

TERRITORIAL COOPERATION, CULTURE AND SOCIAL SOLIDARITY ECONOMY

MANIFESTO, RECIPES AND KEY SKILLS

Booklet of the Erasmus+ project COOPTERR
“Education in Territorial Cooperation Practices
through Culture and Social Solidarity Economy”

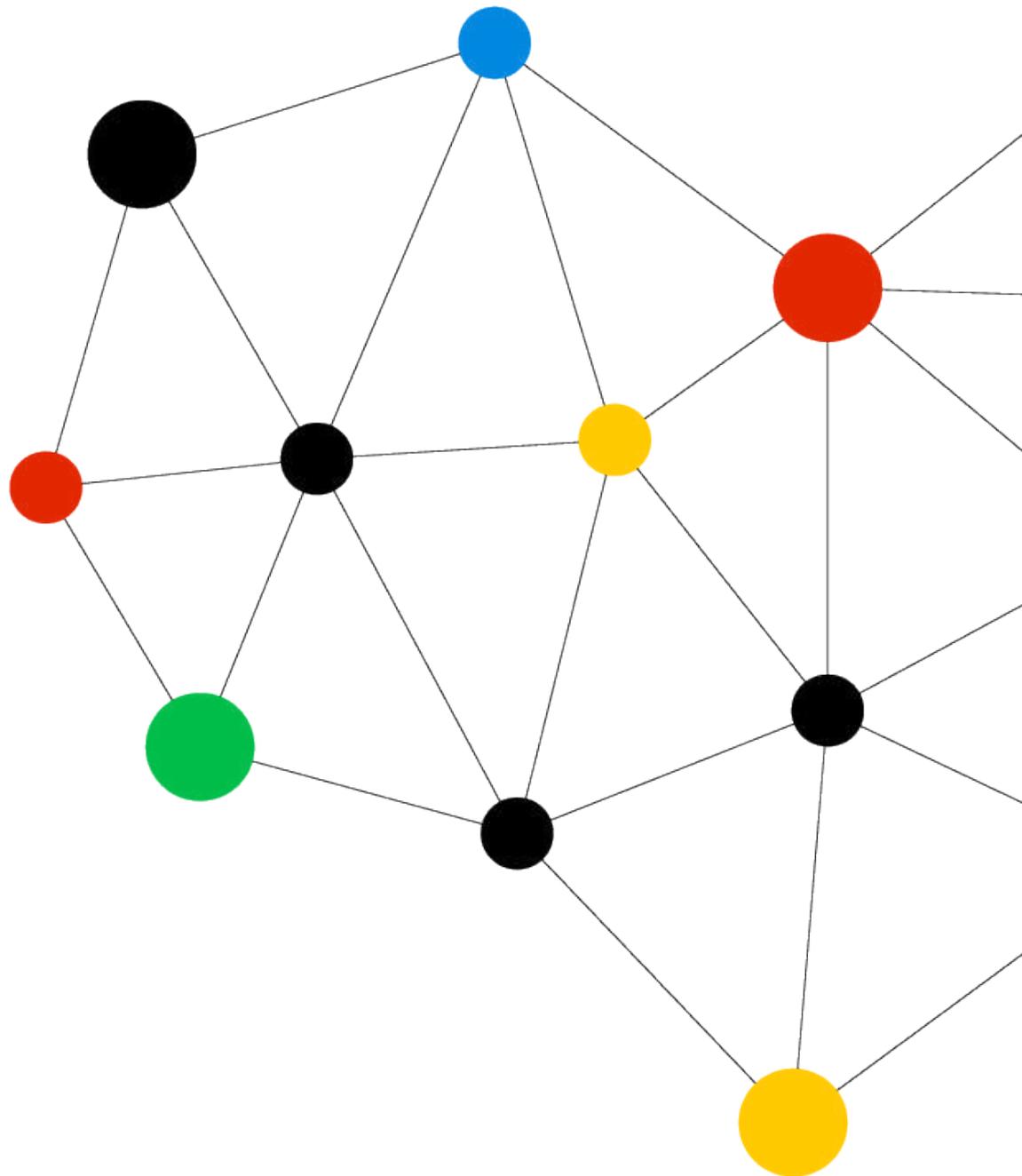
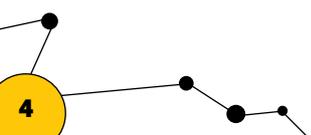


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AN INTRODUCTION

TERRITORIAL COOPERATION PRACTICES THROUGH CULTURE AND SOCIAL SOLIDARITY ECONOMY

1. The context of the project

COOPTERR is a strategic partnership project for Adult Education under the framework of Erasmus+ that took place between September 2020 and April 2023, aimed at training people in key common skills that are necessary for territorial cooperation.

COOPTERR brings together six European partners, involved in civic, cultural and social life: CRIES (Romania), Fekete Sereg (Hungary), Largo Residencias (Portugal), Solidarius Italia (Italy), RIPESS Europe (Luxembourg) and UFISC (France). These non-profit organisations decided to share their experience, practice and knowledge in territorial cooperation. They wish to foster networking between actors involved in territorial cooperation and disseminate their practices and methods.

Altogether, the assimilation of cooperation skills enables critical reflection on the world and on professional organisation to be developed and reinforces civic engagement. Our approach associates cultural, social, economic and territorial dimensions. It brings together organisations that implement territorial cooperation through the sharing of human, financial and technical resources. Within our consortium, we have analysed collective events, shared-places, collaborative (cultural) projects as well as territorial networks comprising cultural, and social and solidarity economy organisations. Each partner is experienced in territorial cooperation, using more or less the same approach, although within each country there are quite substantial differences in funding, support and public policies.

The project aims at highlighting the set of key skills which are inherent in the development of territorial cooperation. The goal is to train and help professionals and volunteers of these organisations to implement more sustainable territorial cooperation.

The context of the health crisis - how it shakes up the work organisation and fosters the need to reinvest the territories – reinforces this necessity.

In a world that is changing, reinventing social involvement, personal development and ways of working, being able to cooperate is a key skill that everyone can assimilate, all throughout life. It presents the opportunity to transform our collective behaviour, enhances the capacities of each person, makes people more attentive to others and defuses competitive situations. Organisations usually work within a specific local reality, in their own field or sector (culture, social solidarity) and operate on a small or local scale. Larger territorial cooperation challenges the partners' assumptions; when we cooperate on a larger scale, we are challenged to operate beyond our comfort zone: enabling us to think in a more complex way, giving our full attention to different dimensions at the same time (multidimensional) and to take into consideration the professional views from different sectors (social, cultural, solidarity) and types of stakeholders. These experiences of multidimensional territorial cooperation develop individual and collective skills and aptitudes that are essential to operate in the complex societies we live in. These key skills need to be identified, valued and taught.

These dimensions promote creativity and expression, and the ability to work as a team, in projects and within networks (local, national and European). The partners co-constructed a programme consisting of six mobilities, four transnational meetings, and

online sessions, to share experience within each partner country, meet local territorial players and engage in theoretical and practical training. Each activity was attended by about 20 participants, in public meetings, events and visits. Based on informal education methods, peer-to-peer and live training situations, as well as shared knowledge among the participants, the programme aimed at improving adult skills.

It strengthened relationships and networks among the participants and within the partner organisations. It enabled the creation of a learning community and the capitalisation of experience, social innovations, and the co-construction of tools and methods.

The various examples of cooperation we looked at all shared a common set of values: human rights, sustainable development, inclusion, accessibility and equality. A common thread lived through the whole project, that of experiences of cultural cooperation during cultural events and festivals, and especially with partners hosting European Capitals of Culture. The different examples of territorial cooperation stressed not only the cultural diversity as an asset but also and mainly the urgency to respect the cultural rights of all people.

Actors underline the importance of defining culture in the broadest possible sense, in a process that closely knits people and the environments in which they live. All people are recognised as part of culture, and that they develop a sense of cultural process throughout their lives by sharing their cultural resources, contributing to cultural life. Culture should therefore be understood in a way that reaches beyond the usual understanding of so-called cultural policies and the artistic field, to question the ways in which we jointly build our lifestyles, our organisations and our relationships.

Cultural rights are directly linked to cultural diversity defined as “the common heritage of humanity”. They are grounded as much in the identities of networks and capacities of people as in the historical heritage resources, know-how and popular use; cultural diversity helps to deconstruct frozen representations and imagine how to open a territory to a variety of references. They jointly contribute to creating dynamic territories. There are many anxieties about the future: the observed loss of biodiversity, the energy crisis, reductions in public services, difficulties in accessing

employment, inequalities between men and women, etc. This is leading actors to ring an alarm bell about the risk of becoming overly inward looking as well as those of conservatism and the refusal to acknowledge differences. In this ambiguous context, they are expressing their desire to put humanist, ecological values to the forefront through access to spaces where people can socialise and share life, the pragmatism of socioeconomic solutions, and the proposal to build new imaginaries, and respect cultural diversity.



Culture should thus be considered as a pillar of living together, and social and territorial cohesion; artistic and cultural initiatives are levers.

In Europe, it is necessary that value be given to different cultures and different communities. The project, focusing on the transformations experienced by territories and social practices, works on common references and values. The exchange between different countries facilitates the understanding of the European context and its evolution. It enables us to see how territories and landscapes have been transformed in recent years.

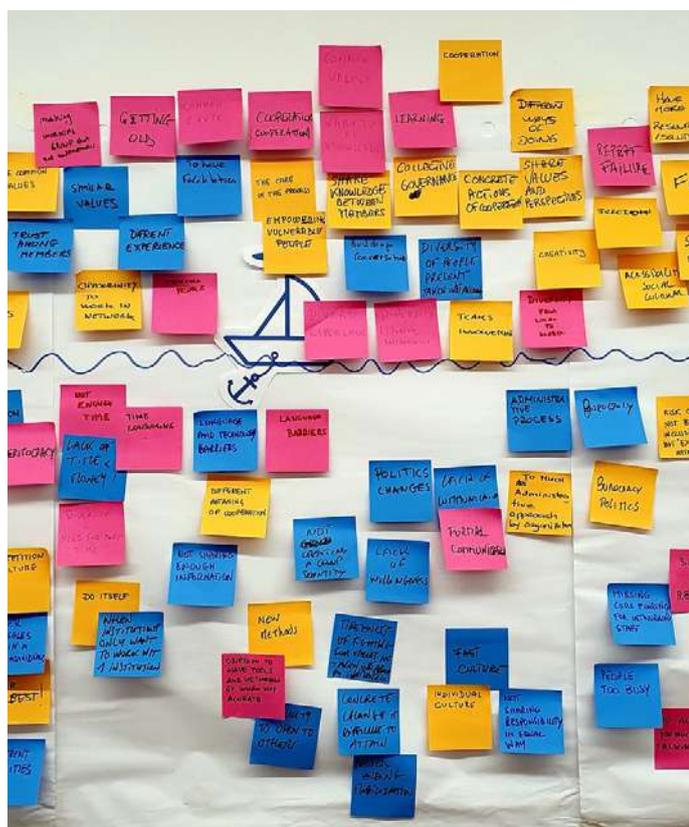
Territories are changing in a context of the evolution of political and administrative norms. They are renewing the way they deliver services and networks, exploring the ways in which they develop their relationships and cooperation.

The COOPTERR project is based on the shared idea that there can be no real economic and social transformation without a profound cultural transformation, a transformation of the imaginary with which we think about our life, work, the society, and our

territories, and through which we live out our relationships. This strategic partnership wishes to partake in developing this cooperative, creative and innovative culture. Let's learn together!

2. Presentation of the goals of the project

During the COOPTERR project, we wished to foster networking between actors involved in territorial cooperation and disseminate their practices and methods. In short, the project aims at developing training methods and resources in order to help professionals and volunteers to improve their territorial cooperation practices.



The main goals of the project were the acquisition and development of key skills for people, related to territorial cooperation. The project answered several different sub-objectives:

- Cultural, social and economic dimensions developed the skills of people to think about projects in a transversal way, as well as the skill to animate collectives including multiple stakeholders.
- The project was mainly aimed at people involved in the transmission of methods of animation of territorial cooperation. Designed as a co-constructed training of trainers, it was based on the participants' knowledge. It expanded beyond this first group to spread the culture of cooperation to the diversity of stakeholders of the different experiences, by involving

them in the exchanges and the development of tools. This project allowed the collection of social innovations and new transmission methodologies.

- The experiences of cooperation highlighted the benefits of human rights, inclusion, equality and sustainable development goals.
- The context of cultural festivals and in particular the European cultural capitals raised awareness of cultural diversity in Europe as well as the valorisation of cultural resources of people and of European territories.
- The project focused on the common references and values as well as the understanding of the European context and its evolution.

The expected impacts were to strengthen people's capacities and skills and to foster mutualisation, collective governance, shared places, collective and territorial cooperation... It enabled the partners to make recommendations in terms of adult education and public policies to social, cultural, private and public decision-makers.

During the project, the consortium planned different activities (see the detailed calendar in the appendix):

- 4 transnational meetings that were organised as coordination committees between the partners to co-construct tools and methodologies to be disseminated throughout and after the end of the project, as well as deal with administrative, financial and logistical aspects of the project. During transnational meetings, the partners worked on the different working groups defined by the consortium (communication, pedagogical methodologies and evaluation).
- 6 training sessions that were organised as visits among partners to exchange information about on practices, methods and tools as well as develop specific skills. They were built as field training and focused on peer-to-peer learning.

3. Definitions and key concepts

The project is based on several key concepts shared by the consortium that are presented here.

Cultural rights

Cultural rights are part of the Human Rights frame of reference, as a universal, indivisible, interdependent whole. They refer to the rights and freedom of a person, whether on their own or collectively, to choose and express their cultural identity and the collective responsibility to uphold this right.

Cultural rights are related to art and culture, both understood in a broad sense. The objective of these rights is to guarantee that people and communities have access to culture and can participate in the culture of their choice. Cultural rights are human rights that aim at assuring the enjoyment of culture and its components as regards equality, human dignity and non-discrimination. *The term “culture” covers those values, beliefs, convictions, languages, knowledge and the arts, traditions, institutions and ways of life through which a person or a group expresses their humanity and the meaning they give to their existence and to their development*” (Fribourg declaration, 2007)¹. With this definition, every single person has an inner culture which bears meaning and contributes to the symbolic representation of the world. Cultural rights aim at expanding the freedom, responsibility, and capability of the persons. They are not only about having access to goods, but more importantly, about developing relationships of dignity. These are rights and freedom of participation, access, and contribution to the resources that are necessary to the cultural process that is developed throughout one’s life. That means the right for everyone to access and contribute to resources, associated with a duty of exchanging with and understanding others. Cultural diversity through cultural rights implies a democratic approach to relationships and organisations.

Cooperation

Cooperation is a human need as we are social animals as well as interdependent with each other and with nature. Cooperation allows us to grow together, as persons and as a collective without being competitive, to exchange knowledge and skills on the basis of differences and diversity, and thus enhances capabilities and liberties. The challenge is to start from building empathy, looking at the goals of others as one’s own, define common aims, and relating to others as equals. Relations of reciprocity and complementarity can be developed. We see cooperation as a principle and value to practising participation, expression and inclusion of everyone. Cooperation allows to strengthen the collective, to develop solidarity networks and make them more powerful, in particular to collaborate with (or to co-construct) public policies.

Social Solidarity Economy

Social solidarity economy (SSE) is a way to satisfy human needs and rights through social, cultural, economic activities that reinforce values of social justice, ecological sustainability, cooperation, mutuality, community and democracy.

SSE is an economy aimed at a different form of development from the mainstream profit-oriented one. It includes organisations whose purpose is focused on cultural, social and environmental values and not on the search for financial gain and growth.

It is expressed by a constellation of grassroots groups, civic organisations, consumers and producer-based platforms, cooperative and social enterprises, and collaborative public institutions. SSE is already happening through thousands of citizens’ initiatives, solidarity practices and collaborative networks all over Europe and in various parts of the world. It increasingly asserts itself as a vibrant and promising socio-economic model.²

Territorial cooperation

Territorial cooperation is a process aimed at the development of places and communities, which directly involves the people who live there. It is a process of co-planning and collective construction which, starting from the definition and sharing of needs and rights, aims to achieve common objectives, creating or re-creating social ties. It is an iterative, non-linear process of continuous negotiation in which each person’s experience and skills are integrated, in which a common way of doing and thinking is activated, in which we learn to rethink our projects through the eyes of others.

Territorial cooperation is about sharing places, resources, knowledge and solutions; it is a way of doing things based on solidarity, inclusiveness and shared values.

Territorial cooperation questions everyone and requires the direct involvement of local institutions so that the strategies imagined become public policies and the real impact of change on the territory increases.

Territorial cooperation is a process that takes place in a space (the identified territory) but also requires time: time that is necessary for cooperation to take place as a process, without expecting immediate results.

¹ Cultural Rights, Fribourg Declaration <https://droitsculturels.org/observatoire/wp-content/uploads/sites/6/2017/05/declaration-eng4.pdf>
² Adapted from RIPPES (2015). *Global Vision for a Social Solidarity Economy: Convergences and Differences in Concepts, Definitions and Frameworks*. Available at: http://www.ripess.org/wp-content/uploads/2015/02/RIPES_Global-Vision_EN.pdf

4. How you can read this booklet

This booklet is a presentation of our different findings and exchanges as a consortium. Each part can be read independently. The aim of this booklet is to share our experiences and methodologies widely.

You will find:

- A manifesto that has been written by the partners to defend the values of culture, social solidarity economy and territorial cooperation.
- A presentation of social solidarity economy and cultural public policies in Europe and in the different countries of the partners.
- A recipe book with different “recipes” for territorial cooperation elaborated by each partner to present different types of territorial cooperation and how they were put in place (tools, actors, partners, steps etc.).
- A cartography of different initiatives of territorial cooperation crossed throughout the project.
- A list of key skills for territorial cooperation worked throughout the project.
- A presentation of the evaluation methodology and tools used during the project as well as examples of evaluation methodologies for territorial cooperation.
- A presentation of the COOPTERR project and partners.

Aimed at people involved in the animation and transmission of methods of territorial cooperation, at actors that wish to implement or develop territorial cooperation, as well as public institutions, it will expand further afield to promote the culture of cooperation, through the dissemination of the project resources and results shared in open source.

NB. We were not able to use inclusive writing in this first version; we wish to republish this booklet soon taking into account this modality to make visible the diversity of people.





MANIFESTO ON SSE, CULTURE AND TERRITORIAL COOPERATION

COOPTERR MANIFESTO FOR TERRITORIAL COOPERATION PRACTICES THROUGH CULTURE AND SOCIAL SOLIDARITY ECONOMY

We are a plurality of organisations (NGOs, associations, social enterprises, cooperatives ...) in social solidarity economy. We carry out a diversity of initiatives and projects from urban, rural, periphery, popular areas... We work on social inclusion, cultural and citizen initiatives, education, training, action-research, advocacy, research...

As organisations defending social solidarity economy (SSE), we were responsible for the European project COOPTERR "Education in Territorial Cooperation Practices through Culture and Social Solidarity Economy". COOPTERR brings together six European partners involved in civic, cultural and social life:

- CRIES (Romania)
- FEKETE SEREG (Hungary)
- LARGO RESIDENCIAS (Portugal)
- RIPESS EUROPE (Luxembourg)
- SOLIDARIUS ITALIA (Italy)
- UFISC (France)

The partners bring together social, cultural and sustainable grassroots initiatives and networks from different territories.

WHO WE ARE

We implement different types of cooperation and work to develop territorial cooperation through the mutualisation of means, collective events, festivals, collaborative cultural and social projects, shared-places, groupings of cultural enterprises, solidarity communities, or territorial networks regrouping social solidarity economy organisations.

We are "*glocal*" (local and global at the same time), citizens, connectors, facilitators, constantly exchanging and learning. Facing new challenges and societal issues, we evolve and adapt to new contexts (financial, local, political etc.) in order to foster citizen initiatives and defend human rights!

WHAT WE DEFEND

We believe that there can be no real transformation without a profound cultural transformation, a transformation of the imaginary through which we think about our lives, territories, societies, how we work and through which we pursue our relationships.

DIVERSITY, INCLUSIVITY AND SOLIDARITY

We take our stand as part of the fight against all forms of discrimination and domination and for the respect of all. We defend inclusivity through accessibility, equality and mutual respect. We promote respect for culture and all forms of diversity.

We emphasise solidarity, reciprocity and the participation of everyone as an element that allows us to recognize ourselves in relation to others and to be concerned about well-being. We defend the idea of leaving no one behind by actively supporting and engaging individuals and communities that are excluded.

CULTURAL RIGHTS AND CULTURAL DIVERSITY

Cultural rights are part of the Human Rights frame of reference, as a universal, indivisible, interdependent whole. They recognize that every person contributes to culture, has the right to express themselves through values, knowledge, arts, lifestyles ... and through one's humanity and the meaning each person contributes to their existence. Cultural rights refer to the rights and freedoms of a person, whether on their own or collectively, to choose and express their cultural process and the responsibility to defend the rights of others.

It is the right of each individual to access the resources necessary to advance their personal and social development, as well as a duty of dialogue and understanding towards others. They are intimately linked to cultural diversity and imply democratic governance. The cultural freedom of individuals and groups is an essential element of democracy.

PARTICIPATION

We believe that the world, with its diverse societies, work and living environments, and organisations, should be built in a participatory manner, based on the respect of the individual and the collective right of each person to decide on their own development. We understand politics as a framework for horizontal relations between persons and social collectives in their quest to satisfy their common needs. We promote participatory democracy based on the participation of citizens in political decision-making at all levels of the public space.

We also advocate a bottom-up economic democracy based on the capacity of people to make decisions about subjects which concern them as persons, citizens, workers, consumers, producers ..., as well as on the public character of decisions relating to what is produced, how it is produced, why it is produced, and how profits are redistributed or invested.

LOCAL ECONOMIC DEVELOPMENT AND SOCIAL SOLIDARITY ECONOMY VALUES

We hold that social solidarity economy (SSE) is a way to satisfy human needs and rights through social, cultural and economic activities that reinforce values of social justice, ecological sustainability, cooperation, mutuality, community and democracy.

SSE is an economy aimed at a different form of development from the mainstream profit-oriented one. It includes organisations whose purpose is focused on cultural, social and environmental values and not on the search for financial gain and growth.

It is expressed by a constellation of networked grassroots groups, civic organisations, consumers and producer-based platforms, cooperative and social enterprises, and collaborative public institutions.

