice 1 – Hub Nicosia (Cyprus)

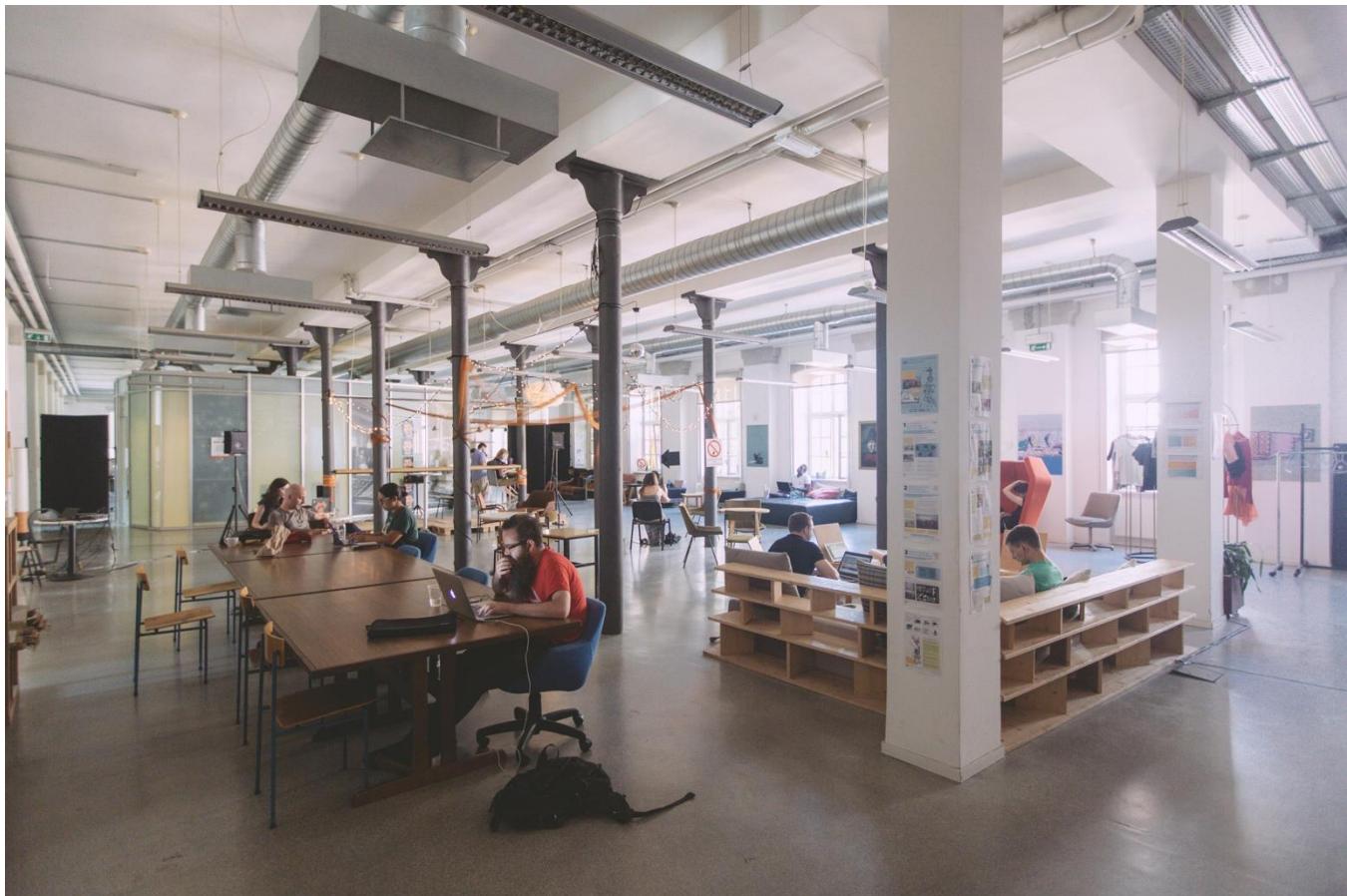


Organisation	Hub Nicosia
Contact Person	George Isaías
Contact email address	synthesiscenter@gmail.com
Generally, do you know if, in your country, there is a significant number of (social economy) enterprises managed by young people involved in CCIs?	The social economy and social entrepreneurship terminology aren't that often used or generally known by the public in Cyprus. However, there is an important amount of (freelance) artists or of the enterprises led by young people working in the cultural sector having the SE character without 'knowing', using the term social economy.

