

Case Selection in Arts and Culture

Deliverable 4.2 of the project:
“Impact of the **Third Sector as Social Innovation**” (ITSSOIN),
European Commission – 7th Framework Programme

30th October 2015

Deliverable of the
FP-7 project: ITSSOIN (613177)



Suggested citation

Turrini, A.; Bertoni, A.; Costa, A.M.; Sanzo, M.J.; Álvarez, L.I.; Rey-García, M.; Salido, N.; Mensink, V.; van den Broek, A.; Cognat, A.S.; Sandford, S.; Andre, K.; & Pache, A.C. (2015). Case Selection in Arts and Culture. Deliverable 4.2 of the project: “Impact of the Third Sector as Social Innovation” (ITSSOIN), European Commission – 7th Framework Programme, Brussels: European Commission, DG Research.

Acknowledgements

We would like to thank our partners within the EU-sponsored project “ITSSOIN – Impact of the Third Sector as Social Innovation” for their extensive support in preparing this report. The partner network consists of the University of Heidelberg for Germany, VU University Amsterdam and the Netherlands Institute for Social Research for the Netherlands, London School of Economics and Political Science for England, UniversitàCommerciale Luigi Bocconi for Italy, Copenhagen Business School for Denmark, ESSEC Business School for France, Masaryk University for the Czech Republic, Universidade da Coruña and Universidad Oviedo for Spain and the Stockholm School of Economics for Sweden.

ITSSOIN

ITSSOIN is a research project funded under the European Commission’s 7th Framework Programme responding to a call to investigate “The impact of the third sector on socio-economic development in Europe”. The project is a research collaboration between 11 European institutions led by the University of Heidelberg and runs from 2014-2017.

Date:	30 th October 2015
ITSSOIN deliverable:	No. 4.2
Main authors:	Alex Turrini, Aura Bertoni, Andrea Costa
Contributing authors:	María José Sanzo, Luis Ignacio Álvarez, Marta Rey-García, Noelia Salido, Wouter Mensink, Andries van den Broek, Aurélie Sara Cognat, Sarah Sandford, Kevin Andre, Anne-Claire Pache
Lead partner:	Università Commerciale “Luigi Bocconi” (Italy)
Participating partners:	Universidade da Coruña (Spain), Universidad Oviedo (Spain), The Netherlands Institute for Social Research (The Netherlands), ESSEC Business School (France)
Contact person:	Alex Turrini Department of Policy Analysis and Public Management Università Commerciale “Luigi Bocconi” Via Röntgen, 1, 20136, Milan (Italy) alex.turrini@unibocconi.it

Content

1. Introduction	1
2. Expert consultations	1
2.1. Methods.....	1
2.2. Results.....	5
2.2.1. Italy.....	7
2.2.2. Spain.....	10
2.2.3. France	11
2.2.4. The Netherlands	12
3. Case Selection	13
3.1. Identification of the one social innovation	13
3.2. Further Steps	15
4. References	15
5. Annexes	16

1. Introduction

This report is part of the ITSSOIN project and presents a selection framework meant to define which is the most relevant Social Innovation (SI) in the field of Arts and Culture, among the ones identified in D4.1 (Turrini, et al., 2015).

More specifically, it will explore relevant SIs in the field within and across all ITSSOIN countries with particular focus into the four pre-selected countries, namely Italy, Spain, France and the Netherlands.

As clarified in D4.1, the reports on this field prominently focus on non-industrial sectors, which represent the very core of cultural occurrences – according to the definition proposed by KEA (2006). This core includes non-reproducible goods and services aimed at being consumed on the spot” (ibidem¹). Some examples might be the visual arts; performing arts, including opera, orchestra, theatre, dance, circus; heritage, including museums, heritage sites, archaeological sites, libraries and archives.

The first part of the research is dedicated to a detailed elaboration on the methodology followed in the production of the selection framework. Later, the results will be shown, in terms of the contributions each country-partner provided. In general, structured interviews were conducted with key experts and practitioners from the four countries in order to reach a wide agreement for the selection process.

The last part will discuss the selection criteria identified among the results of the first part and finally, the case will be chosen.

2. Expert consultations

2.1. Methods

According to the key objective of this report, which is to select the most relevant case of SI in the arts and culture field, we shaped a rigorous framework meant to help our partners better describing and rank the SIs they had identified in the first place.

In order to reach the most coherent and consistent structure possible then, each partner was provided with guidelines aimed at helping to identify the most relevant SI in the arts and culture field among the results of our first analyses in D4.1.

Particularly, D4.1 identified three major (common) trends for SI in arts and culture following the examination in the predefined four countries. First, multistakeholder governance models are impressively spreading. Multistakeholderism brings together businesses, civil society, governments, research institutions, and TSOs to participate in the dialogue, decision-making, and implementation of solutions to common problems or goals belonging to the cultural sector. This governance model is supposed to enhance effective participation by those most directly impacted by decisions, and to ensure that decisions made are reflective of and responsive to

¹ Page 2

concerns of those who must bear the consequences. Second, arts and culture reveals to be a well-suited field in community building and to strengthen social cohesion, also vis-à-vis disadvantaged societal groups. This trend embraces diverse patterns, ranging from cooperative relationships to practices directed towards the enhancement of community among individuals within a given area and the (re)integration of disconnected individuals suffering from social distance. The third and last trend refers instead to the ICT and the growing importance of the Internet in the development of cultural initiatives. ICT are driver of social innovation as game changers in social participation. In this respect, the country-field study affords insight into how the Internet is engaging people in continuative forms of collaboration not only within the online environment, but also beyond it.

