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Social Creative Economy: A prototype for Social Innovation

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Abstract

This article presents the concept of "social creative economy" as a pragmatic model to promote social innovation in the creative economy. Throughout the text it describes the methodology (Agile Labs and collaborative experimentation) for the design of Pilot Actions (cultural experiences) co-developed among groups at risk of exclusion, social enterprises and organizations of the creative economy. The article presents three key concepts: social creative economy, social innovation in the creative economy and Agile Labs as an experimental platform for the promotion of the social creative economy. This model boost social enterprises as catalysts for social innovations.

Keywords: Social creative economy, agile labs, social innovation, collaborative experimentation.

Economía Social Creativa: Un prototipo para la Innovación Social

Resumen

Este artículo presenta el concepto de "economía social creativa" como modelo pragmático para promover la innovación social en la economía creativa. A lo largo del texto se describe la metodología (Agile Labs y experimentación colaborativa) para el diseño de Acciones Piloto (experiencias culturales) codesarrolladas entre colectivos en riesgo de exclusión, empresas sociales y

organizaciones de la economía creativa. El artículo presenta tres conceptos clave: economía creativa social, innovación social en la economía creativa y Agile Labs como plataforma experimental para la promoción de la economía creativa social. Este modelo impulsa las empresas sociales como catalizadoras de innovaciones sociales.

Palabras clave: Economía Social Creativa, Agile Labs, Innovación Social, Experimentación Colaborativa.

1. Introduction

The cultural industries, cultural heritage and creative industries have been analysed from different institutional and academic perspectives. There is extensive literature that discusses the sectors and sub-sectors that compose them (British Council, 2010; DCMS, 2001; UNTACD, 2008), their spatial distribution (BAGWELL, 2009; FLORIDA, 2011; WAITT & GIBBONS, 2009), their talent (creativity kind) and their relation to social development (FLORIDA, 2002, 2014; MARKUSEN, 2006; PRATT, 2008); their connection to public policies (CUNNINGHAM, 2018; GALLOWAY & DUNLOP, 2007; GARNHAM, 2005), their clusterisation strategies (BAGWELL, 2009; HARVEY et al., 2012; PRATT, 2018), and their relation to cultural tourism (HELGADOTTIR, 2011), among other relationships.

All these relations have been articulated around the concept of the creative economy (HOWKINGS, 2001; UNTACD, 2008; WAITT & GIBBONS, 2009). The creative economy is generally defined as the interface between creativity, culture, technology, and market within the framework of the creative industries. The creative economy promotes job creation and export earnings while promoting social inclusion, cultural diversity and human development. It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives; at the heart of the creative economy are the creative industries (UNTACD, 2008: 15). There is a significant effort to demonstrate that the creative economy represents a clear opportunity for social inclusion and socio-economic development of cities and regions (FLORIDA, 2014; STERN & SEIFERT, 2008; UNTACD, 2008). However, while recognising the social impact of the creative economy, there is no model that connects the creative economy to social inclusion beyond general statements and a social cohesion rhetoric.

The aim of this paper is to introduce the concept of "social creative economy". Whereas the creative economy links creativity with market opportunities through technological innovation and its digital technologies; the social creative economy links creativity with opportunities for social inclusion through social innovation and its social technologies. This double role of creativity-oriented to the market / oriented towards social inclusion- is conceptualised in this article as the double helix of creativity. This notion of double helix implies that creativity is a social process (WILSON, 2010) that can be spurred in different directions by the design of creative-fostering contexts (AMABILE, 1998; CUMMINGS & OLDHAM, 1997) and the drive of collaborative models (UZZI & SPIRO, 2005) for knowledge generation. Thus, creativity can be a driving force for both technological innovations and social innovations (MARCY & MUMFORD, 2007; MUMFORD, 2002; OLIVEIRA & BRENDA-VÁSQUES, 2012).

How can creativity-fostering contexts and collaborative models be developed to boost creativity in the social creative economy? The article offers an operational concept of collaborative experimentation. Collaborative experimentation has been conceptualised within the framework of collaborative research which is the process of multidisciplinary collaboration across multiple organisations (CUMMINGS & KIESLER, 2005). Collaborative experimentation is a relational competence for the co-production (designing, prototyping, testing and transferring) of knowledge by asymmetrical participants in conditions of uncertainty.

The methodology to stabilise these interactions -Agile labs and collaborative experimentation- allows for the prototyping of Pilot Actions (cultural experiences) by groups at risk of exclusion and social enterprises, together with organisations of the creative economy (organisations classified as cultural and creative industries, and cultural heritage).

