



**CULTURE**



## **ACTION DOCUMENTS**

# **Shared Cultural Enterprises In Europe**



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# Shared cultural entreprise

## in Berlin

### 1. Name of the structure

Pfefferwerk Foundation

### 2. Presentation of the structure

The Pfefferwerk Foundation in Berlin was founded in 1999 and recognized as a common law foundation in May 2000, as a legal entity by the Land of Berlin. The foundation's capital is essentially the Pfefferberg building, a recognized cultural site. The foundation operates within the region and takes a direct interest in developing projects and indirectly provides financial support for other projects. This financial support is directed towards independent non-profit initiatives that are part of the foundation's area of interest and which, in particular, contribute to the creation of new opportunities for apprenticeship, new jobs or openings for people from difficult backgrounds. The objective is to offer sustainable development for community activities and to prevent exclusion and social isolation. Sexual equality and equal opportunities for training for all members of society lie at the heart of the foundation's activities. This represents one part of the Pfefferwerk Federation which covers ten other organisations.

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### 3. Description of the project

With its substantial experience in professional creative activities – and particularly in cultural events, but also in apprenticeship, professional training and counselling — the Pfefferwerk Federation is aware of the need to seek out new opportunities that will consolidate and ensure the long-term future of employment in this sector. The Pfefferwerk Foundation is participating in the Leonardo Project on the basis of its experience in cultural affairs and as a member of the Pfefferwerk Federation. It is actively involved in the promotion of the shared enterprise model and, for this purpose it is seeking the best possible conditions for this concept. Thus, it is working together with partners in Berlin for its establishment and is working with other organizations. Finally, it contributes to the development of a shared cultural enterprises adapted to the current conditions in Berlin, through accompaniment and support missions. As part of this project, the Pfefferwerk Foundation is working in close cooperation with other organisations within the Pfefferwerk Federation.

### 4. Objectives of the project

The definition of a shared enterprise corresponds to several criteria:

- A form of cooperative and participative enterprise (also in terms of participation in the profits);
- An innovative contract which combines the status of entrepreneur and employee;
- The possibility for the salaried entrepreneur to choose between a long-term commitment and a medium-term stay within the structure;
- International interaction and European perspective.

A model of this type offers the possibility of reacting to situations that have emerged in our current activities. The Pfefferwerk Foundation is committed to setting up this model in Berlin. The creation of the structure, which must be set up within this context, or its backing for existing structure, depending on the criteria mentioned above, such as the Creative Service Center in Pankow (an initiative offering counselling, on-going professional training, networks of artists) to the extent that this corresponds to their preoccupations and objectives in terms of future development. The final decision on the legal status of this new structure has not yet been taken.

### 5. Characteristics of the territory



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Berlin, centre of the cultural and creative business sector, was granted the status of metropolis as a result of its multiple facets and its growing international reputation. Its cultural and creative activities, a key element in this reputation, are a first-class business sector.

One-tenth of the working population is involved in this sector, the majority as independent workers (53%). Approximately a quarter of employees have short-term contracts. There is a wide range of salary levels for performers and artists. Although many performers are in the highest salary set – in terms of gross salary – of artists in Berlin, visual artists are to be found in the bottom third of salary levels: three-quarters of these are not able to earn a basic wage from their art, officially fixed at €7,356€ per year. In this context, the issues relating to social security for employment conditions that are considered to be precarious and the social challenges linked to the current trend towards independent work in cultural and creative fields have been the focus for animated debates; that is, in terms of health insurance, unemployment benefits, retirement pensions and support structures for independent workers and creation of enterprises. Several studies have concluded that Germany has not made sufficient progress towards addressing new issues involved in the development of new forms of cultural employment.

## 6. Target public

The Leonardo project partners in Berlin are people with substantial experience in project management in the cultural sector. It is clear that the French model for a 'shared enterprise' has excited much interest among Berlin's artistic community in a variety of areas and disciplines. Identification of the target public for the experimental phase will not be finalized until after decisions on the framework and legal instruments.