In this report, we have tried to understand which solutions for each of such trends of innovation meet actual social needs. Thus, we have analysed SI streams that could be related to these trends.

We had identified eight SI streams in the arts and culture field, which could facilitate the provision of more in-depth insights on the field. In order to define these streams, the SI trends presented in D4.1 have been combined and redefined, according to the detailed description each partner had provided, especially through their examples of SI activities. More specifically, all the activities indicated in D4.1 were collected and sorted by trend. Within each trend, we made aggregations among similar activities. Then, we also carried out aggregations across trends. The results of these aggregations finally defined the eight streams.

Besides, we further distinguished between “macro-” (i.e. streams) and “meso-” (i.e. specifications) levels to better define and distinguish the SI trends. In particular, each “macro-” level refers to an “umbrella” definition that tries to describe the common nature of different “meso-” levels indicated by the partners.

The step that followed the redefinition of the SI streams and their organisation had the objective to validate the resulting matrix. The validation checks were intended, first, to both test the taxonomy and rank its macro-streams in order of relevance (low-, medium-, and high-priority), and second, to enrich the matrix with additional information that was not feasible to extract from the previous country-field analysis research.

Besides relying on their own expertise, the four partners were left with two methodological alternatives. They could proceed on the basis of the sample constructed in the previous field analysis, and knowledge acquired therein, to fill the matrix by themselves. Alternatively, they could have carried out interviews (face to face or on the phone) with experts already approached for D4.1, new ones or both. Of the two options suggested, the consultation with experts was the one pursued by most of the partners.

Given the outputs from the validation step, each partner could come to the priority tendency in its own country.

Moreover, partners were given the task to provide concrete examples for the high-priority stream they identified. They were asked to provide both successful and less successful/unsuccessful examples, meaning cases (e.g. projects or organisations) able to give substance to the stream. More precisely, although case selection was not meant to define the actual examples that will be studied for in the next report of the project for this field (D4.3), but

to identify the most insightful SI stream as regards ITSSOIN research question, we considered a list of examples useful for a twofold purpose. First, we assumed that having some real-life cases in mind would have helped us in understanding and defining the SI stream deserving to be studied for our field. In other words, the list provides a more structured cognitive framework to refer to for the next steps of the study, which is the analysis of the most relevant SI on the field of arts and culture across all the selected countries. Second, it would have ensured that at least a few partners were able to provide a less successful/unsuccessful example to use it as counter evidence, as required by ITSSOIN research design for the study in D4.3.

Finally, partners were also requested to add new elements (i.e. macro- and/or meso- streams) to the matrix, in case their experts suggested a better definition of the SIs.

The result of this work of redesign of the Sis trends is shown in the table below.

Streams of Social Innovation for Arts and Culture in Selected ITSSOIN Countries

SECTORAL / AREA
Digital Media for Social Participation in A&C
Crowdfunding for A&C
Crowdsourcing in A&C
Online Communities for cultural activities
New connections with society (e.g. social media)
New Governance Models and Decision-Making Processes
PPPs
Intervention of professional organisations
Cooperative forms of organisation
Public engagement
Codes of conduct, best practices & accountability in A&C
Self-governed informal groups
Social entrepreneurship in A&C
Participatory Cultural Production
Artivism (Community activism in A&C)
Local networks at the urban level
Audience participation
Informal online communities
CROSS-SECTORAL / INTEGRATED
Social Cohesion
Cultural Cooperatives
Neighbourhood projects
Behavioural change initiatives
Target group's integration
Place Redesign & Reinterpretation
Urban regeneration
Promotion of neglected sites with artistic relevance
Local development
Social development & Economic Sustainability
Alternative financing for A&C
New value chains in the cultural sector
Professional training
Traditional craftsmanship & culture preservation
Indirect impacts in other sectors (e.g. tourism)
Education
Edutainment
A&C for cognitive development
Cultural education
Health
Access of inpatients to culture
Family supportive projects
Creative projects for therapy & rehabilitation needs

One critical aspect of this stage of the research that must be underlined is the logic of using this structured matrix. As mentioned before, its construction was meant to help ranking the SI streams by each partner as to its own country, and then to facilitate the definition of the most relevant case of SI in the field across the four preselected countries. However, the ultimate selection is not only about resultant rankings, but it comes from the overall elaboration of the rankings together with the analysis of the examples provided by the partners. More specifically, the examples (or activities) the experts mentioned will be as meaningful as the rankings, so that both will participate in the case selection.