COMMUNITY ENGAGEMENT AND TERRITORIAL COOPERATION

We advocate intercultural, democracy and grassroots participation in the integral development of communities. We defend the importance of being connected and rooted within territories and the necessity of diversity. We push for multisector approaches that associate cultural, social, economic, territorial aspects.

We consider that cooperation promotes the transformation of our behaviour, enhances capacities of each person, makes people more attentive to others and defuses competitive situations. We trust that collective cooperation, developed within a territory, enables us to:

- Recognise people's capabilities and their implication in more horizontal types of project organisation
- Fully take into account new forms of multidisciplinary approaches, contributory practices
- Suggest a positive alternative to the phenomena of the fragmentation of initiatives
- Provide collective ways of dealing with the weakening of career paths and help and promote alternatives to linear professional career path
- Fight competition and concentration tendencies
- Collaborate with local authorities and be a lever for the co-construction of a common community in the territories

ECOSYSTEM & DEMOCRATIC AND ECOLOGICAL TRANSITIONS

We believe in mobilising resources and establishing relations with social, cultural, citizen collectives and movements in an effort to form an extensive network of people and organisations geared toward building a fairer, more democratic and egalitarian world.

We hold that we need social and ecological resilience in order to adapt and transform the society we are in and face unexpected change, in ways that continue to support human well-being.

We affirm our will to promote democratic and ecological transitions, while protecting the environment and biodiversity, and favouring more harmonious nature-human and spirit-body relations, in which the resources offered us by nature are rationally used to satisfy the needs of people, while respecting the balance of ecosystems.

We stress the need to help more people become aware of our ecological impact and recognize the interdependence of our ecosystems.

WHAT WE ARE WORKING FOR AND WHAT IS NEEDED

The systemic crises cannot be lastingly addressed without a profound and sustainable change of our public policies and practices. We must rethink our way of perceiving, thinking and conceiving activities and artistic, cultural, political, economic and social practices.... Cooperation is one of the central drivers of this change!

TO PROMOTE AND ENABLE LIFELONG LEARNING

- . Promote culture as a way for better living together (imagination, relations...) and implement cultural rights
- . Promote approaches based on diversity and their specific nature. Taking people, their capacities and multiple interactions with others and with their territories into account
- . Promote ecological and feminist education for everybody
- . Promote cooperation for social transformation through education in schools, universities, professional and peer-to-peer training, lifelong learning...
- . Promote the recognition of cooperation and practices by governments, local authorities and the European Union

FOR THAT, WE NEED MORE COOPERATION AND NETWORKING BETWEEN SOLIDARITY & SOCIAL ACTORS (SSE)

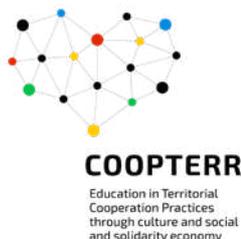
- . Collaboration between solidarity and social actors in a common objective
- . Access to common spaces (shared places...) and the means to cooperate.
- . Facilitate exchanges between territorial cooperation experiences through visits, peer-to-peer...
- . Strengthen the relation between European organisations working for social, solidarity economy....
- . Collaboration between all local ecosystem (SSE actors, NGOs, public institutions, companies ...) to promote SSE values and practice

AND WE WANT TO SHAPE PUBLIC POLICIES

- . Have the resources to develop an alternative economic model based on SSE values
- . Ensure access to public policies acting for more equal communities
- . Develop new and alternative public policies that are transversal and with a multisectoral intervention approach
- . Have ethical financial support (public and private) to promote a financial system centred on people rather than money
- . Promote public policies to enable collaboration between SSE, cultural actors and public institutions to transform the political culture
- . Co-build public policies between institutions, social actors, etc.

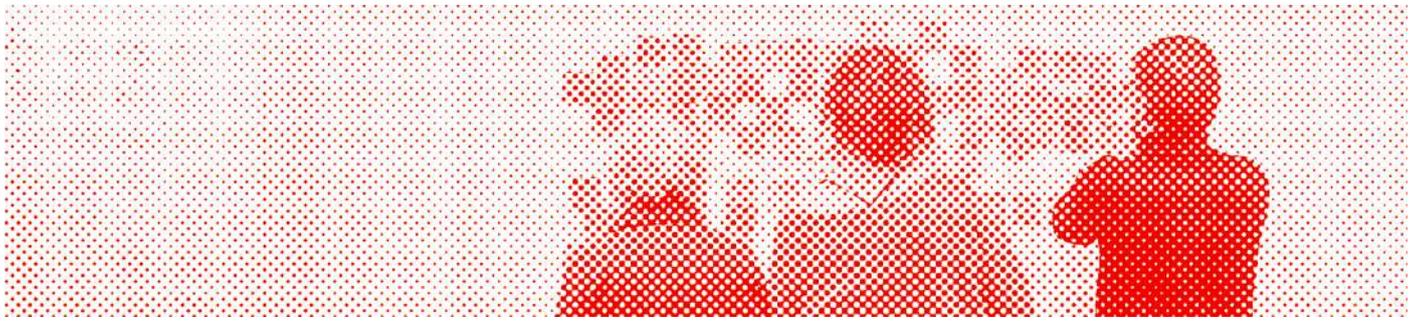
Conclusion

We, the partners above, work in accordance with these values and for these commitments. All partners take part in the recognition and development of the SSE at the European level, notably thanks to the dedicated work of RIPESS EUROPE. All partners will continue to act through culture, solidarity and participation to cooperate and transform relationships, territories and Europe.



Sources

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SOCIAL SOLIDARITY ECONOMY AND CULTURAL PUBLIC POLICIES: A EUROPEAN CONTEXT

THE EUROPEAN DIMENSIONS: SSE, TRANSITION AND CULTURAL RIGHTS

While we do not want to define and identify Europe with the European Union, but as a larger historical, political and multicultural entity, the borders of which are not fixed and change in time, it is a reality that the EU institutions have a determining role in shaping policy in most areas (financial and economic, production and regeneration, environmental, etc.) and ultimately our social organisations. The EU has defined a series of framework strategies that are supposed to be fundamental guidelines for social and ecological transition linked to the sustainable development goals of the 2030 United Nations Agenda. Here are some of the main ones we should all be aware of:

On the occasion of the Social Summit in Goteborg (16-18 November 2017), the European Parliament, the Council and the European Commission jointly proclaimed the **European Pillar of Social Rights**. This initiative is part of the Commission's work towards a deeper and fairer Economic and Monetary Union (EMU) and the framework of the 2016 work programme of the Commission. In this perspective, a public consultation was made, in which RIPESS Europe participated by sending to the Commission a [written contribution](#).

The Pillar of Social Rights is about delivering new and more effective rights for citizens. It builds upon 20 key principles, structured around three categories:

- **Equal opportunities and access to the labour market**
- **Fair working conditions**
- **Social protection and inclusion**

Following this, the EU has also defined an overall agenda called the **European Green Deal**, the motto of which is "Striving to be the first climate-neutral continent" (by 2050) ... "a modern, resource-efficient and competitive economy, ensuring [...] economic growth decoupled from resource use [...] no person and no place left behind".

One third of the €1.8 trillion investments from the [NextGenerationEU Recovery Plan](#), and the EU's seven-year budget will finance the European Green Deal¹.

On 9 December 2021, the European Commission adopted a new [Social Economy Action Plan](#) (SEAP), along with other measures that are intended to place social economy at the centre of a new model of "social and productive Europe" for the next decade. The **social economy** – as defined by the EU institutions – includes almost three million organisations employing 13.6 million people – organised in very different forms, such as cooperatives, social enterprises, foundations, associations, benefit societies, social enterprises united by some common elements: the prevalence of social purpose and utility over profit, the reinvestment of profits or part of them in activities of collective or general interest and open and participatory governance systems. They span a diverse and very wide range of economic sectors and it is time that they are recognised across the whole European continent and beyond.

The Commission proposes to act in three areas: creating the right conditions for the social economy to thrive; opening opportunities for social economy organisations to start up and scale up; and making sure the social economy and its potential are recognised.

¹ More information can be found on the EU Commission's website: *Delivering the European Green Deal* : https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/delivering-european-green-deal_en



The Social Economy Action Plan could trace a significant political turn in terms of new forms of taxation, facilitated paths in the state aid system, financial support, innovative procurement and public purchasing schemes (though not as ambitious and supportive as we had hoped), homogenization of company models and the legislative framework among member states.

But is the plan really promoting and supporting a Social Solidarity Economy with a strong transformative potential to change the Market and Growth led economy into something really different or is it just some form of collateral support to a third sector, to social or more responsible businesses, with some social and green colouring?

The potential political implications of the initiative can be grasped above all by putting together the entire set of initiatives that the Commission has been taking in the most recent initiative, which is the [“Transition pathway on proximity and social economy”](#), from the recognition of the SSE and “Proximity Economy” among the fourteen industrial clusters on which the “industrial renaissance” rests and the consequent release of the “Transition Pathway, to helping the green and digital transitions of the social economy in dialogue with public authorities and interested parties”.

In addition, the Directive on “platform” (gig economy) workers recently approved the initiative on Social Innovation Clusters and especially the Data Governance Act with which, among many other things, the Commission introduces the principle of data altruism and establishes data cooperatives, recognizing the importance of social principles and organisations in the good and proper management of data as a commons.

While still far from a true transformative, ecological

post-growth agenda, we can say that the fact that the European Commission has put together a whole set of elements for a strategy to promote the Social Economy (though we prefer the use of the now internationalised Social Solidarity Economy – extensively used by the United Nations and many other international institutions, such as the OECD) – is a big step forward. The ambition to mainstream SSE principles to the whole economy though should remain central and should look at the EU’s external action as well – including how the EU trade and economic diplomacy could change in the same direction – starting with the Competition rules and new Common Agriculture Policy, which – with few exceptions – go in the opposite direction. And in many if not most cases, the translation of the Next Generation Europe into the Recovery and Resilience Plans is turning out to be business as usual. If there is something the Covid-19 crisis (and the climate and financial ones as well ...) should teach us it is that we can no longer continue in the same way: the time is up.

What does all of this have to do with territorial cooperation and cultural rights across Europe? Everything. If we are serious about an ecological and just transition, then it is necessary that a regenerative culture based on SSE, the general interest and commoning be at the centre of any concrete political reform and policy.

A European dimension of territorial cooperation should encourage youth initiatives for SSE, education, training and peer exchange to spread the values, ethics, practices and knowledge of SSE. It should help ensure training, skill development and educational programmes for SSE organisations, so that they can become more able to operate in this recovery period with a main focus on social mission, democratic management and solidarity initiatives at the local, EU and global levels.

A European cooperation within and among territories should recognize the SSE as a key player for urban regeneration, social innovation, circular and ecological economy, nature-based solutions, sustainable agricultural policies, climate positive solutions, social inclusion, peace building, gender equality and active citizen participation. It should strongly support fair trade, ethical finance, renewable energy communities, cooperative housing, community land trusts, social currencies, agroecological production and other forms and models of SSE enterprises, while discouraging

raging extractive, polluting, energy and resource intensive practices, with clear targets and incentives. Cultural rights and cultural cooperation are fundamental to the spreading of SSE, territorial and intercultural cooperation and the promotion of open knowledge sharing and cultural commons. Europe – its civil societies and institutions - should ensure multilingual and multicultural expressions and promote a common yet plural understanding of SSE across Europe, as well as research focused on social solidarity economy ecosystems and enterprises. The latter need to build lasting collaborations with local authorities and be given the “intermediary” spaces and places needed for the development of such multicultural communities, that are self-determined and self-managed, promoting the social inclusion and the rights of each person.

Cultural rights, enshrined in the declaration of human rights, as an ethical and political responsibility, should induce a public policy that respects and develops the effectiveness in particular for:

- The freedom of expression and in particular forms of expression, creation and artistic and cultural practices;
- The different forms of expression from professionals, volunteers or amateurs, individuals or collectives;
- Taking into account people, citizens, inhabitants, and not regarding them as “consumers” of activities.
- The fundamental freedoms linked to cultural diversity, including the freedom of movement of people, the freedom to welcome people, the freedom to express oneself in public space, equality between men and women, the fight against discrimination...
- The ecosystems of life that start from territories and people and do not impose standardisation and commodification of human relationships and organisations.

We currently observe at the European level the multiplication of policies and practices that compartmentalise and set barriers which prevent us from welcoming people fleeing from war or poverty. Moreover, the outbreak of war on European soil through the attack on Ukraine shows the urgency and determination needed to defend the values of human rights, dignity, diversity and solidarity.

The real effectiveness of fundamental rights must progress, whether civil, social, economic and cultural, indivisible and interdependent, on the basis of European policies. New rights must be developed consi-

dering the evolutions of our societies.

While Europe is developing public policy strategies, particularly for the arts, culture, citizenship, youth and education, public policies insufficiently meet the needs and possibilities of citizen initiatives, neither in terms of means or orientations.

For example, Creative Europe is a major EU programme that provides specific support to the cultural and creative sectors through various funding opportunities aimed at co-creation, skills development, networking and the creation of platforms, knowledge sharing and mobility, as well as the distribution and promotion of content. Creative Europe amounts to 2.44 billion euros (350 million €/year) for the 2021-2027 period. This programme tends to support cultural and creative industries to the detriment of cultural diversity carried out by people and territories. By identifying culture with professionalism and commercialism, the programme risks underestimating the growing need for profound cultural revitalization and solidary intercultural cooperation in Europe and the world.

The experience of European cultural capitals also provides great support for territories that value them and their cultural resources. However, COOPTERR training sessions in three territories labelled European cultural capitals show that the mobilisation and involvement of inhabitants and local actors has yet to be achieved. Taking into account the processes upstream and downstream of the event and opening up to transversality to strengthen the cultural dimension and strengthen cooperation are two essential steps requested by the actors. We call for more co-construction.

Art and culture are above all sources and resources of dignity and equality. They are an investment in the Europe of tomorrow! The renewed artistic and cultural policies must be reviewed and amplified to guarantee human rights and in particular cultural rights. More broadly, the dynamics of exchange, circulation, cooperation, networks by the structures of SSE must be better supported in order to achieve territorial and inter-territorial cooperation.

Like COOPTERR's partners, millions of citizens' initiatives are already in motion. Let's support them!



SOCIAL SOLIDARITY ECONOMY AND CULTURAL PUBLIC POLICIES: NATIONAL CONTEXTS

In France

The incredible dynamism of SSE cultural associations

The aspiration of people to participate in artistic and cultural life is very strong in France. There is an extraordinary expansion of cultural associations. They were estimated at 7,200 in 1959 and there are more than 350,000 today. From the creation of a show by an artistic team to the management of a music or visual arts venue, from the implementation of a storytelling festival in a village to the management of a youth radio station, from the support of digital practices to the development of European cooperation projects..., there are a multitude of artistic and cultural initiatives in social and solidarity economy. The study on employing cultural associations in France (2018 data) by Opale shows that there are more than 40,000 employing cultural associations, which employ more than 265,000 employees (representing 130,000 full-time positions) and around 50,000 self-employed workers. They benefit from the commitment of volunteers representing more than 50 million volunteer hours per year. Their combined budget is 7 billion euros. Their share in the professional sector is significant: in live performance 82% of companies have association status, 30% in recorded performance; it is estimated that there are more than 3,200 employing associations in the visual arts. These initiatives are made up of very small companies (80% have less than 5 employees), structured mainly in associations (French law of 1901) or for a few hundred in cooperative and participatory companies SCOP, cooperative companies of collective interest SCIC or companies for social purposes.

Nearly 40% of these are located in rural or peri-urban areas. Eight out of nine associations practice mutual projects, two thirds are part of local or national networks.

As evidenced by the *Manifesto for another economy of art and culture* of UFISC, these organisations are thousands to claim an alternative to the top-down vision of culture and to regulation by the competitive market and the development of a cultural industry. They affirm the primacy of diversity and cultural rights, the principles of cooperation and solidarity in the economy and the contribution of initiatives of general interest. Self-organised into networks, in particular through the UFISC organisation, they contribute to the professional organisation of the sector, to the strengthening of structures and the improvement of working conditions, claim cooperation processes with long-term and citizen co-construction of public policies.

Cultural policies and decentralisation

In France, local authorities undertake a large share of public expenditure in cultural matters, i.e. in 2020, 8.7 billion euros of cultural expenditure were by local authorities. Nearly 80% of this amount is committed by the cities, county councils and regional entities representing 12% and 9% respectively. For all local authorities, more than half of expenditure (51%) is devoted to artistic expression and cultural activities (mainly performing arts, visual arts, artistic education), and 38% to conservation and dissemination of heritage (museums, archives, libraries, etc.). With rare exceptions (public reading, departmental archives, etc.), culture does not constitute an area of compulsory expenditure for local authorities. Public policies are deployed on a voluntary basis, in a more or less shared combination between the State and local authorities. The budget of the Ministry of Culture reached 4.1 billion euros in 2022 (including 35% devoted to 80 national establishments). In comparison, in 2021, household spending

represented 16 billion in cultural goods and services and 24 billion in related goods and services. 83% of employing cultural associations benefit from public subsidies which represent on average 38% of their budget, their median budget being €80,000. Nearly three quarters of these subsidies come from local authorities for an amount of approximately 2 billion euros. Far from being satisfied with a passive role or a service provider role, solidarity economy structures develop spaces for exchange, mutual knowledge, cooperation, to allow the effective participation of all in artistic and cultural life. Local authorities use several contracting tools to secure relations with them. The subsidy remains the most appropriate because it recognizes the autonomous citizen initiative which contributes through its activities to the general interest. Through this partnership, a structure is not reduced to a competitive company, or to a provider of public authorities. Long based on an approach of access to legitimate cultural works, public responsibility in cultural matters has been reoriented towards the participation of everyone in cultural life. Through cultural rights, a principle of access to a diversity of cultural resources and a right to cultural expression and contribution is affirmed.



Entry of cultural rights in French law in 2015

Cultural rights, inscribed in the 1948 Declaration of Human Rights, can be defined as the rights and freedoms to participate, access and contribute to the resources necessary for cultural process developed throughout people's lives, alone or in a group. Each person is a cultural being, contributing to the meaning given to their existence and being able to participate in the organisation of the different lifestyles that we want to live by. In 2015, the French *loi NOTRe* for a new territorial organisation, states in its article 103 that "responsibility in cultural matters is exercised jointly by local authorities and the State in respect of the cultural rights set out in the convention on the protection and promotion of the diversity of cultural

expressions of October 20, 2005". It was followed by three other laws which ensure public responsibility in cultural matters by respecting cultural rights (Freedom of creation, Architecture, Heritage law, National Centre for Music law, Library law).

A social and solidarity economy that is organised

The social and solidarity economy has a long history in France. It was developed in the 19th century. It gives substance to modern solidarity defined by Pierre Leroux in 1840 as "what follows charity in a democracy" and which can be designated as any collective action implemented by free and equal citizens, committed together to defend a common good, jointly defined. The end of the 19th century saw the birth of a legal framework for these organisations around three pillars: charter of mutuality in 1898; the law of 1901 for associations; the law on cooperatives of 1917. At the end of the 20th century, the movement that claims solidarity economy appeared, inspired by counter-culture movements (self-management movement, rural communities, anti-militarist struggle) and a demand for grassroots activism (social utility, self-management, ecology, local development, "living and working differently in the country"). In the 1980s, the institutional structuring of the three families, associations, cooperatives and mutuals, continued with the recognition by decree of their alliance under the term "social economy".

Today, SSE companies represent 10.5% of salaried employment in France, that is 2.4 million employees, 68% of whom are women. They bring together more than 164,500 companies, including 154,000 associations, 8,700 cooperatives, 750 mutuals, 470 foundations and 350 social enterprises. In the arts and entertainment, SSE brings together 75% of companies and 25% of jobs in the sector. Law n°2014-856 on social and solidarity economy, voted in July 2014, recognizes this social, political and economic movement. It aims to identify the actors of SSE, to secure its legal environment (specific measures for the different status, associations, mutuals, cooperatives, foundations, commercial companies), to consolidate the socio-economic model of the structures, to register the policy of SSE in the long term, by proposing a national organisation (Higher Council of SSE, SSE referents in the prefectures, Ess France) and territorial (Regional Chambers of SSE, regional and local policies).

The law has made it possible to affirm the legitimacy of social and solidarity economy. However, it is only a milestone to make these modes of entrepreneurship visible and to develop policies with the ambition of transformation proposed by SSE. Local authorities have been made aware and are increasingly offering an SSE component to their economic policies. A large part of SSE support policies tends to involve support for associative life and sectoral policies, such as in culture, ecological transition, etc. This support is contractualized through subsidies (defined by the 2014 law as financial or material support for an initiative of general interest without compensation) or through public order. However, it should be noted that capitalist companies are much more helped by the public authorities with tax cuts, employment and other subsidies.

The dynamics of cooperation

We can highlight the public policies that are emerging around cooperation approaches, widely put forward by SSE actors. Thus, support has been developed for networks, collectives of self-organised actors, often associative, as well as for Regional Chamber of SSE. In addition, the State or certain regions support cooperation tools such as territorial economic cooperation centres (PTCE), employers' groups (GE), third places, business and employment cooperatives, cooperative societies of collective interest (SCIC)...

In culture, experience of cooperation or collectives has existed for a long time in the associative sector of culture, but they have developed significantly since the beginning of the 2000s. The relationship to a lived territory and artistic and cultural projects are hybridised in a link with other social, educational, agricultural, tourism, economic actors, etc. Today, the Territorial Cultural Project approach is being worked on to encourage cooperation between civil society actors and participation in the making of the territory, which can go as far as co-construction with public authorities. European policies and their national and

territorial variations are also valuable here to support areas of cooperation. However, these policies must take into account the specificity of SSE and its citizen dimension as well as be able to benefit in particular the diversity of small local initiatives that create social ties and employment in the territories.¹

In Hungary

General definition and Hungarian specifics

Social enterprises are unique marketplace actors that have a specific income and social benefit (G.Fekete et. al, 2017). The proportion of this income varies and can be earned through sales or in exchange for services. The Hungarian definition emphasises the dual mission (business-related and social) of enterprises, the prohibition of income distribution, and democratic operation (G.Fekete et. al, 2017)



In Hungary, the problems and demands that the social enterprises aim to interact with are very broad. Therefore, diversity is one of the main qualities of this market segment. Social enterprises, for example, are active in the following spheres: cultural, rural development, environmental, youth work and tourism. Consequently, they contribute towards the realisation of the Sustainable Development Goals from multiple angles.