In your opinion, what is the overall perception of this issue in your country?	<p>There are people whose work belongs to SE which don't identify as Social Economy. What is important for these people is to have an income in order to be able to do what they love to do. There is a need to raise awareness among young people in using the term of social entrepreneurship, especially when it comes to applying for funding programmes, and there is a need for the programmes to support the cultural and creative sectors, especially now with COVID-19 bringing real challenges.</p>
Do you think that the young people can be considered the most significant target involved in social innovation and CCIs than others?	<p>Definitely they are a significant target; young people are the future. Some of them are really involved (IT, artists) as freelancers in the social innovation and CCIs than business.</p>
Did you implement a project related to this topic? Could you tell us a bit more about the Hub Nicosia project experience? (Challenges, achievements, positive outcomes, lessons learnt)	<p>Hub Nicosia's initial idea was to create a social organisation to promote the social entrepreneurship. The original vision of Hub Nicosia was to become an incubator for SEs. Having received this grant from Stelios Haji-loannou, founder of Easy Jet to do this co-work in place in a buffer zone such as Cyprus, the idea was to always become a place to incubate SEs, using the legal entity as non-profitable who also tends to give this direction to the cultural sector. Everything Hub Nicosia does it's in own initiative and there's no support by municipality or government. There are a lot of challenges to link it with the community. Hub Nicosia focuses on developing projects under Erasmus for example that are culture-oriented. Another challenge when Hub Nicosia was first initiated was how to get funding. It was difficult to find funding and support from the government, and they needed to start the social entrepreneurship, that's why it's a self-driven initiative.</p>
In your opinion, what are the main tools/service that a young entrepreneur needs? What were some of the main needs for your project at the start-up moment?	<p>How do I get funding to start the social enterprise? Very often they apply to funding to address the social issues, especially the young in creative sector, but they face the problem with the funding. The first need is funding, then you have training and support as additional needs. Although the latter are usually provided by NGOs, minor organisations, universities, etc. The real challenges remain the funding to start up the business, just as was the case with Hub Nicosia.</p> <p>For the ones who are going to start their business, it is important for them to get info on how to find the funding: which seems to be very critical in Cyprus. There is also a need to understand the legal framework for them to understand the opportunities and enable</p>

	them to decide what kind of enterprise they should go for based on their interests and needs. Awareness about it is very important especially for cultural sector.
In your opinion, can the mentoring programme be a good tool in helping young people setting up their social enterprises?	Mentoring is a good instrument, which they are using it now. They also provide this mentoring for other social entrepreneurs to be able to work in other countries. Mentoring can be very helpful in social entrepreneurship.
Do you know some mentoring programmes dedicated to people who want to set up a CCIs activity?	There is this programme from the Erasmus programme for Young Entrepreneurs and, Swit+ which focuses on social entrepreneurs.

2. Good practice 2 – Poligon (Slovenia)



Name Surname	Luka Piskoric
Country of Origin	Slovenia
Name of the enterprise	Poligon Creative Centre - Institute for the Development of Creative Industries – Social Enterprise
Website and/or social media	<ul style="list-style-type: none"> Web: http://www.poligon.si/ Social media: https://www.facebook.com/PoligonCreativeCentre/
Start date of business	April 2012
No of employees or co-workers (if any)	<ul style="list-style-type: none"> Fully employed 2 1 assistant + collaborators working in projects 5-10 people (limited time)
What kind of services and products does your enterprise provide?	The services changed throughout the time since the establishment. From 2014, they have been operating Slovenia's first and only creative hub – Poligon Creative Centre; in an old tobacco factory in the centre of Ljubljana used initially as a shared working space, with also offices for more established teams, events space, more specialised labs for development, prototyping and management of creation of products, gallery space, used also as residential space for artists and exhibitions, crowdfunding lab and the list goes on.
Can you please tell us how did you come up with your business idea?	When the economic crisis started in 2008, a lot of people working in CCI were challenged, making people to go work as freelancers. So many young people who finished their university studies were struggling with finding their first jobs. The main goal for them was building a community of young professionals, freelancers working in the Creative and Cultural fields but also on the Social Entrepreneurship - the community within which people could collaborate together, share knowledge, develop projects together and so on. For almost two years, they were meeting in various places, organising co-working sessions every week before opening their own space. Until they got the courage to rent out the huge space they have, without any governmental support whatsoever. In other words, it was for the need of the