The article is a contribution to a better understanding of the relationship between social innovation, social enterprises and the creative economy. It provides a model of how social innovations are created, legitimated, absorbed and institutionalised in the creative economy through the intermediary role of social enterprises.

The paper is organised into four sections. The first section is devoted to the difference between the creative economy and the social creative economy, establishing parameters for action. The second section is an introduction of the concept of social enterprises conceived as catalysers of social innovation in the creative economy. The third section is focused on the methodological framework of the social creative economy. Agile Labs and collaborative experimentation are a model that facilitates the pragmatic articulation between groups at risk of exclusion, social enterprises with organisations of the creative economy. Lastly, the concluding section is dedicated to final remarks and the description of some impacts of the model.

2. Framing the scene

2.1. Creative Economy

The creative economy is a relatively new concept. In general terms, the creative economy conceives creativity as the driving force for a globalised, increasingly technological economy. The creative economy is a socio-technical network based on 6 basic principles: the invention of an industry (the creative industries), the boost of a privileged technology (the digital technologies), the circumscription to a prevailing spatiality (the creative cities), the development of a particular type of human resources (the creative class, artists and engineers), and the academic and institutional diffusion of a particular development model (the creative economy).

Thus, the creative economy is the result of a political process, the clustering of very heterogeneous cultural and technological sectors (theatre, music, museums, software, architecture, video games, etc.) These inorganic agglomerations make it possible to structure an "economic entity" sufficient enough to justify an institutional and political intervention (policies, resources and discourses) in order to steer creativity towards the market (O'CONNOR, 2000; WILSON, 2010).

The first sectoral clustering initiative to drive creativity into the market is the "cultural industries". The Frankfurt School has already advised about the cultural industry understood as the mass consumption of culture, that is, the commodification (in the Fordist

sense) of culture and the consequential loss of authenticity and originality of cultural artefacts (ADORNO & RABINBACH, 1975). This critical perspective anticipated very early on the dilemma between the economic dimension (profitability and consumption) and the cultural dimension (originality and identity) of cultural industries. Despite the warning, international organisations such as UNESCO encourage the artificial agglomeration among highly heterogeneous economic and artistic sectors (cinema, music, TV, radio, plastic arts, theatre) (UNESCO, 1982) as a strategic means of boosting the link between culture and economy and establishing a field suitable for institutional intervention.

The second sectoral clustering initiative intended to boost creativity in the market is the "creative industries". These constitute a political response to the emerging role of new technologies (ICT) in the global economy and to the problem of capitalising on and profiting from their creativity. It is for this reason that the first definitions of creative industries are concerned with industries and sectors (design, software, video games, etc.) whose products are (or may be) subject to intellectual property rights (DCMS, 2001).

Finally, the cultural heritage field constitutes the stage of the third clustering wave. Originally, the cultural heritage field was limited to monuments (considered as art objects), historic cities, and the preservation of antiques. At present, cultural heritage has extended from tangible to intangible and even digital heritage, thus encouraging the transition from memorials (recovery and preservation) to experiences (innovation and transformation) (AHMAD, 2006; MUNJERI, 2004; VECCO, 2010). With this new impetus, cultural heritage has transformed into a complex and transdisciplinary approach, which supports a set of heterogeneous developments: a) the exploitation of the creativity of cities, based on new ways of valorising local culture; b) the improvement of social inclusion by facilitating and promoting the building of cultural identities, and rooting citizens to the heritage (tangible/intangible); c) the boost of economic development by fostering different business models and types of cultural tourism; and d) the increase of urban development, by preserving and reinventing urban areas (old factories, districts, docks, etc.); thus modifying urban landscapes (HOSAGRAHAR et al., 2016).

2.2. Social Creative Economy

Unlike the creative economy, with its long history of clustering, the social creative economy has not yet been developed neither in academic nor in institutional literature. For the moment, it is an experimental concept that relates the social economy to the creative economy.