From the point of view of Hungarian social entrepreneurs, often one of the main reasons for the creation of social enterprises is to better the employment of disadvantaged demographics. They mostly operate in the fields of part-time and public employment to

1. Ressources

Pour une autre économie de l'art et de la culture, B Colin, A Gauthier, Eres, 2008

Les associations culturelles employeuses en France, données 2018, Opale-CRDLA Culture : <https://www.opale.asso.fr/article743.html>

«La culture de l'ESS» et «Culture et ESS, penser la coopération», Opale/Ufisc, tome 1 du classeur «Diriger un service des affaires culturelles», disponible sur le site d'Opale, <https://www.opale.asso.fr/article719.html>

Une Culture de la diversité et de la solidarité, article de P Coler, Une économie solidaire en mouvement, ed.Eres, 2022, direction JL Laville, J Combes, B Lasnier.

Droits Culturels, les comprendre, les mettre en œuvre, Ed. L'Attribut, Aura SV, Ufisc, 2022

Droits culturels, site www.culturesolidarite.org

Premier appel en faveur de l'économie solidaire en 1995 et naissance de l'inter-réseau d'économie solidaire (IRES)

ESS France, atlas compar, données 2020, éd. Dalloz / Jurisassociation

Mes, rapport "L'innovation sociale et citoyenne au service du développement des territoires vers la transition écologique et solidaire", www.le-mes.org

Un capitalisme sous perfusion. Mesure, théories et effets macroéconomiques des aides publiques aux entreprises françaises (octobre 2022),

<http://www.ires.fr/index.php/etudes-recherches-ouvrages/etudes-des-organisations-syndicales/item/6572-un-capitalisme-sous-perfusion-mesure-theories-et-effets-macro-economiques-des-aides-publiques-aux-entreprises-francaises>.

help labour market integration. There are no marginal regional differences, the practice of atypical employment nationwide is relatively consistent (Siposné, 2020).

Academic interpretation

In Hungary, academia addresses the concept of social enterprises. Hungarian researchers strive to interpret the national scene through different lenses. The Hungarian situation can be best described as a mix of multiple international practices and theories. Evidently, compared to North-American concepts, Hungarians are closer to the European ones. There are multiple methods of measuring societal benefit and impact. The existence of literature indicates that the activity of this sector is significant, that resources sufficient for research and that this diverse field has an already measurable impact on society.

Best practices

The Élő Forrás Tradition Preservation Association is an outstanding example of rural, cultural, sustainable tourism businesses. They have been involved in tradition preservation since 2003 in Kiscsősz, a village located in an economically underdeveloped region with only 110 inhabitants.

Their activity centres around folk dance: they organise dance camps, community dance events, and a folk festival for their Hungarian and international guests. Besides that, they sell local products and are engaged with traditional animal husbandry. Because of their work, thousands visit Kiscsősz every year, where the flourishing community is tied together by their shared love for live music and folk dance (My Earth, 2022).

Another innovative Hungarian enterprise that works exceptionally well¹ is the Aurora Community House (Auróra Közösségi Ház) in Budapest. This house is a *cultural melting pot* managed by disadvantaged status employees. Aurora is a bar and café, while doubling as a venue for cultural and social events. Furthermore, it is the headquarters of seven other non-profits.

The Social farm of Baráthegy (Baráthegyi Majorság) is specialised in labor force integration. This enterprise is a well-performing employer of disadvantaged and disabled people (100 employees). The social

farm, manufacturer of goat cheese, an amusement park, a market garden and tourist attraction.

From the legal perspective

In Hungary, non-governmental organisations (associations and foundations), non-profit economic corporations, and social cooperatives are considered social enterprises (Piactárs, 2017). Numerous laws exist regarding the formation, operation, and termination of these. An important principle is that the organisations serving the public good are never directly involved with politics and are independent from political parties.

When non-profit economic corporations are funded, they must formulate the social goal of the business, but there is no lower limit for start-up capital, although later the members have to pay into the corporation in compliance with regulations. The minimum requirement for the start-up capital varies for social enterprises depending on which above-mentioned category they fall into.

The administration of memberships, the registration of the membership and the termination are all regulated by law in Hungary. The operation of any enterprise is also regulated in detail. For example, the decision-making authority of assemblies is pre-determined and the representation of corporations is also regulated. Besides the national rules, each organisation can have its own code of conduct.

Different tax breaks are available for social enterprises. For example, the annual income of a social enterprise can be tax free up to 8 million HUF (~ 22 900 eur[2]) and can be exempt from sales tax. Additionally, the registration of new activity is a free process to incentivise innovation (Piactárs, 2017).

Problems and challenges

Nevertheless, a considerable problem is that these enterprises are not able to participate in the discounted, government-sponsored credit programmes that aim to serve the growth of regular enterprises. The growth of social enterprises is often made possible with EU funds and grants accessed through tendering.

¹ Piactárs, 2017 declared Aurora to be an exemplary innovative solution

Currently, Hungary lacks a national funding network, as well as a sector in public governance customised for dealing with social enterprises. Another need, which is often mentioned, is for sustainable schemes of accessing the necessary funds for the work of these businesses.

Despite the challenges, a lot of progress has been made on a national level regarding social enterprises.¹

In Italy

Territorial cooperation within cultural development and SSE values perspective

In recent years, talking about territorial cooperation in Italy means more and more talking about sustainable local development and participative development that sees communities at the forefront of enhancing their own economic, social and cultural heritage, thanks to the principle of subsidiarity set out in the Italian Constitution (Art. 118) and in line with the European perspectives of Agenda 2030.

At the same time in the field of social cooperation, well rooted in Italy, attention to social sustainability is increasingly accompanied by care for the environment and resources of a territory, in a perspective of integral ecology and solidarity economy.

From a legal point of view, an important step forward was taken with:

- **LEGISLATION ON COMMONS.** Since 2007, thanks to the work of a parliamentary commission, the first definition of the Commons appeared, as goods with widespread ownership that express utilities functional to the exercise of fundamental rights as well as to the free development of the person, and are informed by the principle of intergenerational safeguarding of utilities. They include not only natural resources, but also archaeological, cultural and environmental assets.

The conclusions of the Commission's work have unfortunately not been followed up at the national legislative level, but they have generated widespread awareness (a movement on the commons, two referendums to avoid the privatisation of the management of public goods and water supplies, some law

proposals...) and some legal recognition at regional and local level (with specific rules and "cooperation pacts" with citizens and third sector).

For example, in Lazio Region in 2019 the [Regional Law No. 10](#) has approved the 'Promotion of shared administration of commons' and in 2021 [the Regulations on the shared administration of the commons](#) provided in 2022 some granting contributions.



- LEGISLATION ON SOCIAL SOLIDARITY ECONOMY.

There is no legislation at national level, but certain Italian regions have adopted since 2010 solidarity economy laws to enhance alternative economy experiences. Only 4 regions (out of 21) currently have a law (different one from the other). Some regions have permanent working panels and in only a few cases, they dedicated effective support at an economic level for the development of ethical networks and supply chains, capable of recognising the added value, including political, of these experiences.

Today, the experience of **COMMUNITY COOPERATIVES** represents the most concrete and innovative instrument, also in legal terms, that exists in Italy to work on territorial cooperation in the perspective of social solidarity economy and to rethink the welfare policies. It is in fact a tool, born several years ago, increasingly used for the co-planning of initiatives aimed at the economic and cultural development of territories, from marginal ones, between local institutions, third sector realities and citizens. At the legal level, Community Cooperatives are ordinary cooperatives; there is no national legislation, but many regions have adopted specific regulations. Furthermore, several support tools have been provided by the main sector associations (Legacoop, Confcooperative) from a training point of view (organising train-

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SIPOSNÉ Nándori Eszter: „A társadalmi vállalkozások munkaerőpiaci szerepe.” Miskolc, 2020.

ning sessions for new cooperatives) and economic point of view, guaranteeing contributions through specific funds. The main limitation or risk is due to the availability of dedicated funding in recent years. This has in fact led to the rapid emergence of many community cooperatives, where little time has really been devoted to building community ties.

Here are two examples from Northern Italy:

[IRAIS DI DOSSENA](#). A group of young people reopened an old mine on a mountainous area and started producing a typical cheese and got involved in a number of community services (e.g. meals for schools).

[COOPERATIVA LA MEDICEA](#). It was set up to design new ways for responsible tourism: a hotel complex was created, using abandoned houses in the village and a small social restaurant.

In Luxembourg

Luxembourg is a unique country in many aspects. During the decline of the steel sector in Luxembourg, the financial market got more powerful, and kept the country attractive and even more important in Europe. The country is wealthy and is willing to support the cultural sector, and social solidarity.

Luxembourg has a Ministry of Work, Employment, and Social Solidarity Economy, which is quite unique in the European landscape. These missions regarding the social and solidarity economy are largely dedicated to the promotion of social solidarity entrepreneurship. Recent changes reinforce the presence of the state in relation to the associative part, which was very dynamic before, and promises to be a single door for questions and support for project leaders. A label to frame and recognise these companies has been created: the SIS (Societal Impact Company).

The Ministry of Culture is also very present in the projects and dedicates almost 15% of its annual subsidy budget to support «cultural centres» and 1% to «socio-cultural» projects. And of course, it subsidised the European Capital of Culture that took place in Esch-sur-Alzette with a sum of 6.5 million euros, in addition to *Les Nuits de la Culture*.

In Portugal

According to data from Pordata (the official Portuguese database), in 2019 there were around 68,000 social economy organisations in Portugal, which employed more than 200,000 people and generated a turnover of more than 8.5 billion euros. This sec-

tor covers a wide range of activities, from the provision of health care and social assistance to cultural, sports and environmental activities.



The vision of social and solidarity economy goes beyond economics and integrates education, culture and action for social transformation based on cooperation between its workers, from a perspective of local development and the construction of other relationships: social, emancipatory and equitable. This purpose is broader than the simple carrying out of non-profit economic activities, but with social purposes. It aims to create sustainable economic activities, through cooperative, democratic and creative work relationships, based on self-management, promoting autonomy (individual and group), in the context of the community to which one belongs, based on critical thinking and sharing of responsibilities. They are often constituted or integrated into solidary collaboration networks that operate on a global scale, linking different specialised communities in the production, transformation, distribution and consumption phases. Forming productive alliances based on solidarity and meeting the real needs of all.

Still quite timid in relation to its potential, SSE in Portugal reveals favourable conditions to develop as a social and economic practice of great relevance. As the term begins to gain more prominence in the Portuguese scenario, especially in light of the search for alternatives to deal with the economic crisis in Europe, many community and informal experiences with a completely different rationale to the predominance of the capitalist model of production and consumption, emerge from the profound invisibility to which they were subjected.

The field of social economy has been increasingly recognized for its role in employment and economic development, as well as in promoting social inclusion and responding to the needs of the most vulnerable communities. The Portugal 2030 strategy, which defines the investment priorities for the next

programming period for European funds, provides for increased support for the social economy sector, recognizing its importance for the sustainable development of the country.

In Romania

In 2015 in Romania, the Law on social economy (Law 219/2015) was adopted which defines the main actors recognized in the sector of social economy, and the operating principles and objectives of the sector. Social economy actors recognized by the law of social economy are:

- cooperatives (degree 1);
- associations and foundations;
- credit unions of employees;
- credit unions of pensioners;
- agricultural associations;
- any other organisation, which respects cumulatively social economy definition and principles stipulated in this law.

Observation: actors from the field of social economy underlined the lack of relevance for the article f) – which opens the possibility of any juridical organisation to become an actor in the social economy sector.



Main principles recognized in the sector of social economy:

- priority for people and social objectives instead of profit
- solidarity and collective responsibility
- the convergence between the interest of associated members and the general interest and / or the interest of a collectivity
- democratic control of the members
- voluntary and free of association
- juridical structure, autonomous management and independence from public authorities
- allocation of the profit to the social objective (*Methodological Norms set a minimum percentage of 90% of the profit to be allocated to social purpose or statutory reserve*).

Objectives of the social economy sector:

- a) strengthening economic and social cohesion
- b) employment
- c) development of social services.

Observation: In Romania, the social economy sector is very linked with the objective of social inclusion. The objectives of social justice, participative governance, democracy, and active citizenship are not taken into account.

The law differentiates social enterprises and Work Integration Social Enterprises - WISE (called in Romania, *întreprinderi sociale de inserție*). The interested organisations could apply to obtain public recognition as social enterprise or WISE.

Social enterprises can obtain a certificate (atestat), according to the following criteria:

- the aim of the structure is the achievement of social objectives or in the interest of the community
- at least 90% of the profit are allocated for social purpose or the statutory reserve
- if the structure is dissolved, the goods of the social enterprise will be allocated to one or more social enterprises
- apply the principle of social justice, ensuring fair wage levels (the differences between employees cannot exceed 1-8 ratio).

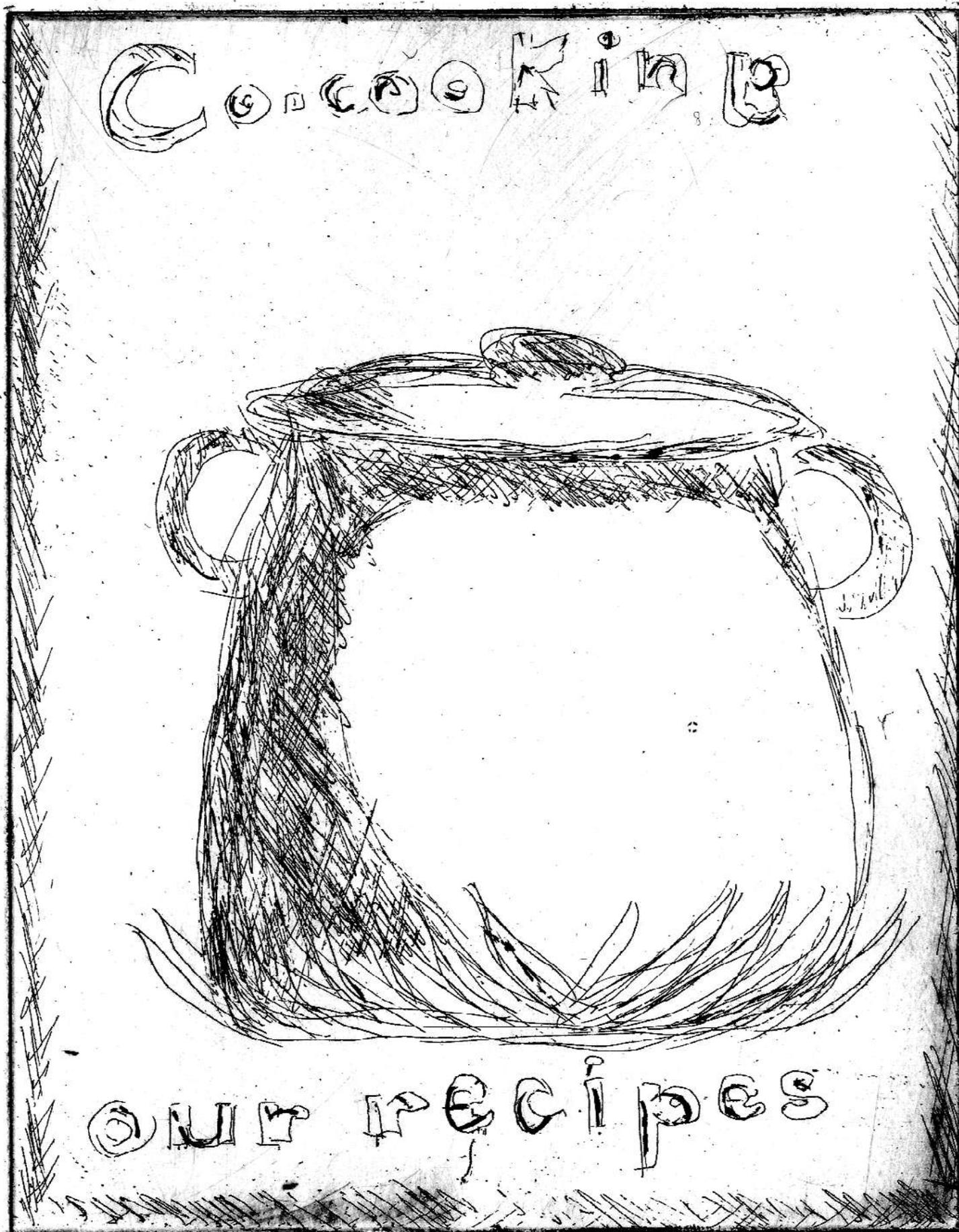
According to the law, the WISE must meet the following two criteria:

- At least 30% of staff belong to the vulnerable groups, that is - working time by these employees must represents at least 30% of the total working time of all employees;
- The social objective of the structure is to fight against exclusion, discrimination and unemployment through social and professional insertion of disadvantaged people.

Concerning the financial benefits, the law does not impose a specific form of financial support for social enterprises and/or for WISE.

In Romania, the development of social economy was sustained by European funds, such as start-up programmes for social enterprises or WISE. This resource stimulated the creation of social enterprises but is not suited for the development and consolidation of these initiatives.

OUR RECIPES FOR TERRITORIAL COOPERATION



LA PAS

FESTIVAL DE
GASTRONOMIE
ARTIZANALĂ



23-25 septembrie 2022
Parcul Rozelor, Timișoara
Intrarea liberă

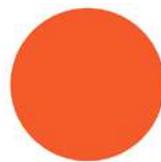


CRIS RECIPE

How to create an Artistic Gastronomic Festival ?
The case of LA PAS/ SLOWING DOWN

Timișoara (Romania)

*The idea of this Festival was developed in the context of
Timișoara-European Capital of Culture 2023*



CRIS

Centrul de Resurse pentru
Inițiative Etice și Solidare

CONTEXT

CRIES has been involved since 2009 in developing and promoting pilot projects on community-supported agriculture, responsible consumption, social enterprises, and Fair Trade. CRIES contributed to the promotion of SSE at the national level, developing partnerships with over 120 organisations and public institutions from Romania and other European countries.

In the last years, in Romania, a series of initiatives promoting alternative development models began to develop. Some of them were inspired by Western European networks, as a result of different European projects and exchange of experiences. The sustainable ones were adapted to the local and national context, a process that required time and resources.

Timișoara is one of the most dynamic cities in Romania in the social solidarity economy field, with pilot projects that are a source of inspiration at the national level. Here are just some of the initiatives:

- piloting and developing the ASAT model (community-supported agriculture), an initiative launched in 2007 in Timișoara (by some of CRIES members), which benefited over 2,500 families, approximately 10,000 people (the initiative was multiplied also in other cities from Romania)
- starting in 2015: Reciproc (a social enterprise initiated by some of CRIES members), which promotes and sells products from small producers, organic and Fair Trade products. This is one of the few organisations involved in promoting Fair Trade in Romania (together with Mai Bine and CUIB from Iași)
- the existence of a master's programme in the field of social economy, active for over 10 years, one of the few existing university programmes in Romania in this field
- schools that have piloted ESS modules, responsible consumption, and volunteering programmes in social enterprise
- the existence of an informal network of active social enterprises.

During these years, a small community was developed around these ideas, working together and inspiring other actors.

The LA PAS Festival became an symbol of this type of cross-collaboration among local producers, social enterprises, local entrepreneurs, consumers, schools, artists, educators, and organisations involved in the social inclusion sector.

CRIES activity is mostly sustained by public funds, based on local, national, and European projects. LA PAS Festival was financed by Timișoara Municipality and Timiș County (more than 90% of the total costs). The difference is assured by the contribution of producers and other exhibitors (who participate in the festival) and from the other projects. Participation in the festival is free for all visitors.

INGREDIENTS

- **Multidisciplinary working group or team**
- **Values and principles of SSE: the festival is a tool to develop a more cohesive and supportive community**
- **Organisation or a person to facilitate the collaboration among different actors, creating new relations and collaboration opportunities for them**
- **Young people involved through educational programmes**
- **The most diverse people invited to come to the festival**
- **Financial support from public funds in order to avoid social and greenwashing finance**
- **Recognition from public authorities**
- **Time**



CHEF & SKILLS

CRIES - Resource Center for Ethical and Solidarity-based Initiatives, an organisation interested in promoting a more sustainable and ethical economic model

- Networking skills
- Planning, monitoring, and evaluation skills
- Communication skills
- Analysis skills and development of collaborative actions
- Perseverance
- Coherence between values and actions
- Risk taking
- Resource sharing



TOOLS

- Local and national networks
- Experience in the field of SSE
- Knowledge and skills in organising sustainable cultural events
- Educational programmes to promote responsible consumption in schools
- Knowledge and skills for cultural facilitation

PROCESS OF COOKING

1. PREPARING THE FESTIVAL

The preparation process is a continuous one, throughout the year. It is important to be in direct contact with your partners and organise different activities together, even before the Festival.

This gives you the opportunity to know and share your values and perspectives. In this case, you can choose to:

- Participate in or organise farmers' markets (or other events) in order to meet new local producers who are involved in a sustainable agriculture model
- Organise educational programmes in schools on the theme of responsible consumption, food waste, SSE and identify new volunteers for your Festival among teachers and students
- Participate in or organise activities together with organisations involved in social inclusion, working with vulnerable persons, in order to find new opportunities to involve them in Festival (even offering jobs opportunity) and to understand better their needs and expectations as part of your public
- Meet people from cultural sectors and talk to them about your Festival and your objectives – define with them new opportunities to be involved in promoting a sustainable culture
- Organise training activities and exchanges for your team members
- Stay in contact with European partners and be open to be inspired by other initiatives.

The first edition of the festival took place in 2019, the event was planned and prepared from 2018 onwards, where we:

- developed a working group to plan de Festival (Bread Group)
- realised the first edition of the **Responsible Consumption Manuel**, a tool for teachers involved in the educational programmes to promote responsible consumption in schools
- realised the **Guide to organising responsible cultural events**, a tool for cultural organisations, interested in organising sustainable events.

The programme of the first edition contained:

- An exhibition with the sale of products from local producers, seasonal ingredients, from sustainable agriculture: the festival was attended by 30 food artisans
- An urban picnic: citizens were invited to lunch together in the park, exchanging recipes and food
- A disco-soup: the event was organised with the support of volunteers
- Different culinary and demonstration workshops were organised in collaboration with artisans, small producers, and chefs
- Product tastings from small producers and fairtrade producers.
- Workshops and debates on sustainable food.
- Children's workshops
- Artistic programme: concerts, photo exhibition, food performance (Eating as resistance), and book launch "Stuffed and Starved", by Raj Patal.