## 7. Summary of the main actions taken during the principal phases

At the beginning of the project, our task consisted above all of obtaining a better understanding of the French model for a 'shared enterprise', which was little known in Germany but which seemed very interesting. Given the lack of information available, the Foundation's participation in the closing conference of the Leonardo da Vinci Project "Shared Enterprises in Europe" in October 2009 and in the preliminary meeting in January 2011 offering excellent opportunities to have a better idea of the activities involved and to understand the context for French BECs.

As a result, members of the Pfefferwerk Federation working the creative and cultural areas became convinced that they could work together on transferring this model to Germany. Nevertheless, it was rapidly obvious that only the French BECs could provide answers to a



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number of questions. This was the reason why a first Support Mission took place in June 2010 in Berlin and a second in Strasbourg soon afterwards.

In addition to the study carried out in 2010, several round tables were organized with various groups (potential actors, interested persons, support structures). In the second half of 2010, the model was presented to artists and performers in targeted fields, specifically during a public event at the Creative Service Center Pankow on 30 November 2010 at Pfefferberg, in which all partners in the project participated. Once again, we noted that, due to specific conditions in Germany, there were still doubts about the ability to transfer key elements from the French model. In order to overcome this problem, a legal study was commissioned. By increasing the number of people working on the project in March 2011, we were able to make progress. The project began to generate interest among a wider range of actors. Despite scepticism, this interest evolved in a number of different areas: the High School for Fine Arts, government job agencies, government, etc. By spring 2011, it was obvious that more work needed to be dedicated to conceptual aspects – its launch could not be conceived with greater clarification of possible structures. More progress was made: in May, project members visited Marseilles to obtain more information on certain details and to understand the process and regulations involved in a shared enterprise. In order to define the structure and the tools, legal and tax advisers joined the project team and funding was sought and obtained for the experimental phase.

## 8. Results and perspectives

The Pfefferwerk Foundation's participation in the Leonardo project has allowed that, in the environment of an established culture centre such as Pfefferberg, des actors who have been involved for many years in live spectacles, counselling, continuous professional training for artistes and the artists themselves come together in the French model of a "shared enterprise". Thus, for what is the most pertinent question for many, how to generate business income from artistic activities, we can begin to see a possible solution. Since many of Berlin's artists are already operating within collective structures (including associations and cooperatives), it was tremendously useful to be able to have in-depth discussions with colleagues in Strasbourg and Marseilles on the various methods of working and on the specificities and advantages of the French model. Thus, differences and added value, with regard to existing projects in Berlin, could emerge. Given that the concept of the salaried entrepreneur does not yet exist in Germany, the first step was to develop adequate legal conditions in which to transfer the key elements of the model – a challenge that legal and tax specialists referred to as 'delicate but feasible' and which should lead to solutions by late 2011. After this phase, We Tek Berlin SA, a member organisation of the Pfefferwerk Federation, will work with a group of women job seekers from the artistic and creative sector to put the project into practice. Finally, and not the least important aspect, thanks to existing political and administrative interest in the project, a grant was allocated for medium-term implementation of the project.



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# ELKARTEAM, A SHARED CULTURE ENTERPRISE IN THE BASQUE COUNTRY

## 1. Structure's Name

BiB – Business Innovation Brokers S. Coop.

## 2. Presentation of the structure

BiB (<http://www.bib.coop>) is a private non-profit organization established as a cooperative in 2007 by a group of professionals with a wide experience in the industrial sector and in social and cultural innovation in business activities.

BiB is located in Bilbao, in the Basque country, a European region where the cooperative movement is particularly active. BiB specializes mainly in social innovation, and in particular in social entrepreneurship, new forms of organization which encourage creativity and innovation for sustainable social and cultural development.

With regard to activities linked to cultural management, BiB has been approached by various public institutions to work on local historic heritage projects through the development of cultural programmes, inter-cultural exchanges and sharing of experiences.