To summarize, Annex 1 shows the input that each of the partners was requested to provide for this stage, together with a list of suggested interview questions we shared with the purpose of aiming at the most similar work structure possible.

As regards the selection of experts, all experts interviewed were practitioner or researcher in the field of arts and culture, who were thought to have particularly significant insights on the theme of innovation. The list of the experts consulted is provided instead as Annex 2.

2.2. Results

The results of this preliminary phase describe the output each country provided. In total, nine experts have been consulted across three countries (namely, France, Italy and Spain), while one country (The Netherlands) decided to base its contribution only on the insights it had gathered during the previous round of consultations for D4.1.

The table below shows the streams that have been ranked as top-priority per each country.

Streams of Social Innovation for Arts and Culture in Selected ITSSOIN Countries

SECTORAL / AREA	Country			
	Italy	Spain	France	The Netherlands
Digital Media for Social Participation in A&C				
Crowdfunding for A&C				
Crowdsourcing in A&C				
Online Communities for cultural activities		✓✓✓		✓✓✓
New connections with society (e.g. social media)				
New Governance Models and Decision-Making Processes				
PPPs				
Intervention of professional organisations				
Cooperative forms of organisation				
Public engagement				
Codes of conduct, best practices & accountability in				

A&C				
Self-governed informal groups				
Social entrepreneurship in A&C				
Participatory Cultural Production				
Artivism (Community activism in A&C)			✓✓✓	
Local networks at the urban level				
Audience participation				
Informal online communities				
CROSS-SECTORAL / INTEGRATED				
Social Cohesion				
Cultural Cooperatives			✓✓✓	
Neighbourhood projects				
Behavioural change initiatives				
Target group's integration				
Place Redesign & Reinterpretation				
Urban regeneration	✓✓✓	✓✓✓		
Promotion of neglected sites with artistic relevance				
Local development				
Social development & Economic Sustainability				
Alternative financing for A&C				
New value chains in the cultural sector				
Professional training	✓✓✓			
Traditional craftsmanship & culture preservation				
Indirect impacts in other sectors (e.g. tourism)				
Education				
Edutainment				
A&C for cognitive development		✓✓✓		
Cultural education				
Health				
Access of inpatients to culture				
Family supportive projects				
Creative projects for therapy & rehabilitation needs				

It is worth remembering that these ranking records merely represent the baseline for the final case selection. The examples provided by the experts will complement the results of this table, which would not alone otherwise help us defining a common relevant SI in the field. Moreover, each partner's contribution will add clarity as for the priority for each country, hence facilitating finally the case selection. As mentioned before, these contributions explain the output of the interviews (when carried out) and include insights on the field each partner had.

2.2.1. Italy

For what concerns the Italian experience, experts, both considering their rankings as shown in the previous table and the opinions expressed through the interviews, suggested the importance of studying one stream of SI, social cohesion, in contexts described in another stream, place redesign and reinterpretation.

This has been noticed despite the fact that a constellation of interrelations among cultural activities, and between these activities and the two SI streams indicated above, emerges. With this in mind, all the experts have agreed on the importance not to study only innovations as such, but rather the constructive opportunities the coexistence of two or more streams in one initiative can represent for the arts and for society.

In Italy, similarly to what occurred in the other countries, the mismatch between the table and the selected SI stream is explained, considering that the priorities indicated by experts were described through examples. Of course, most of them could refer to many streams at the same time and this is mostly due to organizational complexity. The predominant perspective to use in studying these examples, namely, the most relevant SI, emerged through deep analyses on these activities.

The selection of experts considered their different backgrounds and current roles in the field, with a specific focus on the sector they belonged. For instance, practitioners were selected from public, private and third sector institutions. Moreover, two of the experts work in organizations involved in the financial support of small innovative cultural activities. Their contributions allow drawing a transversal picture on the state of the art on innovation in the field. Finally, also a political science scholar was interviewed. His interests in participatory policies and social movements gave us a very different perspective on the matter.

Generally, there was agreement among some experts in considering those "place-oriented" art organizations as the most relevant ones in the field. The label "place-oriented" tries to include not only those organizations involved in cultural-led urban regeneration, but also all those projects that can be considered hubs for a better place, in a broader sense. This includes also rural and less urban spaces, but also interventions on single streets or even single buildings.

An example suggested by one expert was in fact Farm Cultural Park, a rejuvenation project that started out as an art gallery and then evolved into a successful cultural district for artists, tourists, and residents, which occupies the entire historic center of a very small town in Sicily.

Examples like this offer a new perspective on what culture can do and how the arts can lead to social innovation. These projects allow people to reconsider their opportunities and the meanings of their surroundings. New social needs can be discovered or priorities can change. That is why they can be defined as "hubs for a better place". They represent such a disruptive

innovation of the environment they are born in that everything inside and around them change. Moreover, these changes attract new creativity, becoming a constant center of innovation.