PROCESS OF COOKING

Because of the pandemic situation, the second edition of the Festival took place in 2022. But, in 2020 and 2021, we continued some of the activities which were important for local dynamics, such as the educational programme to promote responsible consumption in schools, events with small producers, workshops, etc. Some of the events were organised online, even some tasting events, inspiring other Romanian organisations.

In 2022, the second edition of the Festival took place, with the main topics and activities defined in 2019. The main objective of the festival is to highlight another production and consumption model and inspire the local community.

2. BAKING: ORGANISING THE FESTIVAL

Identify a good moment in the year to celebrate sustainable and diverse gastronomy (we chose the third week-end of September):

- Put your values and principles into practice: use ethical criteria to select exhibitors, promote sustainable transport and local foods for participants and guests, reduce plastic use, reduce waste, etc.
- Educate your public through your cultural programme for a more inclusive, ethical, and sustainable development model
- Propose activities and cultural events for different target groups
- Communicate your values and principles.

During the organisation of the festival, we had some difficulties:

- *The limited number of small and local producers who were authorised and could participate in the festival – for some of the visitors (especially those not familiar with this problem) the food offer seemed limited. We hope that the participants in the Festival will be more aware of the limited options that we have at local and regional level and that we can motivate them to advocate for a sustainable food system*
- *To find providers for different services interested in respecting sustainable criteria*
- *Having enough resources to make sustainable options for our services and products used in the organisation of the festival.*

During the festival, we were confronted with several issues:

- *The waiting time for artisanal products – people were not used to waiting for food, they are used to fast-food events*
- *The price of artisanal food is higher than the conventional sort, and the products are not accessible for all – this is the problem of our economic model in society; industrial and unhealthy food is subsidised and ends up being cheaper than local and organic food.*

3. TASTING: EVALUATE THE FESTIVAL

At the end of the event, is it important to realise an Evaluation Report about your event regarding the environmental, social, and cultural impact. To do this, it is important to establish a list of criteria and a methodology to collect information and evaluate these criteria. The Evaluation Report is potentially an important educational tool for the internal and external public. Your team, providers, collaborators, donors, and the public must be aware of your positive and negative impact. There are different methodologies to be used for this evaluation: it is important to involve a diversity of stakeholders and transform this experience into a learning process for all.

In the evaluation process, we take into consideration different phases in organising the festival, using criteria from the Guide to organise responsible cultural events (the document is available into Romanian language <https://cries.ro/resurse/ghid-evenimente-sustenabile-2/>)

PROCESS OF COOKING

6 SUSTAINABILITY OBJECTIVES OF LA PAS FESTIVAL 2022

1. Encouraging the use of local ingredients and those from sustainable agricultural production

The percentage of food artisans from the total number of food producers and food suppliers of the Festival is 70%.

In total, 27 artisans from the food sector participated in the 2022 edition, of which 5 have social enterprise status (18.5%).

2. Increasing interest in responsible production and consumption practices among participants

The festival pursued this objective in several ways: the selection of participating artisans with a stand, the organisation of demonstration workshops for cooking or preparing food products with a high cultural charge, the labelling of some products with the LA PAS brand, the involvement of young people in the organisation of workshops and the communication of the festival programme.

20 workshops were organised, most of which benefited children, with a central theme related to education in sustainability.

25% of the stands that prepared food *in situ* had a vegan profile (2 out of 8).

3. Facilitating the general public's access to quality artisanal products

Beyond the products that could be consumed on the spot, visitors were able to procure a wide variety of food, drink and non-food products (decorative objects, jewellery, toys, textiles, books) from artisan producers.

The tastings carried out during the 2 days of the festival exceeded 1000 portions distributed free of charge to the participants and involved contexts of interculturality, solidarity and combating food waste (tastings of traditional dishes, of artisanal products with high nutritional value, soup prepared from saved vegetables from economic depreciation, dessert prepared from leftovers from the Horn and milk programme, local fruits, cellar-aged cheeses, honey from a Natura 2000 site, etc.)

4. Reducing the consumption of plastic packaging

The festival communicated to all participants the objective of reducing plastic waste due to packaging, recommending their elimination where possible in the transport use of exhibitors, as well as the use of bags made of paper or biodegradable materials for festival purchases.

Canvas bags made by the social enterprise Atelierul de pânza from Bucharest, customised with the LA PAS logo, were also sold. The reusable bags are made from 100% cotton (untreated, undyed, unbleached), made by people from vulnerable groups within the Atelierul de Pânză protected unit.

5. Eliminating the use of plastic crockery and cutlery, both at food stands and at those serving drinks

Timișoara is on a short list of cities in Romania that have banned the use of single-use plastic products in events of any nature for which the approval of the mayor's office is required.

Thus, during the Festival, local regulations were respected and we also raised the bar, by not allowing the sale of water bottled in plastic bottles, not even water bottled in glass bottles.

6. Supporting volunteering among young people and involving them in activities and workshops on responsible consumption

The festival mobilised over 140 volunteers, of which the vast majority were students. They were involved in welcoming and guiding visitors, translating information for foreign visitors, support for organising workshops, monitoring activities and collecting information from participants, replacing water cans at the dispensers in the park, monitoring the selective collection of waste, support in carrying out some workshops and in solving unplanned organisational situations.

The contribution of the experienced volunteers was essential, but they represented about 10% of the total volunteers. The lack of experience of the youngest volunteers demonstrated the important educational dimension of the festival, with a volunteering skills development workshop for young students from the partner schools.

PROCESS OF COOKING

RECOMMENDATIONS

- Work and create networking among different actors before the Festival: this event is just a moment to celebrate the collaboration and promote the existing diversity in your territory
- Create relations based on trust and mutuality
- Transform the Festival into a learning experience for members of your community interested on this issue
- Find a place for your Festival which is accessible to a diverse audience
- Inspire people that a new economy is possible!

Ressources

<https://la-pas.cries.ro/>

<https://www.youtube.com/watch?v=EqtHWu2mo4A&t=1s>

<https://cries.ro/resurse/ghid-evenimente-sustenabile-2/>



FEKETE SEREG RECIPE

How to create territorial cooperation partnerships
in rural areas for youth with fewer opportunities?
The case of the Association for Éltető for Balaton
Uppland Local Action Group (LAG)

Balaton highlands (Hungary)



CONTEXT

The Local Action Group encompasses 59 small settlements located in rural areas of Hungary in the western region, more precisely in the Balaton highlands. In our case, the Local Action Group of the Association for Éltető Balaton-Uppland (LAG) is an excellent example of regional cooperation.

KÖSZI (Central Transdanubian Association for Youth) is one of the founders of the association for Éltető Balaton-Uplands (our HACs): it was founded by 6 youth organisations in 1998 and one of them is the Fekete Sereg Association.

The main problem of the rural area in the Balaton region is that young people tend to leave rural areas; it is therefore important to motivate them to stay or come live in rural areas and establish joint collaborations. Having young people is necessary for a lively working area and life-giving.

The Local Action Group is like a big family thinking together and working together, this is the strength of good human capacity.

CHEFS & SKILLS

- Fekete Sereg Youth Association
- Central Transdanubian Association for Youth (KÖSZI)
- Association for Éltető Balaton Upland Local Action Group (LAG)
- Local entrepreneurs
- Municipalities

- Faith, trust, tradition, diversity, cooperation KÖSZI is 25 years old, authenticity
- Able to analyse the context, identify and evaluate available resources
- Capacity for active listening, empathy and problem solving
- Ability to collaborate, facilitate and network
- Team and leadership skills
- The ability to develop a broad, strategic and integrated vision of the future
- Social planning, joint planning and the ability to be creative
- Flexibility

INGREDIENTS

- Young people
- Local organisations, associations
- Local governments
- The communities of the villages
- Small businesses
- Small entrepreneurs
- Local Action Group (HACS) - LEADER project
- Great interaction with all actors
- Pálinka

TOOLS

- Network
- Volunteering
- Trust
- Clear goals and ideas
- Local approach
- Culture, tradition

PROCESS OF COOKING

1. PREPARATION

The chefs select young people who have been motivated to stay or come live in the area. You need local, regional and national experts and add a youth strategy to collect the raw materials for this. Outside experts, who believe in what we can achieve, will be assisted by a master chef of communication and rural development. They are our spices.

This recipe takes time and needs several steps to make it; it is important to add the ingredients little by little so that they are gradually and properly mixed. We work with quality ingredients and local products. Everyone adds their own flavours, adds a special spice at the right time so you can feel the uniqueness.

- *Open your eyes, walk and look around, and talk to people.*
- *Take a comfortable chair, sit down and think through everything you have heard.*
- *Look for people in other villages (or in your own) who have similar interests. It is not important to work in the same profession, moreover, it is even better if you are cooperating with people from different fields.*
- *With territorial cooperation your knowledge will be richer and that makes your network stronger.*
- *Choose your partners wisely.*
- *Don't be afraid to reassess your circle from time to time.*
- *Look for funding. That's the tough part (unless you are a billionaire philanthropist: that would make your life and work much easier).*

You constantly have to pay attention to the young people so that they don't go out of sight. These are the main ingredients of your recipe. Take youth seriously as your main interest, this is how you can support them, this is how they will be unique.

The Local Action Group was founded in 2006 and immediately joined KÖSZI and Fekete Sereg. One of the first projects of the youth organisation was preparing the 2007-2014 youth strategy, which became one of the key points of the rural development strategy of the LAG.

The LAG launched different local calls for proposals for small enterprises, municipalities and NGOs. A specific call for proposals was designed for youth: "Creating a Youth Base Point (youth club)". The selection of projects particularly paid attention to projects that put forward:

- *Cooperation with young people (18-20 years old) by signing an agreement with a youth organisation*
- *Projects were designed together with the young people*
- *The employment of a young person.*

Today, there is one youth base every ten villages.

At the national level, the national cultural network "National Cultural Institute" (NCI) launched a program to train community development assistants.

The NCI and KÖSZI developed three programmes:

- *The Youth Value Guard programme – youngsters (10-18 years old) collecting and digitalizing the value of the village.*
- *The Key Figure programme – to make a Network for experts in youthwork*
- *An incubator programme – supporting local youngsters/young adult (18-30 years old) to get a job in our region*

Thus, the Balaton Upland initiative was recognized not only in the region, but also nationally. The curriculum became known in the NCI field of public education (culture) as a model of youth as a rural development method. With our good example, our work has also become a model for rural development at national level.

2. BAKING

Keep the recipe at a constant high temperature so that the ingredients don't burn... the food is never ready... you can always add something to it, everyone can take a bite from the large tenderloin... Everyone can put apple sausage in and take it out...

PROCESS OF COOKING

In the period of 2014-2021 period, young people were not yet considered a completely independent element. In addition to the branding and tourism aspects, three other separate tenders were launched:

- Creation of Youth Base Points*
- Youth key figures - collecting youth workers in the 59 settlements and involving active young people and building a network.*
- Incubator programme: - the purpose of this is to identify job opportunities locally. We try to connect young people with local entrepreneurs who can provide jobs. Here, we would like to involve young people aged 13-14 and local entrepreneurs in career choice and career orientation.*
- The Youth identify local values in the Value Guard programme. Prizes are given in the competition. The winners can go on a study trip to visit entrepreneurs in the Balaton highlands (LAG). Here, the local students can talk to the local entrepreneurs, after choosing a career path.*

This is how the partial prioritisation/sub priority of the youth strategy became an independent priority.

In the period between 2021-2027, we plan to make youth a completely independent priority, the driving force of the region will be to retain young people.

3. TASTING

Community experience is a must. Organise gatherings with your partners and enjoy each other's company. (Don't forget the palinka).

Share knowledge to increase the capacity of participants to learn from other people, from different areas of activities and from different cultural & geographical contexts. Today, we have work with a plurality of partners, such as:

- Cultural institutions*
- Ministry of Agriculture, who support specific programmes*
- Lakitelek Adult Education Center*

When collaborations become visible, everyone moves forward collectively. Set an example and spread it. Your cooperation and network will benefit from it. Your achievements will increase the value of your community.



LARGO RESIDÊNCIAS RECIPE

How to create an inter-sectorial partnership to promote a culture of social inclusion and local development through a co-governance project?

The case of Largo Residências Cooperative

Intendente, an area on the Almirante Reis-Mouraria axis, Lisbon (Portugal)



LARGO
RESIDÊNCIAS

CONTEXT

Over the last decade, many things have happened in this territory. If the entire city of Lisbon has been marked by a major process of touristification, Intendente, as a rundown area with a large concentration of people in various situations of vulnerability, is one of the most pronounced examples of the city's gentrification process.

In 2011, the Municipality of Lisbon began programme of urban regeneration, with works in the public space as well as community development plan designed and implemented in partnership with a number of local entities of various scopes.

The Cooperative "Largo Residências" was one of these entities that, since it was established in this territory before this process of change, actively undertook a set of local development and social inclusion initiatives through culture and artistic practice.

This is a territory with a strong density of socio-economic contrasts. It is an area with a high concentration of immigrant populations, long associated with prostitution and drug trafficking. These aspects consequently provoke situations of social, physical, emotional precariousness, accentuating long-term unemployment, loneliness, social isolation, physical and mental illnesses.

In fact, during the last decades, the entire Almirante Reis area is where these populations have been based, as well as a considerable number of social institutions.

INGREDIENTS

- Members of the cooperative (Cooperators)
- Employees
- Cultural and social workers
- Local community
- People in vulnerable situations
- Local partners from the socio-cultural sector
- Local partners from the 3rd sector from various complementary areas (Health, education, social action, employment, etc.)
- Public partners (local municipal authorities - CML and JFA)
- Key people in the community
- Community and intercultural mediators
- Funders

CHEF & SKILLS

LARGO RESIDÊNCIAS: Largo Residências Cooperative has as its mission to contribute to local development, through cultural practices of social inclusion, and social businesses that enable its own social and economic sustainability.

- Social and cultural mediation
- Networking activities with collaborative processes
- Cross-over of target audiences to facilitate inclusion through diversity
- Representativeness of cultural and social diversity
- Permanent capacity of adaptation, reinvention
- Capacity to mobilise resources
- Capacity to create bridges between civil society and public policies
- Sharing values: cooperation, civility, respect, acceptance, equality, dignity, cultural valorization, solidarity, sustainability, sharing, inclusion, creativity, commitment, interdisciplinarity, dedication, active listening and love.

TOOLS

- An easily accessible space of its own in the main intervention area (main building)
- Have access to vacant private or public spaces for temporary occupation use
- Public spaces in the neighbourhood
- Financial conditions for operating and investment (self and external funding)
- Street work and proximity to the community
- Working in partnership with local organisations, stimulating networks
- Mapping of formal and informal grass-roots initiatives
- Minority representation on the team
- Social and cultural mediation
- Participative, intergenerational, and cross-public activities in the relationship with the community
- Networking and partnerships with public authorities

PROCESS OF COOKING

1. PREPARATION

To implement this project-recipe it is important to permanently combine the three types of ingredients and tools: people, places, needs and resources.

Observe the group of cooperative members, understand their resources, desires, capacities and gaps. Go looking for the missing resources and knowledge, giving priority to those who already know, live or intervene in the territory. Create a team that complements each other, respects each other, with defined roles, organised by sectors of activity, and include the priority community in the team itself to work on the dimension of inclusion and participation from the bottom up.

We were a group of people who, in some way, shape or form, worked and lived in the neighbourhood with various professions but with a shared interest: the development of our neighbourhood and healthy neighbourly relations. Some were connected to the arts, others to architecture, others to social sciences, others who were still learning, and others who simply were and lived in the territory having registered in their own lives the upheavals of what it was like to grow up and work in a marginalised and excluded area.

What connected us was the need and desire to promote cultural activities with and for the neighbourhood, but we didn't have stable conditions to pursue our efforts (a space and financial resources). On the other hand, we were concerned about the great social inequalities that existed in our neighbourhood, and we knew that a process of accelerated urban transformation would begin with the rehabilitation of the area initiated by the Lisbon City Hall. We applied for and won one municipal subsidy from the local development area (BIP ZIP). But since we did not want to depend entirely on external funding, we designed, parallel to the cultural sector, a set of activities of social and solidarity economy (an accommodation unit and restaurant space). These complementary sectors function both as a self-financing mechanism and as employment generating scheme allowing the involvement of the local prioritised community.

2. BAKING AND COOKING

Once you have all these ingredients and tools at your disposal: people (team and community), space (building and neighbourhood), needs (the social inclusion of an area in urban transformation) and financial resources (self and external), let's start the process of mixing the ingredients.

Take the first ingredients: cooperative workers and cultural professionals, local community, relate them to the «neighbourhood» ingredient and start mixing them until you get the core and regulating cultural activities:

- a. the artist residency program (creation);
- b. the regular cultural programming, and
- c. artistic training.

This mixture should be repeated every year, making it a fixed appointment for the community (such as an annual event, a festival...), where new ingredients are continuously added (partners and places).

LARGO added the following ingredients: the mapping of other resources and partners in the territory, more common spaces in the territory and we mixed everything until we got a new partnership activity: «Bairro em Festa». Here, the ingredients (cultural partners) must be mixed in the different phases of the process (conception, preparation and execution).

To complete the recipe, don't forget to add the following ingredients: the needs and problems of the territory, the local partnership networks, the public partners, and the community mediators representing the community.

With these ingredients, you can prepare several projects and regular activities that cross the area of Culture with other sectors such as social inclusion, urbanism, citizenship, sustainability and housing, education and employment, and are what we call «Partnership projects for social inclusion and locally based development».

*In the case of LARGO, some projects were inspired by loneliness (*Companhia Limitada*), others by the challenges of inclusion of migrants and refugees (*Residências Refúgio*), others by citizenship and sustainability (*GLUM*), others by telling a shared intervention narrative (*ESCUTA*) and so many other examples that you can discover on the shelf of our free supermarket of [project ideas](#).*

PROCESS OF COOKING

Over the past 12 years, LARGO has involved in its activity more than 3500 culture workers (local, national and foreign), about 3000 community participants (in participatory projects), more than 1500 occasional activities, 11 permanent projects. It also participates in about eight local and international collaborative networks and has participated in over 60 national and international conferences).

SETBACKS & WARNING

Be aware of the fragility of the process and associated risks.

In the case of LARGO, we lacked an essential ingredient that was no longer available in that context: a space with an affordable and long-term rent, leased to a private entity. The side effect that we feared in the baking process emerged: widespread real estate speculation.

Another ingredient that was missing from the beginning and until the moment of the setback in the baking process was the lack of public policy in the area of housing and urban planning that would prevent the departure from the territory of both the community that lived there and the non-profit socio-cultural actors. We therefore gained the gentrification effect in our territory, but with the loss of quite a few key pieces of our community and, at the end of the lease, our key ingredient - the headquarters.

REINVENTING THE RECIPE IN SPITE OF MISSING INGREDIENTS

Even with the side effects in the cooking process, be ready to find solutions as the recipe might not come out exactly as you planned (set-backs) and find new alternatives.

Regarding LARGO, over the several years of preparing this recipe we have obtained the following flavours as a result:

- *The recognition of the impact of the cultural ingredients and food served to the community, both by the community itself, by organisations and professionals in the sector, and by political representatives;*
- *The creation of a large network of partners*
- *A solid team aligned with the mission of this recipe.*

With this we decided, in the middle of the process, to reinvent the dish that was to be served, making it not only our recipe, but incorporating a large set of recipes in the same banquet: from LARGO RESIDÊNCIAS to the cultural and social Hub for Local Development.

Thus we add one more missing resource: the new space.

We found an old GNR (Republican National Guard) barracks that was at risk of demolition (due to the threat of being privatised for yet another luxury condominium), but which, fortunately, was kept in a warm water bath until the key ingredient (public policy) could reuse it. In the future it will function as a space in our territory for housing, commerce and services with affordable rents. Having achieved this in this transition process at a bargain price, the transfer of this space enabled us to prepare the original recipe all over again (the socio-cultural activities and social businesses of the cooperative), but with more ingredients in the process: other partner entities, in order to obtain a new formula: a cultural pole with the activity of about 40 socio-cultural entities, with social inclusion activities (involving migrants, refugees, homeless people, LGBTQIA+ communities, and others), and open to the use of the community and other local partners.

3. SERVING THE DISH

At the end of all this preparation you can now lay the recipe out on the table, not just one dish, but several dishes that together make this meal an unforgettable moment of satisfaction, hard to forget, and that will feed the organism of your main target (a territory, a community...) with ingredients fundamental to its survival: a collective and collaborative space of the neighbourhood - public property but with community management and partnership, where several activities of the cooperative and various socio-cultural agents are implemented.

4. TESTING

After experiencing this meal you will surely enjoy the following sensations, seeing

- culture not only as an activity for the activation of territories, but as a structuring activity of urban planning and citizenship
- the social and economic impact that Culture generates
- the surprising results when Culture is mixed with social action: inclusion through diversity

PROCESS OF COOKING

VARIATIONS & RECOMMENDATIONS

You can try this recipe in various places and territories, relating it to new social and urban issues.

Always keep key spices in your hand:

- creativity, reinvention, collective motivation
- commitment to public policies: non-dependent partnerships
- social and human commitments to the table where the recipe will be reproduced
- thinking about the need to promote mental health
- To persist in the defence/promotion of democracy v/s racist/ xenophobic/ extreme right-wing policies and threats
- investing in the relationship between Culture and Ecology
- to have several projects in partnership that don't depend only on your action
- using the resources of the partners without overlapping responses (more complementarity and mutuality)
- not depending on a single form of fundraising
- turning difficulties into opportunities and resources for action
- surrounding yourself with an ecosystem of people, places, projects, and partnerships, involving them not only in the action, but in the design and thinking of this ecosystem, thus making your organisation increasingly sustainable.

ENJOY YOUR MEAL !



RIPESS EUROPE RECIPE

How to create a third place dedicated to ecology and circular economy? The case of FACILITEC

*Esch-sur-Alzette (Luxembourg).
It also happened to be the European Capital of Culture 2022!*



CONTEXT

Esch-sur-Alzette is a very particular town in the Luxembourgish landscape. The small city of 35 000 inhabitants, in a post-industrial territory that was a major site of the European steel industry. The latter had a dramatic impact on the environment, and is now mostly left aside, meaning there is a lot of abandoned industrial sites in the town. Mostly known for being a mixed-cultural place, some of the heritage buildings are now dedicated to cultural venues, but on the most part, they were dismantled and dedicated to new development. This process is still ongoing.