	community to start the business idea. Everything they are doing all these years kind of identifies the needs of the community.
What made you decide to work in the field of Creative and Cultural Industries?	The core of the community is having the same background working in the creative and cultural field for a long time before. Knowing how important is to address the issues of the society and the economy, they need to have this creative brain trust that can be kept from this creative and cultural field. They also saw the development of the social entrepreneurship in Slovenia and worldwide, one of the first hubs they have visited was the Impact Hub in Vienna. So, they understood that to develop social businesses it is very important that you have this support from the creative community and all these professionals and from other points of view design, marketing, communications and so on. But mostly because the social entrepreneurship was lacking in Slovenia, this creative input that would really make good ideas and be successful on the market. Also, what was really important, if they wanted to introduce the new concepts, e.g. sharing economy, they understood that they need to approach to them with a great PR strategy and this can be done only with the support of a creative community. Also very importantly, they knew that they we need a community because of the social capital, it was people coming together everyone contributing with social capital to develop crowdfunding campaign by later raising finances for everyone to be paid. This can only be done when you have a good community, having people with common goals and objectives.
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	The biggest strength is the community and the trust in the community, the respect that Poligon has in the local environment but also internationally that they we were able to build. This respect comes mainly because of the independence they have. They were kind of fighting for the values that our community entails and developed, and were forced to innovate a lot while they didn't have the government support. With the combination of the services they were providing, they were able to sustain ourselves for all the running costs, pay our rent, and so on.
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling)	Actually not. They were sharing their own knowledge all around. They think it was their background working in previous projects, all coming from different backgrounds – this was the biggest asset. They are always innovating, starting with things that they

that helped you in setting up the enterprise?	<p>couldn't learn much from others; usually this is the case. But most importantly, they could always share this knowledge. As a result, they have always been invited to a numerous conferences to share their knowledge.</p>
Could you please talk about the financial tools you used to establish your enterprise?	<p>A lot of social capital – the most valuable input. But then, really trying to provide services on the market, with which they would be financing our operations; which was mostly renting out spaces for relevant events, co-producing these events, e.g., they would work with NGOs, or even government in developing conferences, from the content, communication, visual identity and this kind of stuff. This was, I'd say, a very good model. Also, people who would be using Poligon as a work space would be contributing with their memberships, it could be their weekly or monthly membership they were paying to use the space. They were also doing lots of projects like research, applying for EU-funded projects. They did some of them. One of the most important ones they did was the Erasmus for Young Entrepreneurs. So, it always has been the combination of different kind of intellectual services and this other stuff for monetising the space.</p>
Could you please share with us a bit more about your communication strategy?	<p>Every project they do, the communication strategy is like an operating system for them. They always think who their target groups are, what the key messages are, what channels they will use, what they want to communicate and so on... They also understand the very importance of media. Whenever they would be developing a concept e.g., crowdfunding and doing a conference on crowdfunding, it would be always important for them to bring this knowledge to community but also to invite government stakeholders. They always saw this as a very important extension of their community. So, the communication strategy will be mostly focused on our social media, communicating projects they were doing and other issues happening at local level.</p>
How do you see the future of your enterprise? What will be the next steps?	<p>The next steps are very much depended on how the situation with the pandemic will be. In this time, they have been very much focused on what's happening, what are the needs and how to address these needs; but at the same time very much focusing on what is next. The pandemic changed a lot of things. There is a lot of innovation needed in the future, to address the reality that's coming, also one of their priorities will again be</p>

	<p>establishing and catering to the needs of providing workspace for young creatives. This is very pressing issue in Ljubljana, Slovenia. Possibly, they will be developing a kind of hub to have more space and developing a model to enable young artists to have a studio and this kind of stuff. For sure, they will be focusing on the needs of the community.</p>
<p>Is there anything you would like to tell to your fellow entrepreneurs? #somethinginspirational</p>	<p>Entrepreneurship is just a modus operandi, always pursuing and catering to the needs and how to solve the problems of the community or around you. Entrepreneurship is just the operating system, how you try to finance this operation. Sometimes it's crazy how you just start developing things without knowing how you will develop the business side of them, but that part always becomes clear at certain point when you gain full understanding of them.</p>