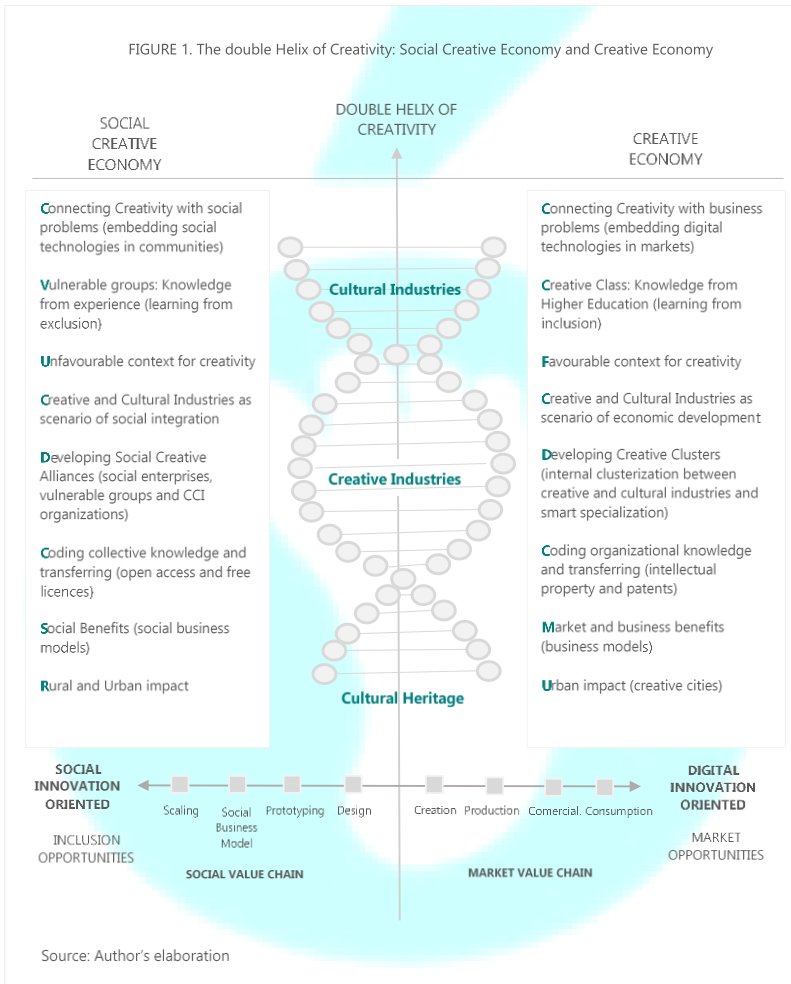
The social economy is a long-established paradigm that promotes a set of social values (solidarity, mutuality, cooperation) that go beyond the values associated with the market (benefits, profitability, competitiveness). Thus, the social economy fosters social and inclusive entrepreneurship and the creation of business organisations that operate in markets with social purposes and under the principles of solidarity and cooperation. Many of the activities of the social economy are related to those of the third sector (non-for-profit, NGOs), thus encouraging hybrid activities (monetary/non-monetary) oriented towards the inclusion of vulnerable groups to favour their transformation into agents and citizens economically and politically active.

All these principles of the social economy are not present in the conceptual or practical corpus of the creative economy. This way, the Social Creative Economy seeks to set a new scenario for social enterprises and social innovation as drivers of social cohesion within the creative economy.

In practical terms, the Social Creative Economy can be defined as the socio-economic space in which creativity and social problems are connected to create opportunities for social inclusion through knowledge alliances between vulnerable groups, social enterprises and organisations of the creative economy (museums, software companies, video games industry, theatres, archaeological sites, sustainable cultural tourism, etc.).

In figure 1 the double helix of creativity is presented through the differences between the social creative economy and the creative economy. Some dimensions allow to compare them: the place of creativity, key agents, the creative context, the place of the creative industries, clustering and alliances, the relations of knowledge, the

spatial scope of the impact, the dynamics of innovation and the type of value chain that both types of economy give rise to.



3. Framing the concepts

3.1. Understanding the social innovation process: anomalies and institutionalisation

Social innovation is a "quasi-concept", which is plural and fragmented in nature, and is scattered across different fields and disciplines (sociology, economics, political science, communication, anthropology, design) and policy domains (CAJAIBA-SANTANA, 2014; VAN DER HAVE & RUBALCABA, 2016; SIEGLER, 2017).

In this paper, social innovation is understood as the creation of resilience strategies embedded in products, methods or services to develop mechanisms focused on the inclusion of vulnerable groups (CASTRO SPILA et al., 2016; ALONSO, 2021; WESTLEY, 2008). Vulnerable groups are those social groups that share one or more common attributes (age, sex, ethical condition, health, economic, cultural condition, etc.) and which are exposed to risks of exclusion (in a higher proportion than other social groups). Vulnerability is the relationship between exposure to risk (social, economic, institutional or environmental) and the relative inability to cope with or adapt to it (CASTRO-SPILA et al., 2016).

By this definition, social innovation is a micro-process focused on specific target groups, which changes the concrete conditions of exclusion (technological, social, cultural and institutional) and enhances their competencies (reducing their vulnerabilities). In this sense, social innovation is a process for empowering people through identifiable and measurable results.