Facilitec project emerged within this positive context. It was born out of a call for projects launched by the Grande Duchesse Charlotte National Charity which is the foundation that manages the winnings of the National Lottery. The call is called Yes We Care 2, and the association that is leading the project has already benefited from this call for tender to support a Transition House project that was already underway. This second call for projects is on the theme of the circular economy. The association recognises itself in this, and sees an opportunity to have a new place dedicated to a key ecological subject. The foundation's commission selected the Facilitec project as a third place dedicated to the circular economy, to sharing and to supporting projects on the territory, to encourage the emergence of new economic models. The project was therefore not born of a need in the region, or of a citizen need, but of a financial opportunity.

TOOLS

- CoDev methodology **see resources at the end of the recipe*
- Sociocracies methodology to build up the collective dynamic *
- Animating and debating tools
- Repair Café national network to start to liven up the place according to the principles of the Circular Economy

INGREDIENTS

- 300 m² in a town of 35 000 people in Luxembourg
- 4 tons of second-hand renovation materials, and 1 ton of purchased OSB to complete it
- 3 drills
- 2 electricians for 32 hours to bring the place up to currents norms
- 1 partner association that is willing to use the space as its office
- 1 city that is motivated to give support and follow the project
- The foundation Grande Duchesse Charlotte, willing to help the project to start in year 1
- 1 Real Estate company that is having trouble maintaining a building, and who wants to start a gentrification process to establish the basis of their new development
- Time
- Support of the local public



CHEFS & SKILLS

- Transition Minett *asbl* is the main driver. The association is a citizen group, they built up a not-for-profit *asbl* and dedicated it to promoting ecology in everyday life
- A group of entrepreneurs who want to build a sustainable society, and have dedicated their project to social and solidarity economy
- neighbours
- students
- some handy and/or curious persons
- RIPESS Europe

All chefs decided to be equal as regards decision-making, and in growing this new community together. Legally, the association is leading the group, mainly to manage the funding applications.

Skills of the chef Transition Minett

- Group dynamics
- Being a happy multi-tool bunch of people
- Great patience
- Capacity of seeing the light in the chaos or/and dancing in the rain is considered an asset
- Talking to stakeholders, capacity to negotiate a building for free...
- Building skills, or being risk driven
- Put in practice ecological values: being an environmental activist, believe that our impact matters, that our actions matter, and demand climate action now.
- A humble animator that has all the skills mentioned above, and who is willing to work everyday here

PROCESS OF COOKING

PRELIMINARY PHASE

Get a building: for this you need 1 motivated person and 1 non-profit organisation (supporting structure). Use all the relations and connections you have, shake them together, talk, talk a lot, and keep doing this until an unknown time when you may get a proposal for premises.

It took us about a year to find the abandoned wood factory, 5 minutes walk from Esch train station.

We got it from a real estate small company Tracol Immobilier SA that has a big project for the district. As the building process is very long, our building was empty for 10 years and is not going to be destroyed for a few years. We agreed on having a 2 year notice to leave. We were very lucky to negotiate it for free: we don't pay for it, but the renovation is on us. We are on good terms with them, they like the project and its effect on the neighbourhood... The first contact was given by the city.

Another preliminary requirement to build a third place is faith in the process, not in the result. A third place is in constant evolution, constantly questioning, and needs to always be open to any suggestion, and open to opportunities. Never rest on the collective dynamic, it needs constant attention, a constant stimulation. And no, people don't get together automatically and self-manage a building that easily. You need an moderator, a volunteer or on a contract, but you need one.

The other aspect is of course the financial aspect. We got the building for free, but the renovation and maintenance are quite expensive, even second hand, and you need a coordinator. Local authorities can support the project, as well as a foundation if you share their values. Keep in mind that it's better to have a mixed-income and renting or providing services helps you in the process and enables a relative independence toward public policies.

Our 300m² wooden factory was abandoned for 10 years and had no heating system and no double-gazing. We started with one person part-time for the coordination for the first 3 years, then we increased the time as the tasks were more demanding, at the same time the renovation was ending and one coordinator for the artisanal part was also added part-time. Our annual budget is between 60 000 and 90 000€. We got helped to launch the project by the national lottery foundation: "Fondation Oeuvre Nationale Grande Duchesse Charlotte", the ministry of environment also gave us some support during the 3 first years, then the city of Esch-Sur-Alzette gave and the latter still gives us the long-term support.

PROCESS OF COOKING

1. PREPARATION

The recipe involves two main processes, the community and the building (renovation and maintenance), that you can work on one after the other, both at the same time or even mixing them. For Facilitec, we decided to work them at the same time and slowly mix them.

So you need to set first meetings with a group that is willing to use the place, long term or short term, or just curious people around also, but willing to join the dynamic. Use Facebook, flyers in mailboxes, email some local association or collectives to share the information, a local newspaper to advertise it... The goal of this group is to agree on the common purpose, rules, and values.

With the same idea, set a first “participatory worksite” (a building together moment where volunteers want to learn and help in the construction process) to start the renovation. Slowly incorporate all the second-hand material that you have to your disposal and make lists and open calls for what is missing. This step is long, because you need a car or even a truck to collect the materials. Start with the windows, water, heating, and electricity networks. Then you can add the isolation, the wooden panels to finish the flooring, then renovate the kitchen and the bathroom. After this, you can build the separation walls. At this point, you may need to buy materials, but always keep in mind that it has to be sustainable. At the very end, you can organise the furniture, and most importantly, the plants. Don’t forget to name a qualified plant manager, or their lifetime will be limited.

In Facilitec, we decided at the very beginning that downstairs would be more open to the public, with more artisanal aspects, then in the middle floor, open to events, and then upstairs, quieter, and more dedicated to work and everyday life. The main idea was to be a circular economy place, to share working spaces as open coworking, together with associations and entrepreneurs, a multi-purpose place, a shared library, a small quiet/sofa room... All together with the goal of emerging/promoting/supporting projects dedicated to social solidarity and ecology.

It was decided that we’d meet regularly to gather informally, that we could rent the space to organisations (for different purposes - conferences, special events...) sharing the same values, that we’d host the RepairCafé network, and that we had to build a local regular RepairCafé.

2. BAKING :

The key to the process is: GOVERNANCE. So let’s talk about sociocracy.

“**Sociocracy** is a system of governance that seeks to create psychologically safe environments and productive organisations. It draws on the use of consent, rather than majority voting, in discussion and decision-making by people who have a shared goal or work process.”

All the persons integrated into the process, for us the governance of a place, are implied in the decision-making. They are usually divided into working groups (sometimes called circles or cells), where all the participants have to dedicate a few hours of their time monthly (usually 2 hours) in order to decentralise the decision-making, with specific themes, regarding the goals, the problems to solve, or the context... Groups can be open or closed as regards the collective decisions, for example, we had some temporary groups for the official opening day. One group is a transversal group (sometimes called the bigger circle or the node) made with “contact persons” that represent their group in this transversal group, aiming to validate the transversal decisions that affect all or several groups.

We tried to keep the best of this practice, remixing it with our own objective, our own vision, and particularities. For example, we kept the circle, the working groups, the consent decision-making with the non-opposition value, and the proposals for change (if you hit a problem, try to think about one or two proposals) ... Our working groups are Arrangements, Communication & Events, Governance, Atelier, and Welcome group. We are also probably going to create a group with the Repair volunteers.

First agree on a basic charter, with your shared values, a rental contract to diversify the incomes, the criteria of who can establish their activity, what can be done or not, a decision-making process, and the

PROCESS OF COOKING

different zones and linked uses of the spaces. That's it. The rule is also not to investigate the problems, even if human nature is to define every detail and anticipate every problem, it's better to start with a small amount of principle, meaning that we set rules after a problem occurred, and only if needed. We can question the rules if we all agree on a new proposal.

3. TASTING :

A place is now ready where different people cross paths and interact freely with each other, and are likely to co-create new projects together!

Eventually, when the renovation is finished, there will be a spontaneous opportunity that wants to develop itself in the building, in harmony with the values of the project.

That's how the FabLab popped up at Facilitec ! Someone knew someone who had a FabLab project, we met this person and developed the project as regards the ecological aspects, including reparation goals, sharing tools, empowerment of handiwork/DIY, and second-hand use of material.

Now it's important to have Growing steps with the community.

Once there are more than 15 people in the main circle, you need to divide it, with representatives of the groups that will join the circles. The groups can become more and more independent as regards the coordinator.

Make sure to maintain good contacts with your economic partners by organising pleasant convivial moments to show the best of your community: launching events, open days, barbecues, brainstorming, and follow-up meetings.

VARIATIONS

- Can be also developed in other fields: cultural third place, community garden, cooperative grocery shop...
- Examples of cultural third places in the South of Luxembourg, a few minutes only from Facilitec : Batiment 4, FerroForum, DKollective
- "They are places of life that encourage and shelter a diversity of initiatives and that participate in a collective dynamic aimed at anchoring culture in the territory. All over Europe, museums, industrial wastelands and cultural centres are being redesigned and transformed into cultural third places."
- <https://www.oeuvre.lu/trouver-un-financement/tiers-lieux-culturels/#:~:text=Ce%20sont%20des%20lieux%20de,transform%C3%A9s%20en%20tiers%2Dlieux%20culturels.>

RECOMMENDATIONS

- Don't ever forget to have fun, celebrate, to enjoy the successes of the group.
- It is also important to get together without a formal framework, just to share a good time: sharing a meal together for example.
- Of course, you are going to have meetings where no one will come, where you'll feel that it's going nowhere ... But keep it up, it is a process.
- Make the participants responsible, empower them, and let them suggest, try, and fail that's the learning process.

Ressources

Facilitec: www.facilitec.lu

Transition Minette: www.transition-minett.lu

Information on shared places: <https://movilab.org/wiki/Accueil>

Codev methodology: <https://cecodev.fr/>

Sociocracy: <https://www.universitedepaix.org/quest-ce-que-la-sociocratie/#:~:text=La%20sociocratie%20est%20un%20mode,de%20s'auto%2Dorganiser>

Sustainable values to share, to keep in mind https://en.wikipedia.org/wiki/Transition_town



SOLIDARIUS ITALIA RECIPE

How to create a cultural and entrepreneurial project with people with intellectual disabilities?
The case of the Museum bistrot *Come un Albero*

Rome, metropolitan area (II° District near the city centre)



CONTEXT

Social inclusion's policies in Italy

In Italy, law 68/1999 regulates the employment of people with disabilities through targeted employment, providing compulsory hiring quotas for public and private companies based on the number of employees and tax relief.

A person with an intellectual disability receives an invalidity pension and an accompanying pension. He or she is also entitled, depending on how disabled they are, to some hours of accompaniment with a social worker. After finishing school, people with intellectual disabilities generally attend socialisation day centres and participate in free internships (public administration, schools, etc.) organised by the Disability Service of the local health authority.

Social Solidarity Economy framework in Italy

Although there is much experience of social cooperation working for the social inclusion of people with disabilities, there is still a charitable approach by which people with disabilities have the right to receive social and health care, but not the right to actively participate in community life. Working on social inclusion according to SSE principles means rethinking welfare policies with a wider view in order to develop sustainable and inclusive communities.

INGREDIENTS

- Social workers motivated to reach the goal
- People with disabilities and their families
- Social and health services
- Local administrations
- Other associations working in the field of disability
- Target communities (local inhabitants, shopkeepers, associations, cultural institutions in the area)
- Time
- Values and principles of Social Solidarity Economy aimed at cultural transformation through an innovative socio-economic development initiative
- Motivation for change
- Trust and empathy
- A neighbourhood

CHEFS & SKILLS

1. An organisation working in the field of social inclusion : *Associazione Come un Albero*
2. An organisation working in the field of Social Solidarity Economy : *Solidarius Italy*

- Ability to analyse the context, identify and valorise available resources
- Capacity for active listening, empathy and problem solving
- Ability to collaborate, facilitate and network
- Capacity for creating a team and leadership
- Ability to have a broad, strategic and integrated vision
- Capacity for social planning, co-designing and creativity
- Resilience

TOOLS

- Skills of the social workers. Technical knowledge about disability is not enough. What will also be necessary: active listening, the ability to question oneself, to learn from others, problem solving...
- A group managing the process: with entrepreneurial skills, too!
- A space
- Cultural animation methodologies
- Action research

PROCESS OF COOKING

PRELIMINARY PHASE

This is the time to analyse the context and emerging needs, to involve favoured stakeholders you already know with whom you can share the initial idea.

PREPARATION

This recipe takes time and several steps to be prepared; it's important to add the ingredients a little at a time to ensure that they mix gradually and in the right way. In particular, you will be working with two doughs, that will only be merged at the end, before baking.

1. THE PREPARATION: PLACE, GROUP AND TRAINING PROCESS

The place. To prepare this recipe, you first need to have a suitable container so that all the ingredients can mix well. So, before activating a cultural and entrepreneurial project for the employment of people with disabilities, it's important to have a space and make sure you have it for a long enough time.

In Italy, the access to public spaces for associations is not so easy (compared with the experience of Third Places in France and Luxembourg for example): renting is the most frequent solution, but it often burdens the economic sustainability of the project itself. Come un Albero Museum Bistrot was lucky enough to receive a private testamentary donation and thus to be able to buy a space.

The group. First of all, add the basic ingredients: social workers and people with disabilities to whom they already provide assistance, through the social and health service. Associations or cooperatives working in the disability field will necessarily be involved at this stage in identifying the most suitable, willing and motivated people.

Come un Albero - in some cases - decided to transform the public care service and, collaborating with associations/cooperatives working in the same area, to look for couples (consisting of a social worker and a person with disabilities) to be trained and included in the staff. This ensured the economic sustainability of the first stages, which were mostly dedicated to staff training.

Training. Gradually add skills and values and principles of social solidarity economy and mix well. Repeat the operation until the group (made up of operators and persons with disabilities together) appears well amalgamated, when the operators have incorporated objectives, strategy and approach and engaged in a process of mutual exchange, in which they can actively involve the persons with disabilities they assist.

Working on staff skills is crucial; in particular, attention should be given to:

- *Enhancing the awareness of the operators, since they will no longer be mere assistants: they will also have to cook, cut vegetables, clean the bathroom and serve tables, but they will have to do this together with a person with a disability, allowing him/her to be increasingly autonomous in the task;*
- *Sharing the style and approach to disability, in order to have a relationship between operators and people with disabilities on the staff as homogeneous as possible. Pay particular attention to the power dynamics that, unconsciously, often characterise even the best of operators;*
- *Ensuring an entrepreneurial perspective (instead of a charitable one);*
- *Developing a networking approach with other realities that exist in the neighbourhood.*

Once these ingredients have been combined, the mixture will have to be leavened in stages: this will require time. A rising time that will not be static, because the training period will itself be dynamic, it will be action research and a creative process.

The cultural and entrepreneurial project of job placement begins to take shape.

Over ten years (since 2011) and two renovations, Come un Albero has changed its face several times: from cultural centre with bar corner to House Museum, from gastronomy workshop to restaurant, from venue for events to Museum open to schools. Each time the group grew and changed, and, with it, ideas, expectations and also critical issues.

Slowly, the concept of the Museum Bistrot for Social Inclusion (MUBIS) was defined as a place that could gather together the cultural exchange and the social objective. A narrative museum on disability, a bistrot for job inclusion, a community hub for social projects started to develop.

PROCESS OF COOKING

During this period of bread rising, family members of people with disabilities will be added. In the case of people with intellectual/relational disabilities, their contribution and role are crucial. The families must feel part of the process, not recipients, nor protagonists... but part of the mixture. Thanks to them, it will be possible to better understand needs and expectations on which to make certain choices.

In 2011, Come un Albero and Solidarius Italia worked together on a small project focusing on parents and families: 'A fuoco lento'. In pairs, two parents (or family members) cooked a recipe in front of a small audience while – prompted by a few questions - telling their experience with disability, their story.

2. MIXING THE TERRITORY

In a larger recipient (the territory in which the chosen location is located) the remaining ingredients will now be added and mixed: residents, shopkeepers and workers, associations and cultural institutions. This is the most delicate phase as there are many different ingredients that will have to be dosed well so that one flavour does not prevail over the other. It will therefore be better to work on each ingredient individually first, enhancing its peculiarities.

Different tools can be used depending on the ingredients: cultural activities dedicated to the elderly or families, sharing moments with shopkeepers, talking to schools in the area, identifying additional stakeholders. The communication channels used will also have to be customised.

Secret ingredients! The secret elements that will enhance and bring out the flavour of each ingredient are trust and empathy. Now it is time to add them without hesitating!

Over the years, Come un Albero organised a choir for the elderly, a festival to decorate the neighbourhood with flowers and plants, workshops for children and cultural events.

The coordination group spent a lot of time talking to people, presenting the project and inviting them to participate, to make them understand that the goal was not profit, that there was an extra cultural and social value behind the proposed activities.

Once the ingredients have been worked individually, they can be mixed gradually. It's not enough to mix them by hand: we recommend using an electric blender to mix them until the mixture doubles in size and becomes frothy. Only the involvement of different actors can guarantee the plurality and inclusiveness of this process, only this involvement will ensure the distribution of actions and responsibilities, the sharing of the objective giving everyone the opportunity to participate and feel part of the process, without being burdened by it and to experience its joyful side.

It's not enough to start from the needs of the community when planning activities, but also to compare with what others are already doing to ensure that the networking process is real and able to empower all actors equally, creating collaboration and not competition!

Once combined, this second dough should be added to the first one, which will gain in lightness and volume. Where the territory becomes an active part of a cultural and entrepreneurial project of social inclusion, the results will certainly be broader, more lasting and sustainable over time.

Come un Albero is a project carried out with people with disabilities, not for them!

3. BAKING

Once the two mixtures are combined, we can proceed to baking. It will be up to the chef to choose the most suitable tin or tins for the final product and consequently cooking method and time. In any case, it is recommended to proceed over a low heat and supervise the cooking time to avoid the batter remaining uncooked or, on the contrary, burning. Once cooked, the best way to decorate and serve it must be chosen. The final stage of this process requires the same care as the previous ones. The dual entrepreneurial and solidarity nature of a social inclusion project must coexist with balance and the communication aspect becomes important, also from a political point of view.

Come un Albero's communication is never about 'them', but about 'us', the staff working on a project. Disability is never in the foreground and when we decide to put it there, it is done with great irony.

Participating in conferences on the subject, sharing the news of other associations in the sector, following the political dynamics on disability has made it possible for Come un Albero to assume and maintain a role of reference for families and other associations on the subject of job inclusion.

PROCESS OF COOKING

4. SERVING THE DISH

The final product and the process that generated it must now be shared as much as possible, also with local administrators and social health services which, if appropriately involved also during the preparation phases, will be able to appreciate its consistency and flavour and transform it from good practice into territorial cooperation policies.

Over the years, Come un Albero has received funding from private foundations or the Region for specific projects dedicated to the training of people with disabilities or the Museum. They are working to:

- have the social value of the entrepreneurial project recognised. They don't want to pay property tax (EUR 10,000 per year) and waste tax (about EUR 5,000 per year), like any restaurant!*
- network with other job placement realities at national level to make specific legal proposals or modify existing ones.*

VARIATIONS

Even if the target and context changes, the process and other ingredients would remain the same: when social cooperation works within a social solidarity economy perspective, the charitable approach gives way to a sustainable local development perspective.

This is the case, for example, of Parsec AgricUltura, that works in a rural area with people with different fragilities (ex-prisoners, people with drug addictions, immigrants...) and has chosen social agriculture as a privileged field to cultural change: to transform the vision of agricultural work and food at the same time, to reinforce the link between city and countryside and to involve citizens/consumers in a process of enhancing a natural and cultural heritage. Parsec AgricUltura is active in Rome's solidarity economy network and at the working table to change food policies in a circular and solidarity economy perspective.

Recommendation

- Share the perspective and vision and make it explicit at each step of the process
- Work on the entrepreneurial approach of the project and its communication
- Work slowly and ensure care at the different steps
- It is important to know how to manage the network process: to be able to grasp the requests coming from the different intersections, keeping the original goal of the project, as collective one
- Involve other sector associations and local administrators.

Ressources

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

<https://www.comeunalbero.com/>

[Video on a local tv](#)



UFISC RECIPE

How to create a collective process of actors
on a territory for cultural diversity and
territorial cooperation ?

The creation of a regional artistic & cultural
network, the example of "Ufisc en Ile-de-France"

Île-de-France (France)



CONTEXT

This experience of territorial cooperation takes place in the region of Ile-de-France. The territory around Paris, the French capital, is the most economically and politically powerful region in France. It also concentrates a large number of cultural players, particularly in the field of live performance and visual arts. These live performance and visual arts players largely come from social solidarity economy and are for the most part associations. The cultural and artistic sector constitutes 13% of social solidarity economy companies in the Ile-de-France region, of which nearly three-quarters are in the performing arts, which accounts for 26.7% of jobs in the sector. The region faces major challenges in terms of cultural diversity, the fight against social inequalities, territorial specificities between densely urban areas and rural territories. It is experiencing major changes that are undermining lifestyles and social cohesion (creative city, gentrification, real estate speculation, etc.) – we are thus invited to work on the central issues of cultural diversity and links between people. Artistic and cultural actors play a decisive role in people's participation in these developments. They promote a cooperative approach rather than a competitive logic between people, companies and territories.

For thirty years, artistic and cultural networks have arisen in Ile-de-France, at city, county or regional level. Associative organisations, places, companies, artistic teams, festivals, radio stations, amateur practice spaces, schools, etc. have decided to come together in different disciplinary networks (street arts, music, theatre, visual arts, shared places...). They are self-organised to allow the exchange between people, between structures, and share their difficulties and progress in their activities, their territorial realities. At the same time, UFISC - Federal Union for the Intervention of Cultural Structures- was created in 2000 to bring together organisations from various disciplines and defend the non-profit, professionalism and civic dimension of cultural associations.

As a reminder, a network is a tool or platform for different organisations to exchange experience, information, skills, to cooperate, share resources, defend common values, address public policies, etc. A network can be informal or structured as an entity in itself. The purpose of a network is to pool resources, highlight initiatives, inform, support, accompany, coordinate, advocate, raise awareness, develop collective actions and projects, etc.

TOOLS

- Shared values
- A common and shared place
- Coordination
- Shared spaces for information and resources
- Shared services
- A shared mailing list
- Informal exchanges all together
- Tools for sharing and distributing work
- Funding
- Time
- Caring and consideration

INGREDIENTS

- A defined territory
- Artistic and cultural initiatives and organisations
- Artistic and cultural networks (composed of artistic and cultural initiatives and organisations)
- Partners: local authorities, other networks, researchers...



CHEFS & SKILLS

Artistic and cultural initiatives and organisations (concert venues, artistic companies, shared places...)