The analyses of these activities highlight also the importance of the strong relationship between art and territory. From all the SI activities mentioned, we cannot overlook the social outcomes cultural interventions in places can have. Looking at these, we can make an important distinction between two kinds of projects. Those, who see the regeneration of certain places as their aim, producing indirect social outcomes in their neighborhoods and beyond; and those whose main objective is using the place they are set in as means for social cohesion and integration. As the former ones have been already widely studied in a very extensive literature (Hartley, 2007; Florida, 2003; Howkins, 2002, Landry, 2000) and cannot be defined as an innovation (see Merkel, 2010), the latter ones might propose the way this stream of innovation should be studied.

The figure below tries to clarify the distinction between these two perspectives.

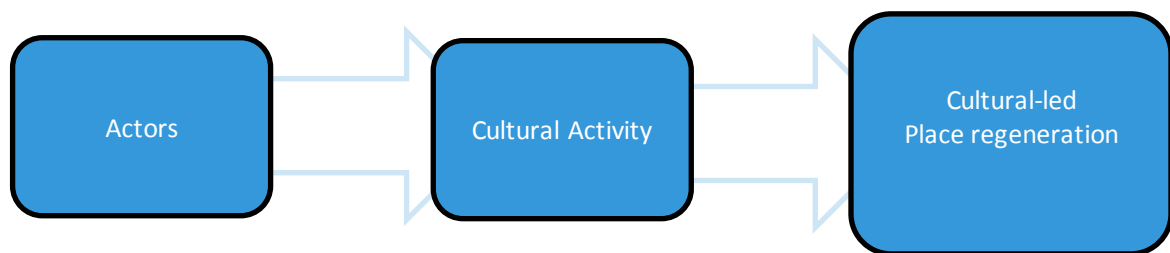


Fig.1 – Place as end

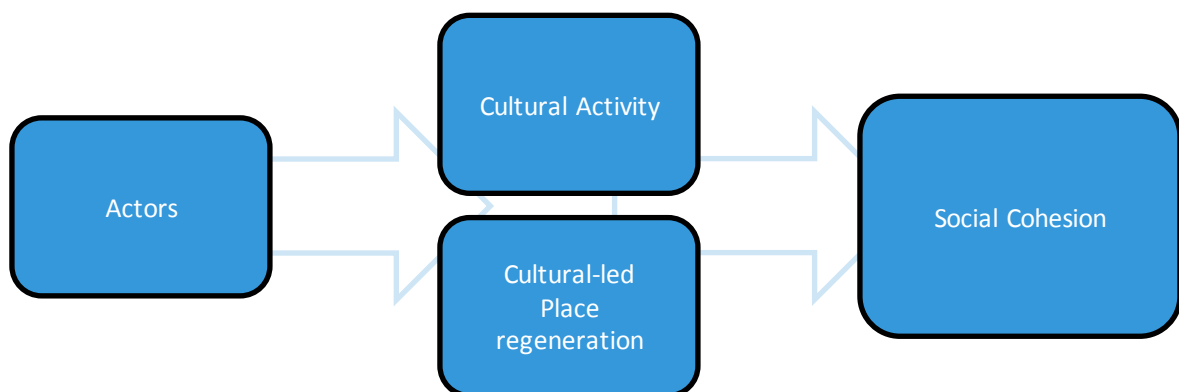


Fig.2 – Place as means

Furthermore, the relevance of two more SI streams should be mentioned. Despite expressing different viewpoints, with respect to new governance models and decision-making processes, experts have point out the existence of many new forms of collaboration in the field. These reflect both new/less traditional forms of top-down decision-making processes and more recent bottom-up. On the one hand, experts mentioned indeed different examples of traditional

actors – namely, the public and the private sector – experimenting with new governance approaches to traditional models (e.g. foundations, PPPs, azienda speciale) in order to promote social innovation. One expert mentioned as example the Mudec, Museo delle Culture, a multidisciplinary and multifunctional museum devoted to the world's various cultures, built in a neglected industrial area in Milan. Its mission is developed through the variety of services offered to visitors. These include ethnographic, anthropological and contemporary art exhibitions. The governance of the MUDEC is particularly innovative as it is a partnership between the public and private sectors involving the Milan City Council and 24 ORE Cultura – Gruppo 24 Ore. This latter one is a company involved in the art, photography, architecture and design sectors for over twenty years, making a name for itself on both the Italian and international cultural market through its production and organization of exhibitions, and the publication of fine illustrated volumes². Moreover, its steering committee includes the Associazione Città Mondo (Global City Association), a body promoted by the City of Milan as a place of participation for more than 500 associations representing the numerous international communities present throughout the territory. This kind of partnerships represent a pioneering structure, which should be imitated, according to one of our experts, as they succeed in providing the perfect governing framework the field needs in order to reach efficiency, sustainability and respect of its peculiar identity. Another expert indicated an example already mentioned in D4.1 (Turrini, et al., 2015), Distretti Culturali (Cultural Districts). The project involves long-term development activities for six cultural districts in Lombardy, meant to generate synergies between entrepreneurial and cultural heritage. The idea was promoted by Fondazione Cariplo, a banking foundation that is, as described in D4.1, an ad hoc non-profit organization through which banks pursue the patronage of arts. However, the foundation is not the only actor involved in the project, as also third parties (i.e. public institutions, private sector organizations, TSOs) coming from each of the districts have contributed to the development activities. The project is an extremely interesting example if we look at the ability of one actor (i.e. the foundation) to generate and coordinate large networks among public institutions, private actors and local communities.