In this model, social innovation does not refer to the solution of social problems in a general sense (BONIFACIO, 2014), but to the fact that focusing on the inclusion of vulnerable groups, social innovation creates the conditions to solve an anomaly (CASTRO SPILA et al., 2016). An anomaly is a dimension of a social problem that cannot be addressed with the knowledge and resources available inside the localised institutional mainstream. The mainstream articulates ways to resolve (or not) anomalies within the local (or national) standard of welfare. An anomaly is not a generalised social problem, but rather a specific one that produces specific vulnerabilities for which the institutional context does not have any satisfactory solution. Thus, an anomaly is a specific problem that exposes a general inability of the prevailing paradigm to solve problems of such a nature (KUHIN, 2012).

In this model of social innovation, the anomalies are the starting point for social innovation. In this model, the social innovation process has four phases (figure 2):

1) Exploration phase: In this phase social innovation works understanding the anomaly, transforming the social problem into a causal hypothesis, defining the problem in manageable and solvable dimensions (UNCETA et al., 2016). In this phase, social participation (vulnerable groups) has a contributory character and the production of knowledge is focused on the capture of existing knowledge to understand the problem, generate ideas and prototype solutions.

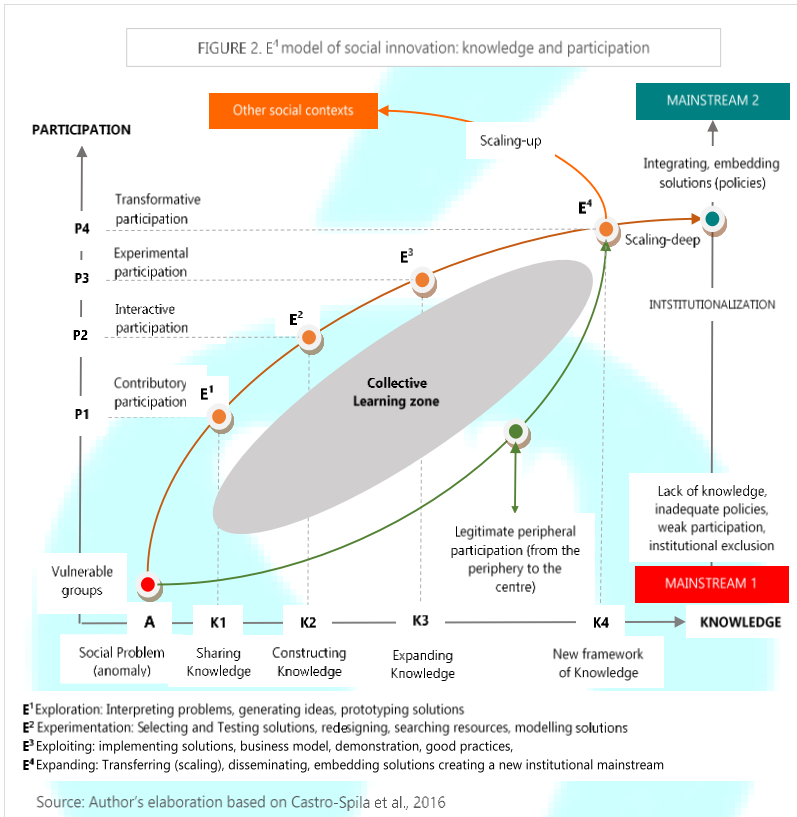
2) Experimental phase: In this phase the social innovation works selecting and testing solutions (failure, error, with partial success of inclusion of vulnerable groups), redesigning solutions, searching for resources, and modelling solutions (demonstration). In this phase, interactive participation is key, and the production of knowledge is focused on the creation of new knowledge by means of experimentation.

3) Exploitation phase: In this phase the social innovation works implementing solutions, developing social business models and creating a demonstration strategy based on good practice. Participation is experimental (using, adopting, re-testing solutions) based on incremental innovation. At this point, the new knowledge expands.

4) Expansion phase: In this phase the social innovation is integrated into the mainstream (generalisation of the solution) without implying a systemic change (CASTRO SPILA et al., 2016) but rather a new framework that allows re-engaging vulnerable populations in our mainstream economic, social and cultural institutions (WESTLEY & ANTANDSE, 2010). In the expanding process, the participation is transformational, changing the rules; the vulnerable groups are empowered, and the conditions of vulnerability have changed.