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## 3. Description of the Project

Over recent years, BiB has been involved in discussions with Energies Alternatives about the possibility of establishing a shared cooperative enterprise in the Basque country.

BiB is keen to bring social innovative ideas to the Basque region by generating business projects and developing business enterprises. Among these innovations, the French Business and Employment Cooperatives (BEC) could offer a pertinent solution for the difficulties relating to the creation of enterprise, and in particular, cultural enterprise, in BiB's area of activity.

By participating in the "Entreprises Partagées pour l'Emploi culturel en Europe – Shared enterprises for cultural Employment in Europe (SEIE-Culture)" Project, BiB has carried out a study of employment in the cultural sector and of existing support structures: centres for



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cultural training, artistes in various disciplines, support agencies for cultural activities, institutions, etc.

The study has allowed BiB to identify the most appropriate targets and the best possible structure for setting up a shared enterprise in the Basque country.

### 4. Objective for the Project

BiB seeks to create a support structure for artists and performers in various disciplines linked to culture. This objective focuses on two aspects:

- contact with the cultural sector in the region and with artists and cultural professionals with a view to inviting them to participate in this initiative and in the new structure;
- greater understanding of the specific features of the cultural sector: tax issues relating to artistic projects, copyright, artistic productions, assistance organizations, etc.

### 5. Characteristics of the Territory

In the world of artists, there are a wide variety of circumstances, ranging from people who have a professional reputation and are able to earn a decent income, to those who cannot make a living from their art and receive a pittance from time to time. For the latter, their activities as an artist are often unpaid or constitute merely a supplement to other sources of income.

In the Basque country, there is no specific programme focusing on employment in the cultural sector. People who devote themselves to artistic activities do so either as part of their usual work or as a secondary activity in an informal way. It is therefore very difficult, almost impossible, to understand the position of unemployed people in this sector, since existing statistics are based on data relating to legal situations that do not reflect reality.

Cultural employment represents approximately 2.8% of the labour market. There are few grants available in this sector. Those that exist are generally given to companies involved in organizing festivals and major spectacles, and not to individual artists. This is very discouraging for them, so many decide to set up their own company, at a very high cost, at least in the early days of their business.

### 6. Target Public

BIB has chosen to encourage three artistic disciplines and their collaboration within the shared enterprise:

- Musicians, and more precisely, artists at the beginning of their professional career as musical artists, are the first priority. Many musicians have great difficulties in making a living and are obliged to combine a number of income sources;



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- Artist: the centre Bilbao Arte offers premises for all types of training programmes, seminars, conferences and exhibitions in which participate a number of very important representatives of the artistic community. We plan to set up collaborative projects as part of the SEIE-Culture Project.
- University students enrolled in Fine Arts, so that when they leave art school, they can test their artistic projects with a recognized legal status.

## 7. Summary of the principal actions carried out and the main phases

As for other partners in the project financed by the Leonardo da Vinci programme, BiB began by carrying out a study of the legal environment. This allowed them to identify the best options for creating a shared cultural enterprise in the Basque country.

As the cooperative is the most common business structure in the Basque region, it was decided to adopt this structure.

Initially, an association was created: elkARTeam. This association brought together artists wanting to develop a business project. After a period of accompaniment, they will transfer their business to a cooperative covering their artistic sector.

Even if the cooperative movement is well known in our region, we have taken two new approaches: we will create an association (elkARTeam) as a focal point for artists who are just beginning to develop a business project; and after they have joined, we will work with each artist to review the various options in preparation for setting up a cooperative for developing various projects or different guilds which will be grouped around us.

We are already in the process of recruiting artists and their projects.

The association elkARTeam will offer the following services:

- Advice (marketing, orientation of projects, etc.);
- Working space: possibilities of space in the new buildings run by Santurtzi;
- Legal advice: preparation of administrative documents with legal experts;
- Administrative support: opportunity to have a legal status and be registered as employees at elkARTeam.

The association elkARTeam will have its offices at Santurtzi located in rehabilitated factories.