On the other hand, another expert considered the SI represented by new governance models through another perspective, namely governance structures created and shaped by CSOs (i.e. grassroots organizations, civil society, social cooperatives). One of the examples mentioned was Festival Ultrapadum, a music festival focused on regional production that was initially promoted by two local nonprofit organizations, Amici della Musica di Voghera and Amici della Musica di Rivanazzano. Many actors found the format of the festival very interesting. This interest led to the foundation of third organization that included all these stakeholders: La Società dell'Accademia.

Finally, there was wide agreement among these experts in considering the diffusion of digital media in the art field as a priority of medium importance. Indeed, it cannot be denied how the online has affected the artistic production and the way cultural activities have become more and more inclusive. However, these innovations have been considered more as “tools to

²From <http://www.24orecultura.com/art/chi-siamo/2012-10-23/cultura-siamo-152722.php>, Last retrieved 20/10/15

enable” other more effective innovation – “crowdfunding platforms cannot really make the difference, but they can help real innovations to be the difference”, an expert stated.

The reason why the former SI stream seems to be the most relevant in Italy is that all experts who referred to the relevance of new governance models always mentioned cases related either to urban regeneration projects or activities strongly related with local production. This can be interpreted as an indication of a high degree of innovation place-based cultural activities can represent.

Going back to the selected SI stream then, it is now clear the rationale behind the Italian selection of the one social innovation in the field of art and culture, as the use of place to pursue social cohesion.

2.2.2. Spain

At a first sight, the results from Spain do not show only one specific stream as SI. Quite the opposite, social innovation within the Spanish arts and culture field seems to be ramified and dispersed into many different streams. Indeed, on a deeper look at these SI streams, it could be noticed the existence of a divergence toward two poles of SI: “social cohesion” and “digital solutions for social participation”. These are the SIs this country seems to suggest as the most relevant. While the first emerged from both the ranking and the examples provided by the expert, the second was recognized as relevant, according to the expertise of the partner.

Considerations on the general perceptions of the field are the first step in trying to identify the one relevant social innovation in Spain. The art field in Spain is generally perceived as grant-maintained, political favoritism-based, and lacking of independence and autonomy, as a consequence of regular political interference in governance of cultural institutions - traditional dependence on public funding – and a deficit of best practices in terms of accountability and transparency. As a result, there is a sector with a very low level of civic engagement and affiliation to arts and cultural organizations and institutions. In response to this, multi-sector, grass-roots and bottom-up entities are emerging, spreading their activity in transversal way and placing an increasing emphasis on the development of codes of conduct, best practices, accountability and responsible funding. Moreover, their action includes also the implementation and improvement of channels of communication with stakeholders and society in general.

Sometimes, collaborative organizational forms are connected to restoration and conversion projects intended to create new public areas, at other times, enlarged participation is related to forms of alternative finance, which also aim to establish long-term relationships with a large number of people. As a first example, there is *Teatro del Barrio* (<http://teatrodelbarrio.com/>), a theatre cooperative that works in a neglected area of Madrid. It is an interesting example on how social engaged artists can work side by side with local communities and cope with social and local issues (i.e. Artivism). This project gives also a big contribution in redesigning places and spaces and reinterpreting their meanings too. *La Casa Encendida* (<http://www.lacasaencendida.es/es>), instead, is a social and cultural center of the Montemadrid Foundation, committed for the arts, as well as environmental and social issues. Its activities include art exhibitions, artist residency programs, cultural workshops, seminars and courses, etc. This is a clear example on how art institutions can incorporate different purposes, such as increasing social cohesion and promote education through the arts.

New online initiatives and digital mechanisms are also considerably emerging in the country in order to facilitate social participation in arts and culture field. Specifically, crowdfunding through digital platforms is playing an essential role as a promising tool to foster private investment in the production of cultural products and services, in response to public spending cuts and the approval of an important increase on the VAT on cultural goods and services.

Spanish artists and designers are mainly using reward-based crowdfunding digital platforms in order to launch their arts and cultural projects with favorable results. Actually, this crowdfunding model based on rewards raised a total volume of €35.1 million in the country during 2014, out of the over €60 million raised in all Spain. (Wardrop et al., 2015). Reward-based crowdfunding digital platforms are equally the most prevalent model in Spain (41.4%) according to the Asociación Española de Crowdfunding - Crowdfunding Spanish Association (2014). The diversity of creative projects fostered by crowdfunding platforms is remarkable. It includes those related to publishing, music, film, performing arts, painting, comic, design, animation or photography products, goods and services. Moreover, also projects related to the renovation of artistic, historic and cultural heritage in Spain have been funded through crowdfunding campaigns.