3. Good practice 3 – Kanepes cultural centre (Latvia)



Name Surname	Kaspars Kondratjunks
Country of Origin	Latvia
Name of the enterprise	Kanese Cultural Centre
Website and/or social media	<ul style="list-style-type: none"> • https://kanepes.lv/lv/ • https://www.facebook.com/Zoo.KKc/ • https://www.instagram.com/kanepesk/ • https://twitter.com/kanepesk
Start date of business	2011. Nevertheless, the building that houses Kaņepes Culture Centre is over 100 years old. It was a venue for social events organized by Baltic German and Russian aristocrats, and a bohemian place during the time of the independent Latvian state, when it was occupied by students of the Art Academy. For some time the building was left uncared for, but now Kaņepes Culture Centre is restoring it room by room to bring the soul of this beautiful building back.
No of employees or co-workers (if any)	36
What kind of services and products does your enterprise provide?	<p>The Kanepes Cultural Centre is a cultural, social and political platform that, together with local and international communities, activists and subcultures, is purposefully involved in creating a better, more equal and more inclusive world. We strongly support the right of every individual to express himself, to create and to enjoy freedom.</p> <p>The aim of the Centre is to ensure regular and diverse cultural events and access to a wide audience, as well as to promote the realization of new and creative ideas; to provide space for creative searches and experiments by young artists, musicians, writers and other cultural figures. Cultural events take place here in an open atmosphere; they are a place of rest and entertainment, a platform for events, experiments, conversations over a glass of wine, impulses of change and freedom of thought.</p> <p>For almost five years the Centre participated in the European Solidarity Corps initiative, having and hosting people from</p>

	<p>different European cities. In the centre, these volunteers could initiate different kind of projects and develop their skills within the organisation. For instance, one of the projects was “Community fridge” that has been the first community fridge in Latvia with the purpose of reduce food waste and deliver food to the ones that are more in need. The project had a great success, especially among younger people that participated in donating food to the project. This initiative will be replicated by other organisations in Latvia.</p>
Can you please tell us how did you come up with your business idea?	<p>The idea was born from the realisation that many artists, actors, musicians, etc. lacked space to use to develop their creative activities. The main aim of Kanepes was to offer this space and therefore the founders develop the cultural centre. The objective was also to allow other NGOs and organisation in Riga to develop their activities, so that cultural experiments could flourish in the city. Finally, the Kanepes centre also wanted to advocate for a law on social enterprises in Latvia, together with other organisations.</p>
What made you decide to work in the field of Creative and Cultural Industries?	<p>Kanepes promotes culture as a source to empower communities, to exercise human rights, social inclusion and to influence public decisions, and promote equality, justice, fairness.</p>
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	<p>The main strength of the organisation are the people who compose the centre and the team. This has been one of the main focus of the centre: working closer with the team and an emphasis on their well-being, mental status, etc. Another main strength is being a social enterprise and all the benefits that derive from it, despite the bureaucratic difficulties related to social entrepreneurship in Latvia and creative economy in general.</p>
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	<p>No.</p>
Could you please talk about the financial tools you used to establish your enterprise?	<p>Kanepes Culture centre was founded by three family members and funding for establishing were private as there were no programmes or other funding sources available.</p>

Could you please share with us a bit more about your communication strategy?

Kañepes Culture Centre communication strategy supports specific programme and project objectives, within and around them, building what is Kañepes Culture Centre in the public's eye and how it is perceived by those who attend centre's events, take part in projects, or visiting their terrace and bar. Some of Kañepes centre key communication objectives are to:

- Build awareness of a project or event among a wide but defined group of audiences and user groups. Although the target audiences for projects and culture programmes may differ, the age group is usually between 20 - 35.
- Influence specific policies or policymakers around key aspects of what Kañepes Culture Centre stands for (i.e. empowerment of communities, local NGO's and culture centre's relationships with policymakers, social inclusion, etc.)
- Encourage participation among partner bodies; this applies to projects (that Kañepes centre is a part of or projects that they are leading).

Their external communications mix consists of press (press releases, radio, TV, opinion editorials), social media communication (Facebook, Twitter, Instagram, Telegram and newsletter), advertising (pro-bono for specific projects and events, most commonly advertisement as a tool is used in social media), and print (posters).