Already, a number of entrepreneurs have joined the association:

- **Náyade Martín:** With a Masters in research and creation, Náyade Martín produces paintings with erotic themes inspired by Queer theory in distinguished sex (male/female) and gender (masculine/feminine);
- The entrepreneurs **Javier Sierra** and **Lucia de Andrés**, computer designer and photographer, who have a wide experience in digital projects. They created the musical web site [manerasdevivir.com](http://manerasdevivir.com) more than 15 years ago, and continue to manage its content and development. Their forum attracts more than 30,000 registered users but, victims of their success, the two partners have not developed another market and they now wish to branch out into other domains.



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- **Maite Leyun.** Maite is currently finishing her Masters degree in research and artistic creation. She intends to work mainly in ceramics and wood, but does not have any professional experience.
- **Int>act** is a project that brings together three people, two of whom have graduated from Arts School and the third is a technician specializing in audio-visual projects, spectacles, graphic and technical digital design. They want to develop creative and innovative decorative objects based on interactive programmes, upgraded reality, arduino, mapping, distance detectors, light, movement, strength, temperature and humidity captors, leds, etc. Not having a studio of their own, they will be the first to take up space in the new premises of elkARTeam.
- **PCes de Colores.** This enterprise also brings together three people who create “light spaces for plays and spectacles”. They have a single regular, but impressive, client: the Guggenheim Museum which provides 80% of their turnover. The promoters of PCes de Colores want to diversify and reach a wider clientele though the offer of services such as architectural and urban lighting systems.

## 8. Results and Perspectives

The elkARTeam Project was launched only a year ago but it quickly established its structure and BiB had already obtained a good understanding of the French BEC concept and an excellent knowledge of the needs and partners in the Basque country.

Future perspectives include, in the first place, accompaniment for artists developing business activities within elkARTeam.

Later, thematic cooperatives centred on specific artistic sectors will be created as a business structure for artists whose projects have been successfully tested.

The installation of elkARTeam at Santurtzi should be finalized in the near future.



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Programme pour l'éducation et  
long de la vie

## ACTION DOCUMENT

# PROJECT NAME USINE ARIELUX

### 1. Structure's Name

Usine Arielux, a creative industry in a rural environment  
Contact: Lysiane Louis

### 2. Presentation of the structure

Arielux is an industrial brownfield covering 2000 m<sup>2</sup>. The last and largest plant for the production of luxury leather goods, its market covered the whole of France. When it closed in 2007, it employed 120 people on its site from the Aude and Arière departments, between Mirepoix and Lavelanet. The factory is located in one of two zones in France classified "Employment basins to be revitalized" (the other being the Creuse department).

The leader of this project, Lysiane Louis, created a limited company in the Ariège Department (Lys productions) in 2008. Her activities in this company, the search for an office in order to give her company a sustainable future and establish professional links with Mirepoix' Puppet Festival led her to put together a plan to rehabilitate the Arielux factory.

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### 3. Description of the Project

The project is part of a partial reconversion of the Peyrat factory's industrial site as part of what is known as "immaterial" business.

It offers several different business models mostly in the area of social innovation, arts and culture, new media, and new technologies.



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It has been drawn up in such a way as to bring together activities in such areas as “active tourism”, shared working areas, and social entrepreneurship.

In practical terms, this involves a 21<sup>st</sup> century working place that can offer multiple services to established and new entrepreneurs and overcome the isolation that they often have to face.

The project's aim is to encourage business and employment by helping entrepreneurs with legal, financial, accounting, social and tax advice and by sharing these services.

This involves setting up a tool for business development that is appropriate for small business structures in the market economy (SARL, self-employed, cooperative companies) and non-market organizations (associations). These arrangements are quite different from and/or complement business incubators, as they focus on projects for which a longer period of accompaniment is needed.

For all these business activities, the services include availability of offices, meeting and training rooms, telecommunications services (videoconferences), workshops. This area will encourage sharing of skills, resources and community networks.