In conclusion, SI in the Spanish art and culture field seems to be split into two main flows. On the one hand, the stream of education seems to have a particular relevant role as means for social cohesion. This has been noticed through examples, which are set in particular socially disadvantaged neighborhoods, giving some space to the theme of “place rejuvenation” to emerge too. On the other hand, the importance of digital media for social participation emerges because of the impressive impact that crowdfunding represents in the market. This latter one, due to its recent use in the field, seems to be more compliant to the definition of innovation.

2.2.3. France

The experts' consultation in France helped drawing a relatively complex picture of the SI priorities in the country. Despite this, experts reached agreement on the relevance of some specific SI streams. Moreover, drawing from the examples provided, what can be said on SI in France is that all the streams of innovation observed can actually be described as attempts for art and culture to be more socially inclusive. The summary of the experts' consultations below will highlight this aspect, justifying the reasons behind the choice of social cohesion, as the most relevant SI to analyse.

A first expert, who considered the streams ‘Social Cohesion and Participatory Cultural Production’ as the most relevant ones, suggested the example of *Centre 104*. This institution, which attracts half a million visitors each year, is an art gallery and is innovative in several ways. First, as mission, it aims at involving local people, in order to bring them in closer contact with the arts. As such, the gallery is a public space whose access is free of charge. Launched in 2008, the Centre has always had this locally inclusive mission. However, for the first two years of its existence, the project had limited success due to inadequate resources allocated to reach the (or its intended public) public. Things changed since 2010, when the center created a team committed to increasing public involvement. Since then, the project has been highly successful in bringing the public into the gallery. Second, on a structural level, *Centre 104* has an unusual funding structure among French galleries, which are normally entirely funded by state subsidies and admission fees. In fact, this gallery brings in corporate

donations, leases space to commerce inside its premises (e.g. a restaurant, an art bookshops and food stalls), provides fees-for-services by letting its staff act as artistic consultants.

A second expert added a third SI stream to the previously indicated ones: Place Redesign and Reinterpretation. Moreover, she added how any attempt from art organizations to be as more inclusive and participative as possible needs to be included in a well-defined governance structure. The examples she provided to concretize the ideas she shared are several. She mentioned *Onestuncertainnombre*, an organization that reunites directors who are involved in participatory productions in the theatre/performing arts. In addition, the *Nouveau Theatre de Montreuil* has been involved in an interesting participatory project, which focused on European Identity and was financed by “Europe Creative”. Most of these activities that try to bring a participatory dimension into the arts are also willing to improve social cohesion, to “*define new ways of living together*”, the expert highlighted. Furthermore, there are many individual theatre companies and artists using participative approaches, but no matter how small, almost all are legally incorporated. Another interesting example is *LieuxPubliques*, in Marseille. The organization, which is part of the European Network “In Situ”, is more related to the stream of place redesign and reinterpretation, as it tries to connect artists and public spaces, encouraging a strong interaction between the two.

Lastly, a third expert highlighted the importance of digital media in the art field, as they represent a lot of potential for anyone concerned about widening participation in the arts. She mentioned “Le Bal” and “La Gaité Lyrique”, both Paris-based galleries. Both of the examples she cites are not online platforms, but rather galleries that draw on digital arts that have the potential to reach out to new audiences. However, also online platforms represent a quite important aspect of this innovation. After all, France is the second most important country in Europe in terms of volume of crowdfunding, as indicated in D4.1.

In conclusion, the relevance of the stream “social cohesion” has emerged both directly, through the rankings in the table, and indirectly, throughout the analysis of the examples provided. As in the Italian case, the examples provided suggest that the analysis of activities aimed at increasing social cohesion might be enriched if these are studied with regards to the place these activities are set. For instance, Centre 104 is an example of cultural-led place regeneration aimed at increasing social cohesion.

2.2.4. The Netherlands

The analysis carried out in The Netherlands suggests how digital media for social participation in the field deserves particular attention, as it might be the most relevant SI stream in the country.

This result can be seen as a necessary response to specific conditions the Dutch art and culture field is undertaking. It is worth mentioning how the cuts in public financing, and the effects thereof, seem to be the major issue affecting the sector, as it has been indicated in D4.1. Thus, digital solutions are important, as particularly relevant tools in dealing with the problem.

Therefore, also according to an analysis of the contributions experts made in D4.1, this stream of SI obtained the highest ranking especially due to the increasing importance of crowdfunding, which might lead to a redefinition of participatory practices in fundraising activities. However, beside their technical aspects and the opportunities these new technologies may represent,

what it is interesting is the effect they may have on long-term forms of collaboration among many stakeholders. After all, one might argue that these measures are simply a means of survival, looking only through a financial perspective.

If then it is evident that digital solutions, such as crowdfunding, are extremely efficient tools to support the sector in dealing with its current conditions (i.e. budget cuts), one should focus on other aspects, such as the opportunities of participation these platforms can represent. Some cases indeed show how digital platforms can represent the chance to create new participatory practices. An example is the crowdfunding platform Koerskunst, which is a response to budget cuts and the focus shift on patronage and donations and was founded by the Prins Bernhard Cultuurfonds, VSBfonds and the Fonds21. The former one is a third sector fund while the two latter ones are hybrids of the third sector and the market, connected to Dutch banks and/or insurance providers.