Artistic and cultural networks (arts in public spaces, live music, venues, festivals, visual arts, performing arts, street arts, theatre, puppets, circus, storytelling, independent publishers, audio-visual etc.)

UFISC (Federal Union for Intervention of Cultural Structures)

- Artistic & cultural sensitivity
- Belief that art and culture are essential for the life and development of people
- Ability to share and develop a common vision, values and strategy
- Capacity to analyse the context and identify issues (strategic, political, technical, financial, etc.)
- Ability to identify the different actors of the territory and collaborate (institutions, public authorities, local authorities, artistic and cultural actors, professionals, research, etc.)
- Flexibility and curiosity to take a step sideways and take time to build bridges with other sectors of SSE (social, agriculture, citizen initiatives...)
- Love self-organisation
- Ability to coordinate and animate, mediate and negotiate
- Capacity to organise professional meetings and events, to take collective actions
- Be aware and take the time to get to know people in the different organisations, networks and promote informal exchanges and convivial moments
- Capacity to involve people and organisations in a cooperative way through action
- Ability to facilitate debate and exchange between actors to arrive at common recommendations
- Capacity to mobilise people and associations in common fights and struggles
- Technical skills like fundraising, communication, organising...

PROCESS OF COOKING

PREPARATION : SELF-ORGANISE COMMUNITIES OF ARTISTIC AND CULTURAL ACTORS

The stories of these self-run organisations are always singular and linked to a specific territory. A territory of life, a professional territory, a territory of values, a territory of aesthetics... The recipe is therefore never simple and no one can be sure of success because it depends on people, desires, needs, constraints, time and resources... One thing is certain: beyond the «network» dish obtained, it is the process of preparing, sharing the meal and the next invitation to have lunch together that is the most important. The path is essential...

However, here are some tips for successful preparation:

1. Often the cooperation and the meeting takes place between actors who have identified common problems: precariousness of the territory, professional difficulties, lack of cultural activities... and who share common values.
2. This sharing of values, approaches, needs, objectives is done over time: mingle and take the time to get to know each other are essential. You can organise exchanges between peers on various issues: on your professional practices, the institutional landscape (knowing the actors, elected officials, etc.), on political and societal issues (social inequalities, gender equality, ecological transition, etc.), on the specificities of your territory (partnerships with schools, gentrification and land difficulties, mobility in rural areas...)
3. You can think about joint projects to meet the needs identified (need for workspaces, promoting artists' careers, allowing artistic practices for everyone, welcoming poor people, integrating through employment, etc.)
4. Organise joint actions, such as artistic support, joint programming, sharing and pooling of equipment and resources, joint events, joint communication (dissemination, visibility of events)...
5. Share charters of values and public policy recommendations, organise yourselves as an advocacy network.

PROCESS OF COOKING

Result: In Ile-deFrance, the preparation resulted in the creation of territorial sectorial networks that share services and resources and carry out common projects:

- *Actes if – A regional network of third places in Ile-de-France (31 organisations in total)*
- *Fédération des arts de la rue en Ile-de-France – A regional network of arts in public spaces in Ile-de-France (150 members in total)*
- *Rif – A regional network of music venues, festivals and other live music organisations in Ile-de-France (220 organisations in total)*
- *FRAAP IDF – A network of visual artists of Ile-de-France (25 members)*
- *SYNAVI IDF – Trade union of performing arts in Ile-de-France (56 members)*
- *RAVIV – Regional network of performing arts in Ile-de-France (66 members)*

MIXING : FOSTER THE COOPERATION AND JOINT ACTIONS BETWEEN TERRITORIALS NETWORKS

The networks have been created by territorial and disciplinary affinity: how to go beyond this first organisation to move towards more transversality? A pinch of desire to get out of the silos, a (large) spoonful of curiosity to allow yourself to take time to look elsewhere, a ladle of mutual knowledge to respect each other and define joint battles!

1. Recognize or even claim common values, going beyond the sectors to tackle human rights fundamentals, solidarity, the power to act as citizens.
2. Open up spaces for encounters and exchanges, invite each other mutually as networks.
3. Have a common physical space to spend time together on a daily basis and set up concrete cooperation.
4. Build trust and mutual assistance, particularly between the networks' employees teams.
5. Implement common transversal actions such as: observation of artistic and cultural initiatives in a given territory regarding employment, economic models, subsidies, activities, areas and functions, etc., analysis of public policies.
6. Set up regular meetings to carry out the running of the association so that the network of transversal networks is self-organised.

Please note: the question of time and the involvement of people remains fundamental because the commitment at several levels is complex to manage, in particular concerning elected voluntary associations. There can be lots of lumps that form in the batter when mixing all these ingredients. No worries, stay patient and kind. Mediation and dialogue make it possible to resolve a lot of conflict if we take the time for the process of democratic debate and a consensual approach.

In the experience of Ufisc, the national network built on cultural diversity, non-profit and cooperation values has allowed the networks to get closer. The "Manifesto for another economy of art and culture" played the role of a charter uniting structures and networks around a political vision. The General Assembly of the national network was useful in inviting the networks to share and work on common territorial issues.

On behalf of its structures in Ile-de-France, UFISC then carried out the "house of artistic and cultural networks" project, a shared workspace in the 19th arrondissement of Paris. This space that enables sharing and daily meetings, allows the circulation of information between teams and volunteers, to discuss issues, to alert each other, to organise formal or informal training or events together.

The "house of artistic and cultural networks" project is a space auto-managed by its residents with a regular management committee and collective decision-making. The cooperation experienced, the helping hand given to others, the moments of shared meals are all ingredients that consolidate the relationships that are forged.

The formal establishment of "La Maison des réseaux artistiques et culturels – MRAC" as a common workspace and offices and the organisation of shared training, offers a resource centre, meeting rooms... UFISC rents the space from a social landlord and organises pooling.

> 300 square metres including office space for organisations, meeting rooms, convivial spaces, digital services, documentation & resources.

> 9 professional organisations

> Around twenty permanent employees with individual offices

> Several project managers and interns

> More than 5,000 visits hosted through meetings, training sessions, seminars

PROCESS OF COOKING

BAKING: INTERSECTORAL COOPERATION AT A REGIONAL LEVEL THROUGH THE CREATION OF A NETWORK OF NETWORKS

Gently cook the dish and all these mixed ingredients at low temperature so that all the ingredients become impregnated with each other and respect their identity while pursuing a shared project.

The members of the territorial networks may wish to better formalise the governance of their common space, hitherto informal, because new challenges are appearing, in particular as regards dialogue with public authorities.

1. Put in place regular meetings to manage the association for the network to self-organise.
2. Identify people for the animation of the collective space and distribute the work of animation, secretarial work, monitoring and decoding, etc.
3. Play on the complementarities between the different territorial networks or identify common subjects allowing them to act together, exchange on the experiences put in place by each other.
4. Be recognized by public interlocutor to promote the co-construction of public policies.
5. Organise support for joint action on observation, joint training, regional projects, etc.
6. Identify and work on common struggles and campaigns.
7. As a network, become a member of regional institutions and representations to participate in consultations with local authorities.
8. Formalise a regional organisation (define internal rules to formalise the functioning and goals).

The Ile-de-France experience has shown multiple collective commitments by the networks to promote the values of associations, the solidarity economy and cultural diversity.

They have thus mobilised against the disappearance of subsidised employment for associations and for a regional arts policy to strengthen diversity, creation and cooperation, for support policies in the context of the health crisis, etc. They have led campaigns with citizens and local elected officials, including that of L'art est public, to defend a culture of diversity and solidarity!

They have developed a common base for observation through a participatory and shared method through which venues, artistic teams and all structures are involved in defining the observed activities. For example, they carried out research programmes on the Greater Paris project or gender equality in the networks. They started working with networks of SSE, third places, social, ecological and educational fields to carry out actions. Ufisc in Ile-de-France participates in the regional chamber of the social and solidarity economy.

Ufisc in Ile-de-France brings together organisations with very diverse natures and missions. After 10 years of action and conversation in an informal space, the network of networks defined internal rules in 2019 to formalise its operation.

Today, much remains to be done and to develop the recipes for cooperation. The networks want to develop inter-knowledge and collective actions in living territories. Working on projects combining a music venue, a street arts festival, a circus team, a radio is possible because as neighbours, these actors are already working with this approach that goes beyond the silos of public policy. It is now a question of facilitating this work...

Background on funding:

- Initially, the shared place "Maison des réseaux artistiques et culturels" was financed for offering mutualised services. When there was a change of mandate in the Ile-de-France region, the financing was modified to support the structuring of a regional transversal network.

VARIATIONS

In the recipe presented above, the creation of the regional network of networks was formalised through an antenna of the national network. But we know the recipe can develop and maybe we will change our organisation soon. You could directly create a regional network of networks through the bringing together of regional networks. All configurations are possible. Have trust in yourself-organisation and take time!

PROCESS OF COOKING

RECOMMANDATIONS

- Certain structures join several networks and the services offered are identical: there is an importance of non-competition between networks, recognizing legitimacy and working on complementarities.
- Sharing a community of values
- The principles of subsidiarity and of synergies necessitate to identify skills and methodologies of actions.
- Principle of a process by consensus: to know how to speak with a collective voice but without contradicting the networks represented
- Good knowledge of the specific economies of the sectors (music, live shows, etc.)
- Good knowledge of the territory, actors, issues...

Points of attention

- It is difficult to reach citizens directly when one is a network of networks and one acts in a territory as dense and varied as Ile-de-France. Allow yourself to step aside to offer highlights of meetings in the neighbourhood, fight alongside mobilised citizens to save a venue, accompany young people through internships or apprenticeships, respond to invitations to civic days locally or at universities...
- Pay attention to people again and again
- Keep the objective and the political strategy at the heart of your action even if you are financed by calls for proposals. There is always a way to articulate short term and long term.

Presentation of Ufisc and Ufisc en Ile-de-France

In 2000, Ufisc has brought together 18 organisations at the national level in the fields of arts and culture. In 2008, the "Maison des réseaux artistiques et culturels" - MRAC - (a Shared place of Cultural & Artistic Networks) was created in Paris in the Ile-de-France region by several members of Ufisc. In 2010, the informal regional network "Ufisc in Ile-de-France" was established. In 2019, the official organisation is established through a set of internal rules.

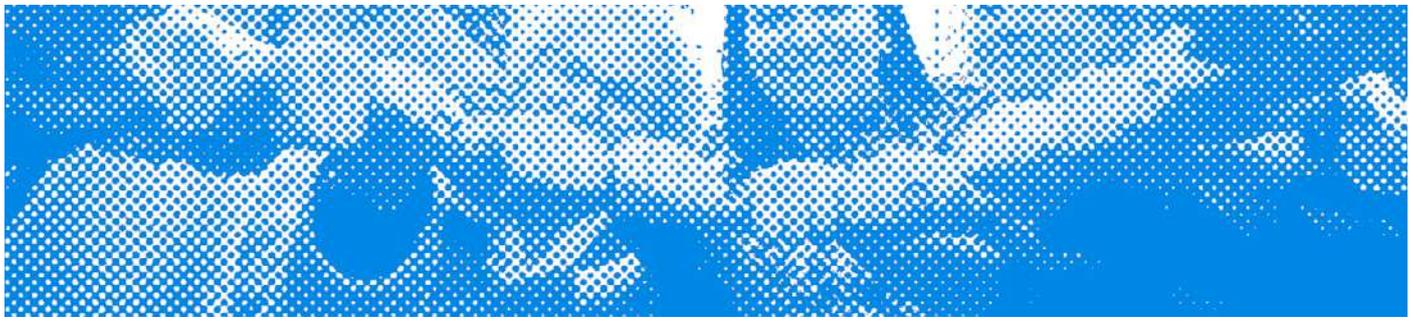
"UFISC in Ile-de-France" is a transversal network in the regional territory of Ile-de-France that brings together networks of organisations of private initiatives with non-profit goals, that recognize themselves in social and solidarity economy, in the artistic and cultural field (current and traditional music, dance, street arts, circus, puppets, plastic arts, media, theatre, visual arts...)

"UFISC in Ile-de-France" organises cooperation between the member networks, the partners and the members of their members. The network participates in the structuring of cultural and artistic actors in the Ile-de-France region. The network aims to help organisations and structures from different fields work together, offers support services, makes observations and contributions to better public policies.

Ressources

Ufisc website : www.ufisc.org

https://www.opale.asso.fr/IMG/pdf/2021_chiffres_cles_infog_enquete_opale_3mai.pdf

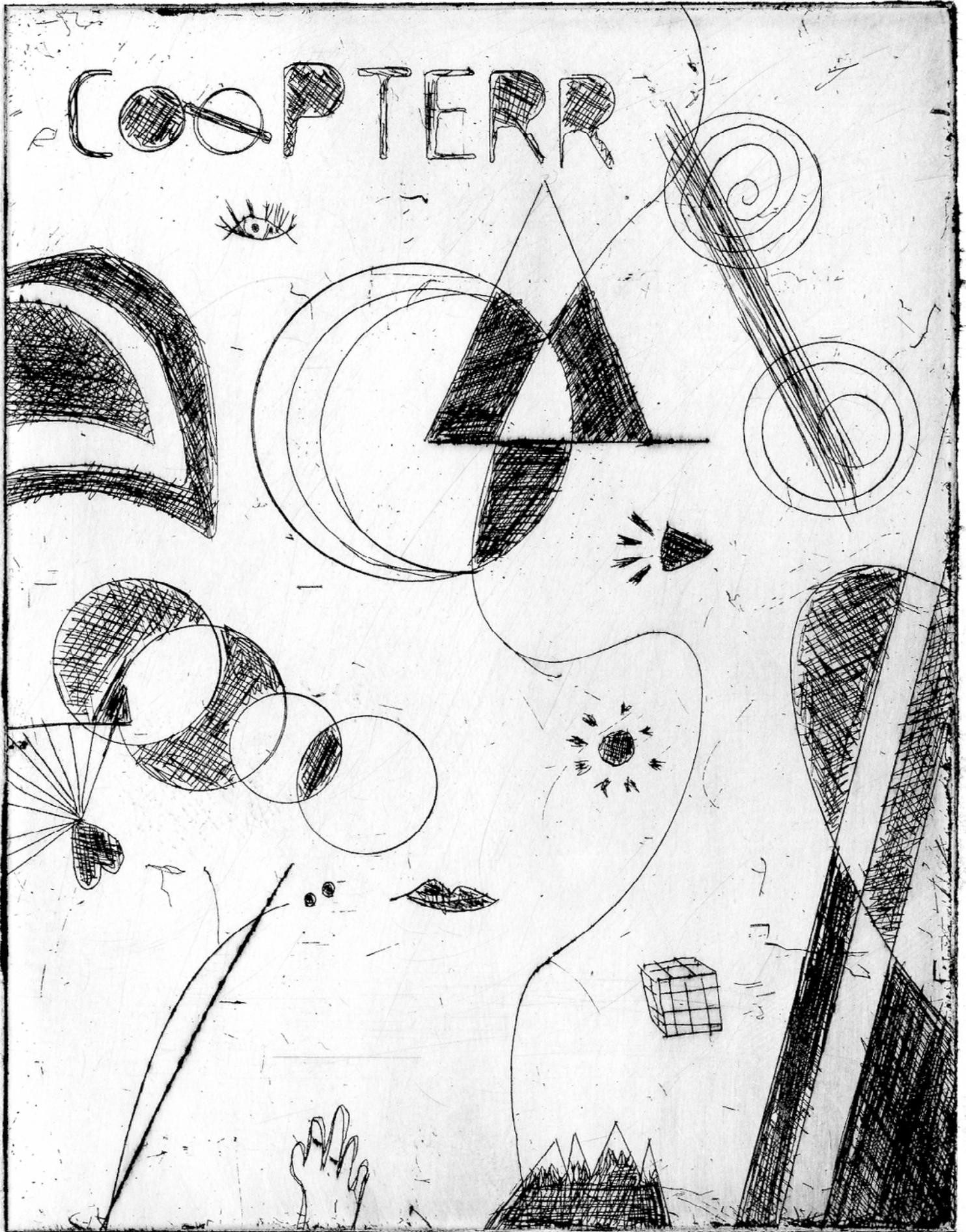


COOPTERR CARTOGRAPHY OF TERRITORIAL COOPERATION INITIATIVES



<https://padlet.com/UFISC/coopterr-cartography-ecb6vcxf4eiblpzs>

COOPTERR





KEY SKILLS, CAPABILITIES AND TRAINING —● APPROACH FOR TERRITORIAL COOPERATION

Territorial cooperation is a dynamic process, iterative and no-linear. Working in this field, within the solidarity social economy perspective, requires not only that specific skills be cultivated but the full awareness that the training is continuous and that it is a participatory process. During this process, a common way of doing and thinking is activated, starting from the sharing of needs to achieve common objectives.

Skills to be developed from the social solidarity economy point of view



Context analysis to be able to identify the issues (strategic, political, technical, financial, etc.) and the plurality of actors of the territory (institutions, local authorities, artistic and cultural actors, professionals, etc.) Knowing the territory is crucial in order to learn from the local context, to analyse the pre-existing dynamics and to identify and valorise the resources already available. It's important to use interactive and participatory methods to map it.

Communication skills: it's important to know how to communicate with diversified stakeholders, selecting the right channels and tools. It is also important to be able to interest local institutions and public authorities.

Creativity: it is important to be proactive and curious when designing, when making proposals and looking for solutions.

Leadership skills to create a motivated group of humble, happy and diverse people. A militant group, in which we identify with common values. It is important to show coherence, between values and actions also with one's everyday life.

Strategic vision: realising a common vision, as broad and inclusive as possible. Capacity of having a wide perspective and ability to zoom-in and zoom-out.

Networking: capacity of making links, build alliances and bridges starting from shared values and a common strategic vision; capacity to negotiate, share and mediate in order to maintain and develop the activated processes. Being not only a connector but also a mediator

Collective animation: know how to coordinate and facilitate the network and the collective decision process, capacity to delegate responsibilities, value and motivate others as resources. Use no violent communication. Knowing how to manage conflicts and monitor group expectations.

Empathy and active listening: It's important to be flexible and aware of the concerns of others and know how to let everyone express themselves, adapting the language in order to find a common language. Knowing how to put oneself in other people's shoes.

Patience, resilience, perseverance : seeing the light in the chaos and dancing in the shade. Don't be afraid to fail, take risks.

Project management and co-design skills are essential to planning actions according to the needs that emerge.

Evaluation skills: It is important to be able to monitor and evaluate the process.

Technical skills: are fundamental, especially digital, administrative and funding ones.

Guidelines for a shared pedagogical approach

The partners of the COOPTERR project have also experimented with a plurality of forms of training in a framework of exchanges of practices and transmission of know-how. These training courses carried out during the mobility sessions made it possible to work around the key skills of territorial cooperation mentioned above.

Providing training activities on territorial cooperation issues necessarily means:

- Knowing the territory on which the cooperation take place
- Involving the people who are concerned
- Take time and working on a process-based approach
- Guaranteeing coherence between the contents of training and the methodologies proposed.

These training activities aim to activate real processes of transformation in that territory. The training also aims to organise our collective thinking in a long-term prospective, to develop common perspectives (partnerships, network, common projects...), to disseminate methodologies and tools and to provide recommendations.

Below we propose 5 fundamental principles for a pedagogical approach to territorial cooperation:

1. Dynamic and participatory training. It is important that training be organised dynamically, alternating between theory and practice; that it be strongly anchored in contexts and that, through field visits or the involvement of witnesses from the local area, it allows learners to experiment, be inspired, analyse experiences, and reflect on practices. In this way they will be the protagonists of their learning and the training process will be action-oriented, activating transformative processes. It is fundamental to choose a bottom-up approach and to take time to co-design the training together with the trainees, from the phase of designing the contents, to the choice of methodologies, to the evaluation of the process. It is important to start from the participants' needs, expectations and previous experiences.

2. Peer-to-peer approach. Training should activate peer-to-peer learning processes, in which each person brings his/her own contribution and makes it available to others and contribute to the training goals. The learning setting should guarantee exchange, communication and listening, and should be inclusive, welcoming of differences and diversities. This will be considered an added value in terms of dissemination and effectiveness: the more experience we have to share, the more opportunities we will have to activate processes that are truly inclusive and valid for all.

3. Training Community. It is important to create a cohesive and continuous training community in which everyone feels engaged, takes responsibility for the training process and contributes to the well-being of the community. It is important, from an empowerment perspective, to encourage the active involvement of all participants and to strengthen their motivation, making them feel part of a group that, although in different places, is working towards the same goals. For this reason, it's important to pay attention to each person, respecting the diversity of

regards and contribution, taking care of their expression, sharing a common vision.