As part of this project, we are also interested in a different form of tourism, known as ‘active tourism’: the offer of quality accommodation (B&B format), light meals, as part of a factory of visual cultures.

Partnerships with the local council are planned in order to ensure that the local population also benefits from a multi-service commercial activities and specific options, such as public digital space, guided tours of exhibitions, meetings with artists, etc.

## 4. Project's Objective

The project is expected to bring all these publics together in a single space for permanently evolving creative projects, thus allowing them to combine their inspiration, interact, and allow these businesses to benefit from the range of resources (both material and immaterial) available on the site. This will include development of transversal opportunities which will enrich the project through the concept of collective intelligence.

## 5. Characteristics of the Territory

Le Peyrat sits in a very beautiful valley at the foot of the Ariège mountains, close to the boundary between the Aude and Ariège departments. The town is on the left bank of the Hers river in a lovely valley between the Plantaurel river to the south and the Garosse ridge to the north. It is 50 km from Carcassonne and its airport, 35 km from Foix, one hour's drive from Toulouse, 40 km from the motorway, Montpellier (1 hr 30) and Barcelonne (3 hours), etc.

Taking advantage of interactions between the plain and the mountains, this region has lovely countryside and remarkable nature sites (the Plantaurel hills, the Tabé mountain, the forest of Bélesta, Gorges of La Frau, Valley of Hers). Given its rich natural environment, there are a number of preservation activities (Zone d'Importance Communautaire pour les Oiseaux, Zone Naturelle d'Intérêt Ecologique, Faunistique et Floristique, Site Natura 2000). It is also located in the important Cathar region with the internationally-recognized historical site of the Château of Montségur (20 km).



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### 6. Target Public

- People with local projects, enterprises, tourists, artists, citizens.
- Hospitality for foreign visitors.

### 7. Summary of the main actions already carried out

The Shared Cultural Enterprises in Europe Project has considerably helped with the development and structure of the Arielux project. During the last two years, many actions have been launched with assistance from the Leonardo da Vinci project leader, Artenréel and its coordinator, Energies Alternatives.

Exchanges with other partners in the Cultural SEIE Project have also contributed to finalizing the proposal.

We are already well advanced in our search for funding and there is already recognition of the project's innovative qualities. The factory does not require major restoration, but the internal space needs to be reorganized.

Through this project, Lys Productions, as a company involved in artistic and cultural productions, and the Arielux factory are experimenting with plans for developing cultural projects, a place for sharing skills and multiple activities that combine business and other activities together with space for meetings and art exhibitions.

### 8. Results and Perspectives

The project must, of necessity, produce its own financial resources (approximately 70%). It will also receive regional and European funding and will develop financial sponsors through endowments.

Now that the acquisition of some of the factory buildings is almost complete, the first priority is to install Lys Productions' offices.

The Project Leader will soon be joined by other enterprises in cultural and other sector, both market and associative. For example, the employers' group GECMP will take offices in the factory and space will be made available to MIMA (Mirepoix / Marionnettes) for its long-term development.

The assistance provided by Artenréel and Energies Alternatives will continue after the end of the Leonardo project through the establishment of a BEC within the factory.

Later, we will set up a space for offices and exhibitions.



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# ACTION DOCUMENT POLA

## PROJECT NAME SCIC POLA

### 1. Structure's Name

POLA Federation

### 2. Presentation of the structure

Created in 2000 by artists and associations in the Bordeaux area who came together with a common desire to share their skills, means of production and promotional tools, POLA is an artistic and cultural federation that will consolidate the activities and commercial enterprises of its members and establish a development project based on a multiple and solidarity business for the cultural sector. The Bordeaux City Council has recently made available buildings with 2,400 m<sup>2</sup> of office space and an esplanade of 5,000 m<sup>2</sup> which the federation has transformed into a single and innovative factory in the Aquitaine.

Today, the Fabrique POLA contains shared office space, artists' workshops and production workshops, equipped with professional equipment and a residency area. It offers an administrative office and an incubator for new cultural projects.