Moreover, another crucial development in the Dutch cultural sector is connected with another stream of SI, namely place redesign and reinterpretation. This is both a bottom-up and a top-down development. Many artists have long sought ways of contributing to societal developments, and policy programs target inter-sectoral collaboration as well. Whereas the study of additional ways in D4.3 is not excluded, D4.1 investigated three ways of doing this. A first approach is to connect cultural projects to community organizing efforts. The Rotterdam-based Freehouse project is an interesting example. A second way of integrating arts and territory rejuvenation in the Netherlands is by thinking in terms of the community arts. This is a field with a considerable tradition, but it seems to have found different ways of organizing in recent years. An example is the effort to offer affordable housing and workspaces to artists in disadvantaged neighborhoods, in return for which they are asked to run cultural projects or meeting points in the area. Such projects are expected to affect social cohesion, and to change neighborhoods by introducing creativity. The Amsterdam-based Boostore-project is a particularly lively example. Finally, place-based cultural activities interventions often need to prove they are producing value in the area they are set. One of the ways of doing this has been assessing whether they increase the economic value of local properties in the neighborhood. The Prinsenkwartier-district in Delft is an example of a geographical area that makes such claims.

In conclusion, as in the Spanish case, the Netherlands show a divergence in determining the relevance of SI streams.

On the one hand, also here crowdfunding emerges as a particularly relevant innovation, which is contributing in redefining new roles and relations between the actors involved. Conversely with the Spanish case however, experts in the Netherlands are still skeptical on the impact this innovation can have on the entire sector. On the other hand, the stream labelled “place redesign and reinterpretation” has also been indicated as important and, as in the Italian and French case, developments connected with social cohesion has been noticed.

3. Case Selection

3.1 Identification of the one social innovation

So far, we have described the process of identification and selection of the SI streams in the field of arts and culture. We have underlined how the differentiation between macro- and meso-streams was necessary. Indeed, while the former only represent umbrella definitions of

certain streams of SI, the meso-streams related to each of the macro- ones provide a more detailed picture of the different directions of innovation the field is undertaking.

Moreover, as we have seen throughout this work, the picture on SI streams becomes clearer and useful if looked through an analysis of the micro-streams, namely those cultural activities – suggested by the experts – which represent examples of one or more meso-streams. All these examples are manifest interconnections among SI streams and are the key to understand which could be the most relevant social innovation in the field. This is because a comparison of the different natures and shapes these examples have can help us to simplify the complexity of the field.

Considering the contributions all partners have provided, both focusing on the ranking of the table and on the examples, three of the eight SI streams emerge as more relevant than the other ones: Digital Media for Social Participation in Art and culture; Social Cohesion; and Place Redesign and Reinterpretation.

The final step of this work is narrowing down the selection until defining the most relevant SI stream.

On the one hand, the relevance of digital media emerges mostly, but not only, due to the increasing importance of crowdfunding for cultural activities. Although the figure provided by France and Spain describe a phenomenon, which is significantly contributing with shaping innovation in the field, the general impression is that digital solutions are just a technological response to the particular conditions the field is undertaking (i.e. budget cut policies) and, as some experts have expressed, only a instrumental solution, which is not sustainable, if not supported by more effective innovations. This rather pessimist view some experts shared suggested us that a deep study of digital solutions as social innovation in the field should still wait.

The perception these solutions are contributing with shaping new ways of financing, but also participating in the arts, do not fully meet the opinions of some experts, who consider the social impact of these innovations still too low. Despite this argument, it is necessary to highlight that this is not the case for Spain. Although crowdfunding will not be studied for the sake of comparability in D4.3, it is worth remarking it remains the most relevant SI stream, in this country

On the other hand, we have noticed a convergence between the latter streams, namely social cohesion and place redesign and reinterpretation. As fig.2 in the section about Italy shows, and so is described in the Italian, French and Spanish contribution, social cohesion can be seen as an aspect in the study of place rejuvenation. More specifically, the collection of examples gathered suggest not only that social cohesion can be an outcome of cultural-led place regeneration, but that there is all a new interest in place redesign, whose main objective is in fact promoting social cohesion and integration.

This convergence of the two streams, which includes a plethora of actors, relations and interests, yet narrowing down precisely the object of study, is then the SI stream we should focus on.

Thus, “social cohesion in contexts of cultural-led place rejuvenation” is finally the most relevant social innovation we can draw from the analyses on the field, carried in the four selected countries.

The analysis of social cohesion as aim of cultural-led place rejuvenation initiatives will not prevent us from investigating other relevant elements, which will eventually emerge, tracing back this SI to its origin, in D4.3.

3.2 Further Steps

Starting from the conclusion we have reached here, in the next report (D4.3) we will try to describe deeply how the SI we have identified works, who are the actors involved, what are their interests, who benefits from this SI, etc. Of course, this description will differ across countries, so that we will also describe commonalities and differences in and between the countries. With a clear picture of what is the state of the art of our SI, we will then trace it back, investigating where and how it emerged in the first place, which were the driving forces and which the barriers.