Communication evaluation depends on the set goals for both projects and culture events. I.e. for a project whose main goal is to collect answers through survey, they measure the success of it by the number of people who filled out the survey. For a culture event - how many people participated, for a fundraiser - how many donated (did we reach our community, were we heard?), for an opening - what was the attendance; and so on. They also monitor in what way and how many mentions of Kañepes Kultūras centre name are in the public space - press, social media mentions, etc.

Kañepes Culture Centre's tone of voice usually changes depending on the communication role they are asserting; in-between Educator (informs others), Colleague (informal, friendly) and Motivator (inspires).

How do you see the future of your enterprise? What will be the next steps?

Kanepes believes that independent public spaces should be usable by the community and the civil society.

The centre wishes to further promote culture as a source to empower communities, to exercise human rights, social inclusion and to influence public decisions, and promote equality, justice, fairness.

The Centre also look forward to empowering national and international cultural communities and further exchange experiences and knowledge with other similar realities.

Conclusions

After analysing all the good practices gathered in the four countries partners of the project – Italy, Belgium, Spain and UK – and other EU countries, the following overall conclusion may be drawn.

The social enterprises interviewed for this study have different legal forms, sizes, age, stories and provide a wide range of different products and services related to cultural and creative field. The reason behind the creation of a social enterprise in the field of culture was born from different items: a personal need, a collective/community need, filling an existing gap.

The entrepreneurs decided to create such enterprises/initiatives in the CC field because they all believe in the power of culture and creative and the benefits that it can bring to the communities, such as a deeper social inclusion, equality, solidarity, diffusion of creativity and diversity. The entrepreneurs decided to create a social enterprise because all of them believed in the values, management (shared-management) and positive economic and social impacts that this form of doing business bring to the communities.

Overall, the strengths that entrepreneurs identified as the main ones characterising their enterprises are linked to:

- The importance of having a good team
- The innovation brought by the initiative
- The benefits brought by the shared management of the social enterprise
- The ability to trigger positive changes in the society (both economically and socially)
- The diffusion of arts, culture, creativity and diversity among the community
- The diffusion of values, and in particular ethical values
- The proximity to people and involvement of the community
- The resilience and capacity to adapting to a changing environment
- The long-term vision and willingness to constantly improve
- Collaboration with other stakeholders

Almost all the good practices followed a mentoring programme, training and/or followed the advice of other entrepreneurs and/or professionals who guided them.

The financial resources used by these practices are variegated, and for most of them is a combination of:

- Own resources
- The result of their economic activity: sale of their product/services
- Memberships/fees
- Social capital

- Loans
- Grants
- Other public funding (local, regional, national)
- Donations and sponsorships

Regarding almost all the good practices, the objective for the future is to keep growing, both from a team point of view, activities provided (services and products), and economic income. The wish is also to keep having, and growing, positive social and economic impact on their communities. Moreover, many have underlined the importance of recovery after the pandemic, and the necessity to adapt to the new market's needs, in particular in terms of digitalisation. Finally, many of the good practices underlined the necessity to keep following training, education programme and advice to adapt, strengthen and expand their activities.

Finally, all the practices interviewed gave many different advices to aspiring young social entrepreneurs in the field of culture that can be summed up in the following points:

- To have a well-defined goal, keep up the motivation and be resilient
- Have the courage of taking decisions and don't be afraid of making mistakes
- Have a good team
- Get all the support possible, and follow all the mentoring programmes, incubation, trainings, etc. that could contribute to the development of the idea
- Get and accept inputs and feedbacks
- Learn from other experience and collaborate with similar projects
- Have fun!

Annex 1 – Interview template

Name Surname	
Country of Origin	
Name of the enterprise	
Website and/or social media	
Start date of business	
No of employees or co-workers (if any)	
What kind of services and products does your enterprise provide?	
Can you please tell us how did you come up with your business idea?	
What made you decide to work in the field of Creative and Cultural Industries?	
In your opinion, what are the main strengths your enterprise possesses? Where you plan to make improvements?	
Have you ever followed a mentoring programme, coaching and or other services (hubs, training, counselling) that helped you in setting up the enterprise?	
Could you please talk about the financial tools you used to establish your enterprise?	
Could you please share with us a bit more about your communication strategy?	

How do you see the future of your enterprise? What will be the next steps?	
Is there anything you would like to tell to your fellow entrepreneurs? #somethinginspirational	