With a building adapted to artistic creation and production, the Fabrique POLA brings together a wide range of artists and structures working in the creative arts: art, architecture, publication, popular education, graphic design, music publication, lifestyle services, multimedia, photography, screen printing, script-writing, town planning, video, live entertainment, etc. The project draws on both services offered within the Fabrique Pola, on the creative activities of its members and on its professional network at the local, national, European and international level. POLA is involved in promoting the project at all these levels in order to ensure the future prosperity of a creative pool of talents towards long-term success of business projects. Similarly in preparation for future activities, research and development, a resources pole and the offer of services for public and private clients will lead to the development of new business and cultural partnerships.

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### 3. Description of the Project

The POLA Collective seeks to “improve” its project for sustainable structures through shared resources and set up a legal entity that is best suited to the project in terms of governance and the local business environment.

These 2 major priorities have naturally led the POLA members to choose the business structure known as ‘Société cooperative d’intérêt collectif’ (SCIC), since it creates a classic commercial company that, while part of the market economy, takes a social approach. This also allows POLA to have partners with varying levels of shares and incorporate both individual persons and other business structures which are involved in various activities within the local and regional business sector. This multiple partnership will be able to develop with specific policies on: employees, users, financial backers, volunteers, etc. as well as with local authorities and public structures that can also contribute to its capital. Such an organization will ensure that the interests of various very different categories of cooperative members are taken into account while ensuring their complementarity.

### 4. The Project’s Objective

Transformation of the POLA Association into a SCIC (Société Coopérative d'Intérêt Collectif)

### 5. Territorial Characteristics

The Fabrique POLA is a key player in cultural life in Bordeaux and the Aquitaine because of:

5. Its capacity to build a centre for artistic creation and exchanges with artists;
6. Its intention to promote and develop a professional approach to artistic activities, in line with local government policies;
7. Its local visibility, thanks to its buildings being located close Bordeaux’s city centre and offering substantial space for artists’ creative activities;
8. Support from various institutional partners which consolidates its presence locally.

Nevertheless, the SCIC has two major drawbacks:

9. Its business model is built on fragile bases (several sources of funding are not guaranteed over the long term, the concept is relatively unknown and its business activities do not necessarily generate a high level of revenues and having rent-free premises is a key factor in the company’s business results);
10. The lease on this business space will end soon (this will have a negative impact on its local image, make negotiations with the city council, and with its institutions partners,



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more difficult, lead to substantial increases in rental fees and consequently render a very fragile business model more vulnerable).

For these reasons, there have been serious discussions about the association's business model, the services it will offer to the various clients (local authorities, state agencies, artists, etc.) and the various fee schedules that must be established.

## 6. Target Public

- Member organizations of the Fabrique POLA;
- Artists in the Aquitaine region.

## 7. Summary of Main Actions

Following a study carried out by Arténréel and Logaca, a support association for artists in Strasbourg, a number of recommendations were made for the transformation of the Fabrique POLA into a SCIC.

During the second phase, which was dedicated to experimentation, it was decided to create a resource centre for visual arts in Aquitaine. Thus, the study was reoriented: is the SCIC the most appropriate business model for the resource centre? In order to answer this question, a consultancy firm, Alter Conseil, worked with URSCOOP. As yet, no final decision has been made on the action to be taken.

## 8. Results and Perspectives

Once we have a clearer idea of the future business model, we will decide on a fee structure for the various services offered by the resource centre.

The next steps are planned as follows:

1. Report on the state of our discussions on various scenarios for the possible business model (including a SCIC), review of the work already carried out (including a study of the sharing of resources);
2. Further in-depth discussions on the current business model;
3. More information on the details to be included in the analysis;
4. Business analysis of similar projects in other regions;
5. Business analysis of the association's projects;
6. Reflections on the fees policy;
7. Review of POLA's business impact;
8. Review of the partnership policy;
9. Review of the business model;
10. Construction of the action plan.



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All these steps will be carried through participative discussions with contributions from all members of the Fabrique POLA.