4. References

- Asociación Española de Crowdfunding (2014). Informe de la Encuesta de la Asociación Española de Crowdfunding sobre las Plataformas Españolas de Crowdfunding. Available at: <http://web.spaincrowdfunding.org/wp-content/uploads/2014/06/INFORME-DE-LA-ENCUESTA-DE-LA-ASOCIACION-ESPANOLA-DE-CROWDFUNDING.pdf> , accessed on 20/09/2015.
- Florida, Richard (2003): Cities and the Creative Class. In: *City & Community* 2 (1), S. 3-19.
- Hartley, John (2007) The evolution of the creative industries – Creative clusters, creative citizens and social network markets. In *Proceedings Creative Industries Conference, Asia-Pacific Weeks, Berlin*
- Howkins, J. (2002). *The creative economy: How people make money from ideas*. Penguin UK.
- KEA European Affair (2006). *Economy of Culture in Europe*. TurunKauppakorkeakoulu Turku School of Economics and MKW Wirtschaftsforschung for the European Commission, Directorate-General Education and Culture, 2006.
- Landry, C. (2000). *The Creative City: A Toolkit for Urban Innovators* (Earthscan, London).
- Merkel, J. (2008). *Kreativquartiere: Urbane Milieus zwischen Inspiration und Prekarität*. edition sigma.
- Turrini, A., Ferlisi, M., Sanzo, M.J., Álvarez, L.I., Rey-García, M., Felgueiras, A., Mensink, V., van den Broek, A., Cognat, A.S., DrujonD’astros, C., LallemandStempack, N., Andre, K. (2015). Report on Arts and Culture: Field Description (Hypothesis Testing). A deliverable of the project: “Impact of the Third Sector as Social Innovation” (ITSSOIN), European Commission – 7th Framework Programme, Brussels: European Commission, DG Research.
- Wardrop, R., Zhang, B., Rau, R. & Gray, M. (2015). *Moving Mainstream. The European Alternative Finance Benchmarking Report*. Wardour: University of Cambridge and EY. Available at: http://ec.europa.eu/finance/general-policy/docs/crowdfunding/150304-presentations-ecsf_en.pdf, accessed on 20/09/2015.

5. Annexes

Annex 1. Summary of guidelines for contributions

Output	Suggested question
Ranking of the macro cases in the table in order of relevance	How would you rank the Social Innovations in this list? More specifically, which ones of these do you think are the top priority Social Innovation streams in this country?
Examples for top-priority cases (at least one successful and one /less successful/ unsuccessful)	Could you please give a concrete and successful (less successful) example for your top priority choices? Why would consider this a successful (less successful) example?
Contributing in adding to the table variables which were not included in the first place.	Would you consider this list complete, or is there something you would add it? Can you please give me some examples?

Annex 2: List of experts consulted

Paolo Roberto Graziano	Political scientist and Professor at Bocconi University. His academic interests include new forms of political participation, participatory democracy, participatory social policies.
Bertram Niessen	Researcher, lecturer and electronic artist. PhD in Urban European Studies at the University of Milano-Bicocca. His research interests are urban contexts, cultural economy, DIY 2.0 & desktop manufacturing, network economies and bottom-up innovation. Among his numerous activities, he is the project manager of cheFare, a 100.000 euro contest for cultural innovation projects. He is also part of the Milan-based experimental collective otolab with whom he investigates visual dramaturgic representation of sound.
Diego Sileo	Art theoretician and historian, he has collaborated with the exhibition activity of the PAC Padiglione d'Arte Contemporanea in Milan since 2004, becoming chief curator in 2013. He was awarded a degree in contemporary art at the University of Milan, and a PhD in Latin American contemporary art at the University of Udine
Alessandro Rubini	Project Leader of "iC-innovazione Culturale" and "Distretti culturali" at Fondazione Cariplo, since 2008. His interests include Cultural Institutions management and Cultural policies.
Ilaria Morganti	Graduated in arts management at Bocconi University, Milan. After some years spent as research in arts policy, she is now collaborating with MARE, a cultural compound developing different cultural and social activities.
Javier Menendez	He is Artistic and General Director of Oviedo Opera Foundation since 2003. Graduate in Business Administration and Master in Cultural Management in Music, Theatre and Dance, he previously worked as Artistic Direction Assistant in Liceu Great Theatre Foundation.
Valerie Senghor	She is Director of Development at Centre 104, a gallery in North Eastern Paris. This institution, which attracts half a million visitors each year, is different from a "normal" art gallery in several ways. First, it has a mission to involve local people and bring them in closer contact with the arts. As such, the gallery is a public space which people can enter without restriction (except for access to special performances) and without paying an entry fee. Space is free for local people to rehearse performances alongside professionals (artists in residence).
Albane Guinet-Ahrens	She is a co-director of a La Belle Ouvrage, an organization which offers consultancy services to artists, which has a particular expertise in human resource management. She is particularly experienced in working with teams from the performing arts.
Eléonore de Lacharrière	She is the Managing Director of "Fondation Culture et Diversité" a foundation which funds projects and initiatives to make the arts more accessible to young people from modest circumstances.