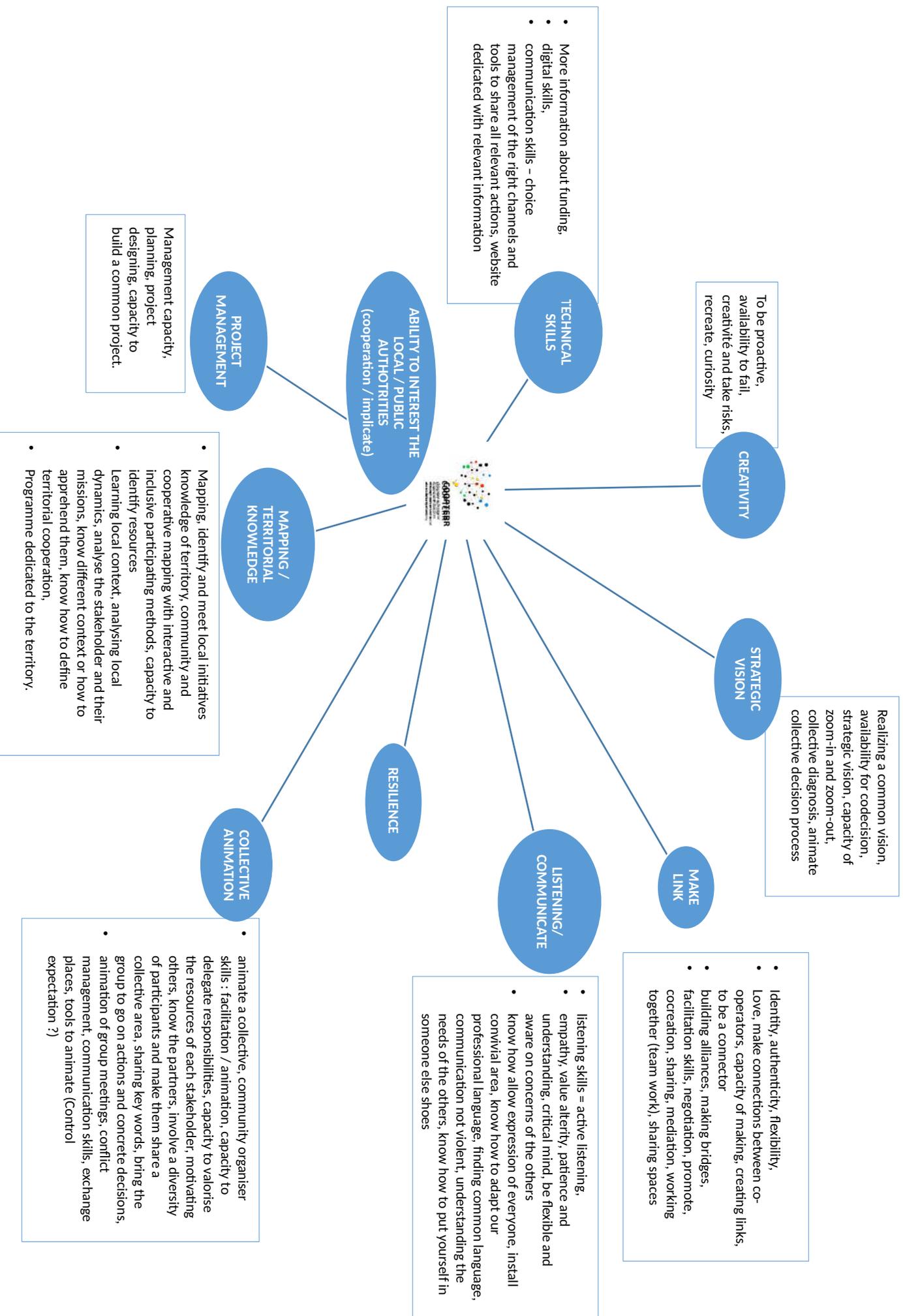
4. Training methodologies and tools. Both in the case of distance and face-to-face training, it is fundamental to choose training methodologies and tools that are coherent with the contents and that guarantee the pedagogical approach outlined so far, away from a purely transmissive approach and in a logic of co-construction of meanings and training contents.

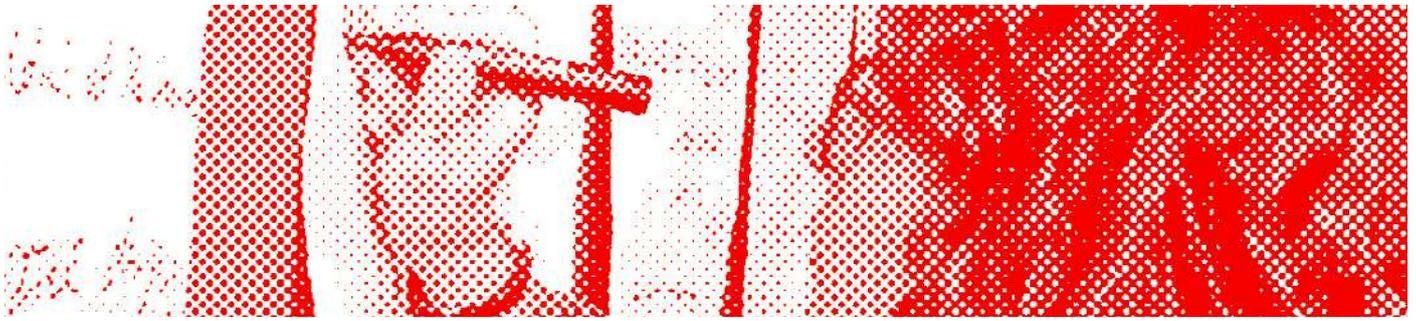
It is important:

- to choose different tools that involve participants not only at the cognitive level, but also physically and emotionally (in addition to verbal language, it is important to use body language, manual skills and artistic expression)
- to encourage collaboration between participants, alternating group and plenary work
- to provide for informal exchanges between participants and moments of celebration
- to pay attention to the logistical aspects of training (time, space, etc.)
- to create special online tools that guarantee continuous communication and sharing of the educational community during the project.

Finally, given the historical moment in which we find ourselves, it is fundamental to look at distance learning and the increasingly innovative digital tools we have at our disposal, as a great opportunity to renew the traditional training methods and to increase the opportunities for relationships, overcoming the space-time and cost limits of travel.

5. The role of the trainers. It is fundamental that the trainers assume the role of animator of the training community, who can guide it by promoting discussions, debates and real group work (cooperative work, implying the rotation of roles among groups and accountability) to generate a common learning process. It is also important that the trainers reserve the right time for reflection and synthesis of the conclusions reached and the contents learnt. The trainers will be part of the learning process like the others, facilitating and guaranteeing the participation of all, starting with the knowledge of the territory and its actors.





EVALUATION METHODOLOGY & TOOLS FOR TERRITORIAL COOPERATION AND PROJECTS —●

1. General assessment of the evaluation process, good practices & recommendations

The evaluation of the COOPTERR project was thought of as an overall process to ensure continuity in the evaluation of the project and to improve the practices and pedagogy of the project throughout the project.

After a 2-year process, we came up with several reflections on the evaluation process and identified several good practices.

The necessity of hybrid evaluation methodologies

A standard evaluation questionnaire that is sent after each mobility enables the production of comparable data and to assess each mobility on the same basis. However, it is important to try to find a balance between measurable and comparative data versus qualitative and specific feedback of each mobility. This is why open questions at the end of the questionnaire enable the participants to express their views on the specific programme and make precise comments. Also, adding specific evaluation time in parallel enables deeper feedback on the mobility and to foster exchanges between participants. The questionnaire is an individual process (and an online one) while the evaluation time between participants is a collective shared time. The combination of both gives different types of feedback and exchange. Finally, explaining and presenting the evaluation process (questionnaire and evaluation time) beforehand reinforced the participants' participation and the precision of the feedback on the items evaluated.

The evaluation process is linked to the learning process

The evaluation is inherent to the learning process in that the reflections and exchanges on the activities add a deeper level of understanding and meaning to what has been seen. Evaluation is also the opportunity to reflect on other individual, regional, national contexts of the different participants. Questions such as "what are/were your expectations", "were your expectations met?", "what did you learn?", "why did we do this workshop?", "why did we look at this experience?", "what was interesting for you?", "what will you bring back with you?", "is there a practice that you can implement in your organisation?" etc. are key elements to the evaluation process.

Moreover, having a specific topic we want to evaluate during each mobility helps in the learning process. Therefore, narrowing down the subjects of the mobilities and what will be evaluated can help. Building the programme and the activities within a clear learning objective can be more efficient. That is, it can be useful to link the pedagogy aspect with the evaluation process: define what we want to learn and what are the main objectives, to define how to learn, and then evaluate what we learned and if it was achieved.

Create a considerate evaluation time

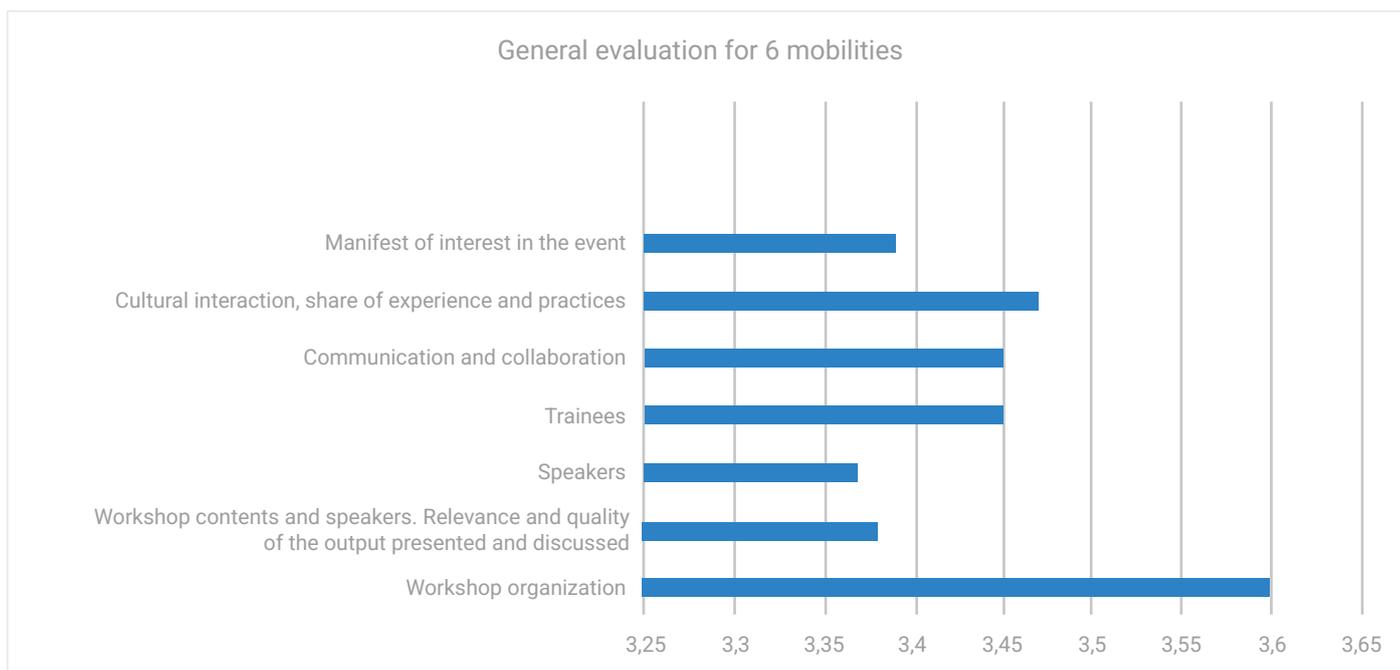
It is important to take into account that people have different ways of learning and may apprehend new knowledge. The evaluation time can enable people to take a moment to reflect on what they have learned and hear different points of views. Moreover, the evaluation can be on both positive and negative aspects; it is important to create a respectful environment for all parties as well as all point of views. To think about and prepare the facilitation of these meetings is essential to enable each participant to express oneself. Schedule

an appropriate period of time for this activity and have it, as best as possible, as the last activity in a training programme.

The evaluation process and exchanges enable the participants to get to know more about each other, the context, etc. It can also be a rare moment to create a positive conclusion to a collective experience and give each other the enthusiasm to bring new perspectives to their personal and working environment.

2. Quantitative and qualitative feedback from participants and partners of the COOPTERR project

Analysing the results of the evaluation questionnaires, we collected a total number of **91 answers for the evaluation questionnaires, realised for the 6 mobilities**. We observed that all main categories obtained an average score over 3 (1 being totally unsatisfied and 4 totally satisfied).



From the questionnaire and evaluation sessions organised at the end of each training or transnational meeting, we gathered different feedback to improve our practice. Here is a synthesis of the main feedback regarding the organisation of training sessions and transnational meetings:

- Vary the formats and take time for the learning process: the programme must associate different presentations, visits, workshops... and must alternate between working sessions and cultural activities. It is also important to space out the programme to give the time to integrate the notions presented, taking into account that English is not the mother tongue of most of the participants and that travelling in another country is also tiring
- Enable the participants to get to know each other and to network, whether through informal times (meals, events...) or more organised ones (workshop sessions in small groups, etc.)
- Give as much detailed information to the participants regarding the programme and prior to the sessions. When introducing a concept, a project or organising a visit or a workshop, etc. organisers must keep in mind that the participants do not have all the elements: make sure to present the context, key elements and concepts prior to each session and explain the programme and aim of the session
- Participants indicated that they enjoyed meeting and exchanging with the different local partners to better understand the context
- To foster the participation of everyone during a meeting or workshop, use animation techniques and tools and remember the basic rules of paying attention to others, to let everyone speak and be benevolent regarding other people's opinions
- Participants stressed the importance of working in small groups to foster exchange
- It is important to organise convivial moments and to introduce the participants to local cultural places, events... in order for them to better understand the context and to enjoy themselves, it is part of the learning process!

- Participants were sensitive to the fact of the offer of local and organic food as much as possible as well as vegetarian dishes. Participants particularly appreciated discovering specialities and being in an authentic environment.

The impact of the project on the participants, partners and coordinators is not easily summarised as they were extensive and diverse. Here is an illustration of a few words collected to give an idea.

“

Solidarity in practice

Very positive impact, in terms of vision and perspective, but also in terms of tools and partnerships

Wide vision of cooperation in different

I am bringing back many inspiring ideas, spaces and places to show to our own public partners

sectors and organisations
It was useful to reinforce some of our cooperation and give them a

Having stronger and new partnerships in SSE, building a network

European dimension

It gave us ideas of some new collaborations

Dissemination of the practices within our own team and local partners

ESS is a transversal culture !

Finding out that we are all the same on many things

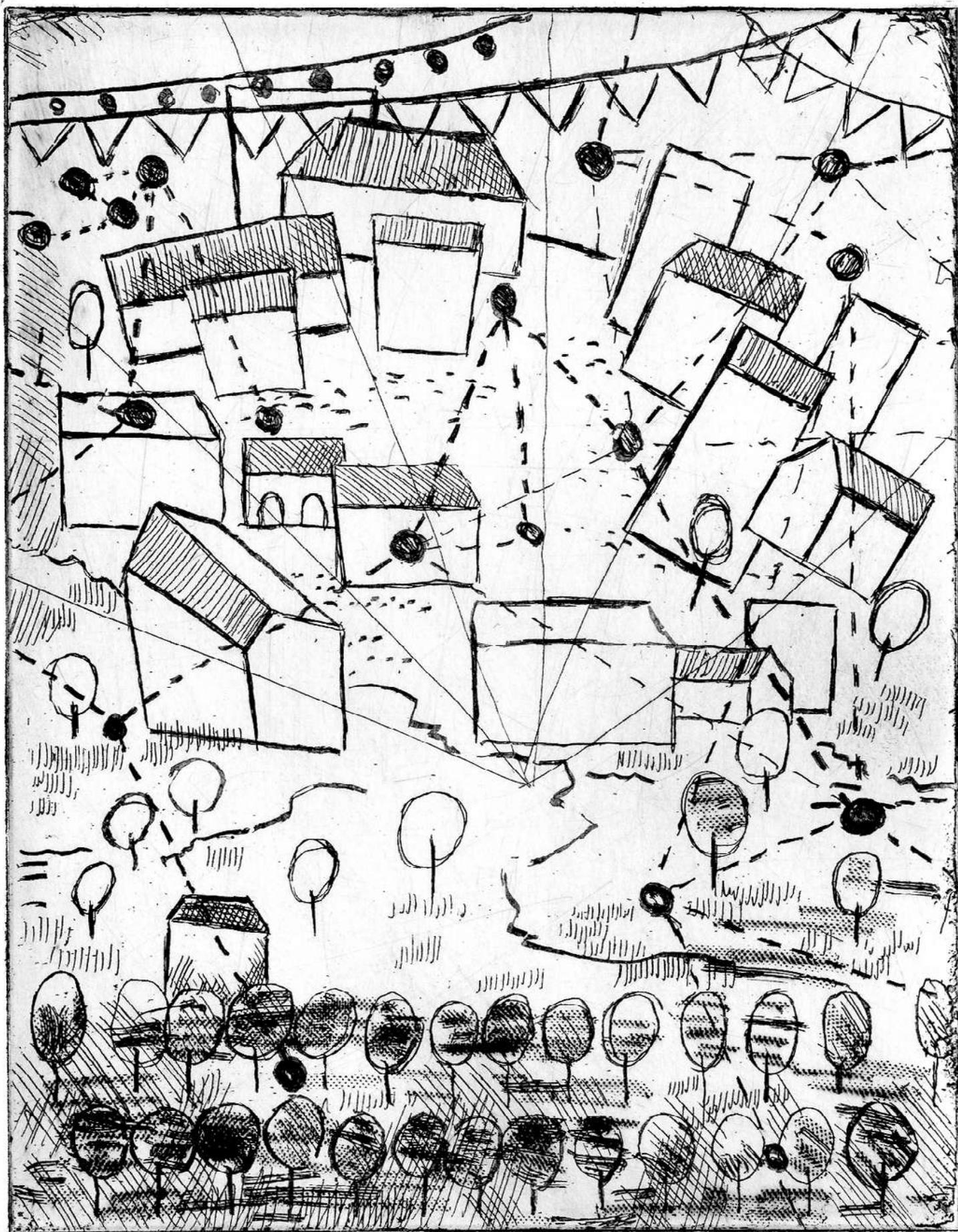
We can go beyond cultural differences, also in terms of cooperation/collaboration

Looking more carefully to disability, ecology and rural approach

We feel more confident because we saw it's possible

I am now more aware of how to design and facilitate territorial cooperation actions

”



APPENDICES

APPENDIX 1 - PARTICIPANT'S EVALUATION QUESTIONNAIRE

Event code and title / Host organisation / Co-host organisation / City, Country / Start date – End date

This questionnaire is designed with the purpose of evaluating the project implementation, particularly the participants' satisfaction with various aspects of the current workshop. Please answer each question as honestly as possible. The questionnaire is confidential. The inputs derived from the questionnaires will be analysed as a whole and integrated into the reports for the European Commission as lessons learned. Please rate your level of satisfaction with the workshop, considering the following topics, using a scale from 1 to 4, where: 1 - very dissatisfied, 2 - dissatisfied; 3 - satisfied; 4 very satisfied

1. Workshop arrangements

- Information received/published before the event by the organisation
- Duration and timing of the event
- Suitability of the working venue (in the case of face to face event)
- Domestic arrangements (e.g. coffee break) (in the case of face to face event)
- Helpfulness of event's staff
- Compliance with event schedules

2. Workshop contents and speakers. Relevance and quality of the output presented and discussed.

- Appropriateness of event's contents to the aims and objectives of the project
- European added value and applicability of the information presented
- General quality of the information presented and exchanges
- Relevance of discussed contents for your practice
- Quality of speakers communicating in the event
- Opportunity for debate and participants involvement

3. Communication and collaboration

- The extent to which each partner contributes to the meeting
- Level of mutual understanding amongst partners about the project rationale Synergy with the overall objectives of the project
- Level of understanding and agreement concerning terms and definitions to be used in the project
- Articulation between partners with different profiles

4. Cultural interaction, share of experiences and practices

- Ability to communicate in different languages with people from different cultural environments
- The usefulness of experiences exchanged
- The access to new ideas and practices previously unknown

5. Overall satisfaction (open written answers)

- What areas of the workshop worked particularly well? Please mention at least two strengths of the event.
- What areas of the workshop didn't work so well/could be improved? Please mention at least two weaknesses of the event.
- What are the most important things you have gained with this event, in personal/professional terms?

6. Manifestation of interest in the event

Considering the content of the meeting, the shared information and practices, the exchanges during this event, please evaluate the following aspects using a scale from 1 to 4: 1- highly unlikely, 2- unlikely; 3 - likely and 4- almost certain.

- Develop further collaboration and projects with the people/organisations meet in this event
- Disseminating the information and good practices (e.g. through my organisation's online platforms, etc.)
- Recommending the results of the project to other organisations
- Application of the good practices in my organisation, in the future
- Building on this event to design new projects in my organisation, in the future

Other interests regarding the event (please specify).

Thank you for your time and collaboration.

APPENDIX 2 - PARTICIPANT'S EVALUATION ANIMATION METHODS

Here are a few evaluation methods we used during the COOPTERR project. The different methods can be used separately or combined and especially adapted to your specific situation.

Method A - What are your expectations?

1. On the first day (if possible at the very beginning of the first day), ask the participants what their expectations are for the sessions to come (one idea per post-it with their name on it).
2. Collect all post-its.
3. On the last day (if possible at the end of the program), give them back their post-it and give 15 minutes for them to reflect on their expectations: if they were met, yes or no, how and why.
4. Invite all participants one at the time to present their expectations and feedback (2-3 minutes per person)

Method B - Individual evaluation by day

1. After each day, ask the participants to give feedback. Give them 10 minutes to reflect on several questions such as:
 - After this day I feel like [...] because [...]
 - The best thing about today was [...]
 - The most different thing / challenging thing about today was [...]
 - After today, I would need [...]
2. Invite all participants one at the time to present their feedback without an obligation to answer all questions (2-3 minutes per person)

Method 3 - Collective overall evaluation

1. On the first day, compose different groups of participants (mix the participants from different partner organisations) and designate a spokesperson (it is preferable to have the same person that can stay during the whole time).
2. At the end of the first day, ask each group to discuss their expectations, what happened during the day and to highlight 3 things they want to highlight (positive or negative aspects) that came out of this evaluation time.
3. At the end of each next day, in the same group, discuss the day, what they learned and 3 things they want to highlight (positive or negative).
4. During the last day, invite the same groups to take 5 minutes to summarise if their expectations were met.
5. Invite the spokespersons of each group to present to the rest of the group for 3 minutes: what were the expectations of the group, if they were met and 3 things they want to highlight (positive or negative)

After the collective evaluation discussion, when there is the time to do so, you can keep 15 minutes at the end for all participants to fill in the standard questionnaire (the questionnaire could be filled on phones with an Internet connection).

APPENDIX 3 - FRENCH EVALUATION TOOLS FOR TERRITORIAL COOPERATION

Evaluation tools can be used to evaluate the implementation and development of territorial cooperation. Here are a few examples of tools that can be used.

Questionnaire on artistic factories and territorial cooperation

Opale's study "Different perspectives on 4 artistic and cultural cooperation places in Plaine Commune agglomeration (93)" comprises a questionnaire that is concrete and enables places to ask themselves about their partners, partnerships, how they cooperate, their relations to the territory they are in etc. See pages 49 through 51. In French. https://www.opale.asso.fr/IMG/pdf/2017_synthese_opale_plaineco-2.pdf

Guide "Conditions for continuous improvement of best practices for SSE companies"

The purpose of this "conviction" guide is to engage all actors of SSE in a dynamic of individual improvement and collective convergence based on the core principles of SSE. Through the implementation of collective reflections, it must encourage enterprises the examination of daily practices and its relations with its environment, and the confrontation of values versus practices. A specific grid is dedicated to "Territorial integration and contribution of economic activity and employment in territories". See page 6. In French. https://www.economie.gouv.fr/files/files/PDF/2017/guide_bonnes_pratiques_ess.pdf

Grid on the evaluation of festivals on different dimensions (ecological, solidarity, well-being etc.)

Link : https://www.lecollectifdesfestivals.org/collectif/download/Questionnaire_Charte.xlsx (Excel document)

"What do festivals bring to their public, territory, society? A social utility evaluation study on 8 festivals in Brittany" - Le collectif des festival. See page 8 on the evaluation process of social utility of festivals. See page 42 for the evaluation questionnaire "Questions to ask oneself on its social impact. In French.

https://www.lecollectifdesfestivals.org/collectif/wp-content/files/Rapport_eval_US_2018.pdf

ESS'perluette: A self-diagnosis tool on the links between SSE values and professional practices. In French.

<https://essperluette.opale.asso.fr/>

Evaluate social utility of SSE: an alterguide. Laurent Gardin, Florence Jany-Catrice, Véronique Branger, Samuel Pinaud (2015). A guide on methodologies to coconstruct evaluation and for SSE actors and local authorities who wish to address social utility in their evaluation process to develop a collective dynamic adapted to the needs of territories. http://www.socioeco.org/bdf_fiche-outil-47_en.html

"Is social utility resolvable in evaluation?", a video with Florence Jany Catrice. In French.

<https://www.canal-u.tv/chaines/univrouen/l-utilite-sociale-est-elle-soluble-dans-l-evaluation>

Cultural rights, démarches de progrès, SSE, social utility, commons. Videos in French.

<http://www.culturesolidarites.org/webinaires.html>

Guides on Les pôles territoriaux de coopération économique *Territorial poles for economic cooperation*

> Article "Pragmatic groupings in very uncertain sectors of the economy", Philippe Henry (2015). See guide on page 26. In French. https://www.opale.asso.fr/IMG/pdf/2015_phenry_ptceculture.pdf

> Report from Le Labo de l'ESS. See grid on page 38-39.

https://www.lalabo-ess.org/system/files/2021-01/22.04.2020_ptce_compressed.pdf

> Presentation and report of RTES (Territorial local authorities network for solidarity economy). In French.

https://www.rtes.fr/sites/default/files/IMG/pdf/160504_-_Presentation_Etude_PTCE.pdf

Validation of formal and non formal learning, European Centre for the development of Vocational training. In English. <https://www.cedefop.europa.eu/en/projects/validation-non-formal-and-informal-learning>

Empowering Communities: A Toolkit for Promoting Learning Circles. Salto. In English.

<https://www.salto-youth.net/tools/toolbox/tool/empowering-communities-a-toolkit-for-promoting-learning-circles.1597/>

PRESENTATION OF THE COOPTERR PROJECT AND PARTNERS

COOPTERR - Education in Territorial Cooperation Practices through Culture and Social & Solidarity Economy in Europe - is a strategic partnership for Adult Education that aims at training people on key skills that are necessary for cooperation.

Who are we? We are six European partners: CRIES (Romania), FeketeSereg (Hungary), LargoResidencias (Portugal), RIPESS Europe (Luxembourg), Solidarius (Italy), and UFISC (France).

We represent six non-profit organisations, and we chose to share our experience, practice and knowledge in territorial cooperation. In order to do so, sessions of peer training were organised during visits within each partner organisation. We worked together from September 2020 to April 2023.

How do we work? Our approach associates cultural, social, economic and territorial dimensions. It brings together organisations that cooperate within a territory through collective events, shared- places, mutualisation of means, collaborative cultural projects, or within territorial networks that regroup social & solidarity economy organisations. These organisations experiment cooperative approaches that are creative, evolving and innovative, to support local development.

What is our goal? We wish to foster networking between actors involved in territorial cooperation, and disseminate their practices and methods. In short, the project aims at developing **training methods and resources**, in order to help professionals and volunteers to improve their territorial cooperation practices.

Erasmus+ COOPTERR project timeline

2020

September: Start of the Erasmus+ COOPTERR project
December 2-3-4: Official presentation of the project (1st transnational meeting online)

2021

April: 1st training activity organised by UFISC regarding definitions of territorial cooperation, values and key competences as well as cultural rights (online)
July: 2nd training activity organised by LARGO in Lisbon (Portugal) during their festival
October: 3rd follow-up training activity held by UFISC during POPMIND in Orléans (France) inviting the partners to attend seminars and workshops on key concepts (sustainable development, cooperation at European level, gender equality and diversity, etc.)
December: 2nd transnational meeting by LARGO & GEPAC in Lisbon (Portugal)

2022

February: 4th training session organized by FEKETE SEREG in Nagyvázsöny (Hungary)
April: 3rd transnational meeting organised by RIPESS EUROPE in Esch-sur-Alzette (Luxembourg)
May: 5th training activity organised by SOLIDARIUS ITALIA in Rome (Italy)
September: 6th training activity organised by CRIES in Timisoara (Romania)

2023

February: 4th and last transnational meeting organised by UFISC in Paris (France)
April: End of the Erasmus+ COOPTERR project



THE PARTNERS



Since 2009, **CRIES (Resources Center for Ethical and Solidarity-Based Initiatives)** has been one of the first organisations involved in the promotion of social solidarity economy in Romania. CRIES is a founding member of RIPESS Europe and member of Romanian Network of Social Integration Enterprises (RISE).

The main area of intervention: education – pilot actions – advocacy – networking. We have been involved in:

- **developing educational programs to promote responsible consumption, social solidarity economy, Fair Trade, sustainable development.** More than 3.000 people have participated in our programmes: professionals, teachers, young people, volunteers, disadvantaged producers, consumers
- **initiating innovative pilot actions** – CRIES initiated in Romania the CSA model (community supported agriculture/AMAP in France), sustaining fair trade practices for small producers
- **raising awareness and advocacy** for Fair Trade, social economy and combating food waste
- **networking** - a solid partnership network with more than **120 organisations** and public institutions from Romania. More than 60 conferences, workshops, debates and public events have been organised by CRIES
- **producing communication and informative materials** : more than 10 short films about social solidarity economy, social enterprises, community supported agriculture, responsible consumerism and fair trade, ethical and micro financing, 3 publications about social economy, a Manual for responsible consumerism (2018) and The Guide for Sustainable Cultural Events (2018).

Website: www.cries.ro



Fekete Sereg's mission is to give the youth (13-30 years old) of the village the possibility of spending their free time doing useful activities, to support bottom up initiatives of the young living in the village. Our mission is also to give the same possibilities to our youth as other young people have in the EU. We collaborate with municipalities, foundations, other regional, national and international organisations; cooperate with experts and people supporting the young.

We have a local youth centre. We use an open youth work method in our youth centre. We have been open every day Monday to Friday from 13:00-19:00 since 1999! Since June 2013 we have had an afternoon school that supports 30 youngsters to develop their social skills with the support of professionals.

We are experienced in the following:

- Working in rural areas with young people with fewer opportunities
- Operating community youth centres with youth workers and EVS volunteers
- Sending/hosting experts in European Voluntary Service
- Experience in volunteerism (international, local level)
- Large network in European – Mediterranean, Africa, Latin American and Asia region
- Experience working in international/intercontinental teams
- Rural development, rural tourism

Affiliations: The Fekete Sereg was founded in 1997, in Nagyvászony (1800 inhabitants) in Hungary. The association's mission is to represent the interests of the young people living in the village at the regional, national and international level. Our village is situated in a rural area. The target groups in our association are diverse: we have students, unemployed people, minorities (Roma), disadvantaged and disabled people, etc.

Website: www.fekete-sereg.hu

LARGO Residências aims to contribute to local development, through the concretization of cultural activities and social businesses, boosters in artistic creation and stimulation, as well as boosters for community involvement and integration. This is done in a continuity and growth logic, so that they allow for the assurance of their own simultaneous sustainability.

Since 2011, it has been situated in Largo do Intendente (Lisbon), where it develops its cultural activities of social inclusion and local development.

The main goal is to promote culture, creativity and knowledge as decisive factors for success and sustainability of the processes of social and urbanistic regeneration. By providing conditions for research and creation to artists that want to reside here, the focus of this project is to sustain a building ready to take in and produce works from particularly distinct artistic areas - generally, from the cultural and creative sector. The focus is also to receive research projects and academic work from fields as diverse as anthropology, sociology, psychology or architecture. In this scenario, the technical and production means necessary are assured, as well as specialised knowledge, which will allow the successful monitoring and execution of each project. The creative basis of each proposal needs to include at least one of the following inspiring and crucial points: the physical and humane property of the neighbourhood.

The social and economic sustainability in LARGO Residências resides in an economic ecosystem, supported by three social businesses: the residencies, the cafe and the store. These constitute complementary pieces of the same building, where artists coexist - resident or not - and are involved in the creative side of the project, and visitors who are, initially, just passing, later deciding to stay because they recognise themselves in LARGO's philosophy. This allows for unique and enriching experience and trade, in a format that allows for the sustainability of this project as a whole: the social businesses sustain the cultural and social activities of the collective!

During the nine years of LARGO Residências' existence, a deep connection with the local community has been established. Currently, the collective constitutes the fundamental bridge between the cultural events that take place in its quarters, the artists with whom it establishes collaborations of various natures and the community in which it is inserted. In this way, LARGO contributes to the process of urban and social regeneration, in a conversation and contemplation dynamic, aware of the developments observed in the aforementioned geographic environment. The cultural activity taking place in Largo Residências intends, in a maximal inclusion approach, to cross old and new residents, both national and foreign, attracting new audiences to whom it is interesting and important to show how these cosmopolitan cities live and breathe, in a profound and fast transformation.

Website: www.largoresidencias.com



RIPESS Europe is the European umbrella network of the Social Solidarity Economy organisations (part of the RIPESS intercontinental network), bringing together 37 national, sectoral and inter-sectoral networks in 15 EU countries (thus hundreds of non-profit entities and SSE enterprises). It aims at sharing best practices and engaging in joint actions that can expand and enhance the visibility of the Social

Solidarity Economy [SSE]. The SSE is a movement that aims to change the current social and economic system based on cooperative and solidarity (local) circuit exchanges that connect individual needs with those of the community. SSE thus aims to produce, exchange and consume goods and services that meet the economic and social needs of local and international communities with an eco-systemic approach. It promotes economic democracy, social justice, environmental awareness, gender equity and a pluralist, multicultural society.

The network gathers thousands of SSE stakeholders and organisations at the European level, facilitating network inter-cooperation, awareness raising, peer-training and education and common advocacy, contributing to legal frameworks and public policies. The network's objectives were defined at the Foundation Congress in Barcelona (2011) and can be summarised in the following goals and activities:

- Highlighting solidarity economy networks, actors and initiatives
- Sharing experience and good practice in SSE
- Developing and promoting economic cooperation between SSE networks and actors
- Building shared projects and developing collective intelligence
- Supporting the emergence of a common vision and voice and promoting it at the EU and UN institutional levels
- Promoting public policies that allow and support the development of solidarity economy
- Facilitating the training and education activities regarding SSE at all levels

RIPESS Europe has organised thematic themes which are developed by working groups, as well as a research-action programme called "Panorama overview of Solidarity Economy Initiatives in Europe". The main areas of activity range from facilitating citizen-led initiatives on popular education and contributions to formal and non-formal vocational training, cooperative learning, peer exchange of economic initiatives (cooperative and social enterprises, community enterprises, value chains, distribution and logistics, democratic governance, etc.), community mapping, solidarity funds and ethical finance, energy and mobility cooperative platforms, responsible tourism, community supported agriculture, participatory guarantee systems, evaluating and measuring the added-value and impact of SSE (social balance of SSE organisations and enterprises), responsible consumerism and social innovation based on needs and appropriate technologies.

The strategic approach of the solidarity economy in Europe presents challenges to its consolidation, including a major factor: the training of actors. RIPESS Europe, has been focusing on the role of popular education and peer training in promoting networking and new modes for training solidarity economy's actors. This work is inspired by the Latin-American experience, in the sense of improving the experience and the reflective thought which emerges from the relation between theory and practice. The methodology used presupposes a politico-pedagogical project in Solidarity Economy education, built in order to strengthen and consolidate the political project of the solidarity economy and of the workers that support it.

RIPESS Europe involves its member networks in various activities according to their skills and expertise and the practices they are engaged in. Therefore, the persons working on this project will be individuals affiliated to member organisations.

Website: www.ripess.eu



Solidarius Italia was born in 2009 as an Italian member of the transnational network Solidarius, based in Brazil and part of the Latin American movement of the solidarity economy. Its creator and animator is the liberation philosopher Euclides André Mance. With him, since the early 2000s, we have built a solid working relationship: a dense theoretical component, fuelled by constant communication. Our common action is guided by values and ideas that can be summarised in a few key words: humanity, community, mutuality, solidarity, cooperation, buen-vivir, justice, democracy, participation and sustainability. This also inspires the "Manifesto" of the transnational network Solidarius. As an Italian member, our task is to adapt the strategies and technologies developed and experimented in the Brazilian and Latin American context, to the reality of our country.

Solidarius Italia is a non-profit social micro-enterprise operating in the field of solidarity economy and adult education. The members of Solidarius are 7 people (3 women, including the coordinator who is also the legal manager and 4 men) and 2 employees with permanent contracts: one full-time and one part-time. The members combine different experience: university and research, training and education, project management, communication and community work.

All members of Solidarius Italia have their roots in the Italian traditions of popular education, mutualism, associations for the promotion of social rights, cooperative movement, ethical finance, international solidarity, SSE network at different scales. The organisation works in partnership with many other actors at local, regional and national levels to facilitate the growth of networks between different forms of enterprises and solidarity economy initiatives. It also carries out training and education activities, from high schools to formal and informal lifelong learning centres.

In 2016 Solidarius Italia – thanks to the collaborative work with other organisations and research centres – established a Scientific Committee that supports Solidarius staff in study, research and design activities. Working in different territories and neighbourhoods, in different part of Italy (in disadvantaged or peripheral areas, and with partners also working with people with psycho-physical disabilities), Solidarius Italia has developed research activities and has produced, during the years, many tools and training material for its popular education sessions. Solidarius Italia is also working on setting up online platforms and webinars. Solidarius Italia is part of the international Solidarius network, based in Brazil, and has contributed to the development of Solidarius.net. It is among the founders and members of various other local, national and international networks, from the social and solidarity economy districts of Rome and Florence to the national (RIES) and European SSE network. Solidarius Italia is also one of the founders of the RIPESS Europe network for the promotion of the social and solidarity economy.

Website: <https://www.solidariusitalia.it/>



UFISC (Federal Union for Intervention of Cultural Structures) is a national non-profit solidarity organisation that regroups professional organisations in all arts and cultural sectors (popular music, theatre, visual and plastic arts, dance, street art, puppet theatre, and radio, among others). It represents 19 networks, members of UFISC, which in turn comprise more than 2500 structures that develop a multitude of activities including artistic creation, production and dissemination of shows or events, cultural action on the territory, creation, through arts, of a public space for citizens, transmission of know-how, supporting the development of amateur practices, etc.

These non-profit, associative and cooperative structures, rooted in citizen initiatives, and which link social and solidarity economy to the artistic field, are working on a plurality of projects. They create open and lively spaces, and links between people; they support freedom of artistic expression; they organise cooperative territorial networks, among peers; and they promote cultural diversity and cultural rights of the individuals. Since 1999, the members have been committed to the Manifesto: “For an alternative economy for art and culture” (http://www.ufisc.org/images/Contenu_Ufisc/UFISC_Manifesto_EN.pdf).

UFISC observes practices and analyses alternative modes of actions, in order to reflect on social utility, on the relationships to territories, citizen participation, and hybrid economic models. As a recognised actor at a national level, it contributes to consultations on public policies of the State and of regional authorities, and to the professional structuring of the sectors. It supports structures, teams and project leaders through various systems. It leads cooperation initiatives, and in particular the management of shared spaces.

UFISC believes that the construction of the European Union cannot simply consist of the logic of the single market, and must assert itself in an ambitious political project, based on respect for human rights, diversity, and citizen involvement in the co-construction of public policies. With this political project, UFISC wishes to network with other actors from different European countries so as to exchange, support one another, invent and cooperate and thus contribute, in an ascending way, to the construction of an open space of cultures and solidarities.

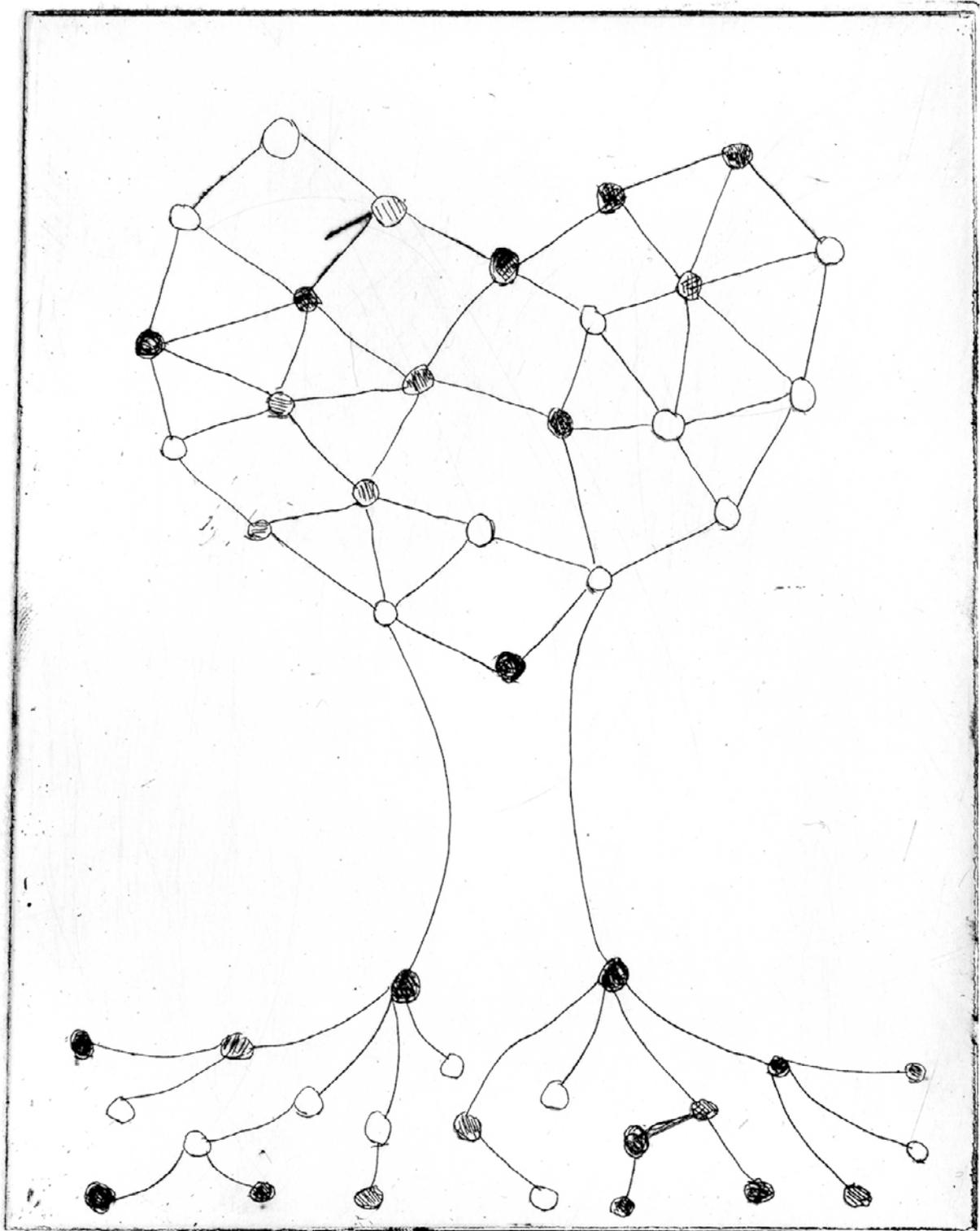
Website: www.ufisc.org

ASSOCIATED PARTNER



GEPAC, the Cultural Strategy, Planning and Evaluation bureau, is a body of the Ministry of Culture of Portugal, with transversal fields of expertise that aims to be a reference service in the creation of knowledge in matters of Cultural Policies. Its missions are to ensure the formulation of cultural policies, monitoring and evaluation, strategic planning, international relations, and legal and litigation support in the field of culture.

Website: <https://www.gepac.gov.pt/>



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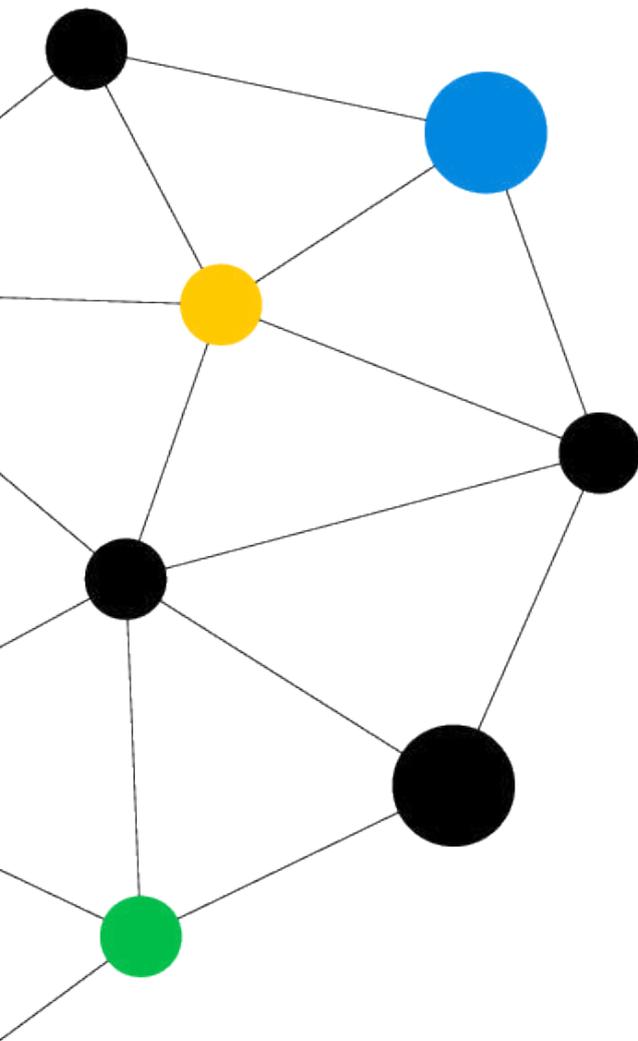
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LARGO
RESIDÈNCIAS



In a world that is changing, reinventing civic engagement and ways of working, being able to cooperate is a key skill that everyone can assimilate, all throughout life.

Many people and structures cooperate at a territorial scale in urban and rural areas, through the mutualisation of means, collective events, shared-places, collaborative cultural projects, or territorial networks regrouping social & solidarity economy organizations.

The COOPTERR project presents experiences, practices, key skills and knowledge in territorial cooperation.