This approach focused on anomalies (specific vulnerabilities and target groups), understands social innovation as an institutionalisation process to transform a specific mainstream way to solve a type of social problem that results in vulnerabilities. The model aims at the empowerment of vulnerable groups, by promoting the development of new skills and changing their peripheral participation (LAVE et al., 2001) into transformative participation. Social innovation understood in this way promotes a process in which vulnerable groups go through different phases taking different roles (contributors, experimenters and exploiters),

creating a collective-learning some that empowers them due to the different forms and intensities in which their participation takes place.



3.2. Understanding Social Enterprise: absorptive capacity for social innovation

The ability to generate social innovations depends on the absorptive capacity of organisations (UNCETA et al., 2016). The absorptive capacity refers to the organisational ability to capture and transform external knowledge, based on the internal knowledge of the organisation, in order to create and exploit innovations (COHEN & LEVINTHAL, 1990; SAHRA & GEORGE, 2002). **On the one hand**, absorptive capacity draws attention to models of internal knowledge

management (NONAKA et al., 2006); on the other hand, it focuses on models of external knowledge management (VANHAVERBEKE, 2006). This knowledge dynamics (internal-external, external-internal) has been conceptualised as open innovation, innovation networks, or knowledge alliances between organisations (BLOMQUIST & LEVY, 2006; CHESBROUGH & APPLEBY, 2007; TSAI, 2001). However, in recent years, co-creation models have emerged strongly as innovation strategies in which not only other organisations but also users, stakeholders and civil society are included as co-producers of knowledge and innovation (BALDWIN & VON HIPPEL, 2011; VON HIPPEL, 2009; KASADI et al., 2016).

Social enterprises can be understood as business models, in which the primary objective is to meet unmet social demands and the profits are reinvested in the development of opportunities for social improvement rather than in the maximisation of return (HARDING, 2004). Social enterprises are organised by institutional principles rather than by market principles (DART, 2004; KOKKO, 2018).

In this article, social enterprises are conceptualised from the perspective of the absorptive capacity in order to develop social innovations. That is, from the ability to integrate external knowledge departing from internal knowledge in order to generate products, services or models that facilitate the integration of vulnerable groups or at risk of exclusion. In this case, it is about ambidextrous ability to cooperate with organisations and collaborate with stakeholders, vulnerable groups and communities (DEFOURNY & NYSENS, 2008).

From the perspective of absorptive capacity (Q), social enterprises must deploy the following set of competencies to drive social innovations (CASTRO-SPILA et al., 2016):

Q¹: Exploration capabilities

Exploration capabilities refer to the set of organisational capabilities from which social problems are interpreted and social innovation opportunities are explored. These capabilities are operationalised in three dimensions:

1.1. Level of knowledge acquired (capacity to interpret problems) made up of three factors: degree of disciplinary diversity of HR; level of training achieved by HR; HR's degree of experience to develop social innovation activities.

1.2 Level of learning (capacity to socialise internal knowledge) composed by two factors: degree of diversity of the internal mechanisms of socialisation of knowledge; degree of diversity of the actions of permanent training for the development of new ideas linked to social innovation (creativity).

1.3. Level of external linking (capacity to identify social innovation opportunities) made up of two factors: degree of diversity of the actions aimed at identifying social problems as sources of potential innovations (local and global); degree of diversity competencies to adopt/adapt social innovations already developed (social innovations' bank) (local and global).

Q²: Experimentation capabilities

Experimentation capabilities refer to the set of organisational capabilities that help resolve problems based on experimental designs (real and simulated ones). These capabilities are operationalised in two dimensions:

2.1. Level of development of a testing strategy (capacity of trial-error learning) made up of two factors: degree of development of parallel testing; degree of development of serial testing.

2.2. Level of innovative connectivity (users and partners' capacity of learning) composed of two factors: degree of integration of vulnerable groups in the social innovation process (participation intensity); degree of diversity of cooperation partners (open innovation).

Q³: Exploitation capabilities

Exploitation capabilities refer to the set of organisational capabilities to develop sustainable business models and learning from

the implementation of social innovations. These capabilities are operationalised in three dimensions:

3.1. Level of sustainability of the business model for social innovation explored as a degree of diversity of sources of funding to support social innovation activities (public/private).

3.2. Level of organisational learning as a result of having implemented a social innovation (expressed in degrees of learning chain: diagnose, implement, include and evaluate ideas, products or services).

3.3. Level of social impact that evaluates the degree of inclusion of social innovation's target vulnerable groups (expressed in a diversity of kinds of inclusion: social, economic, institutional or environmental one).

Q4: Expansion capabilities

Exploitation capabilities refer to the set of organisational capabilities that help implement and scale social innovations. These capabilities are operationalised in three dimensions:

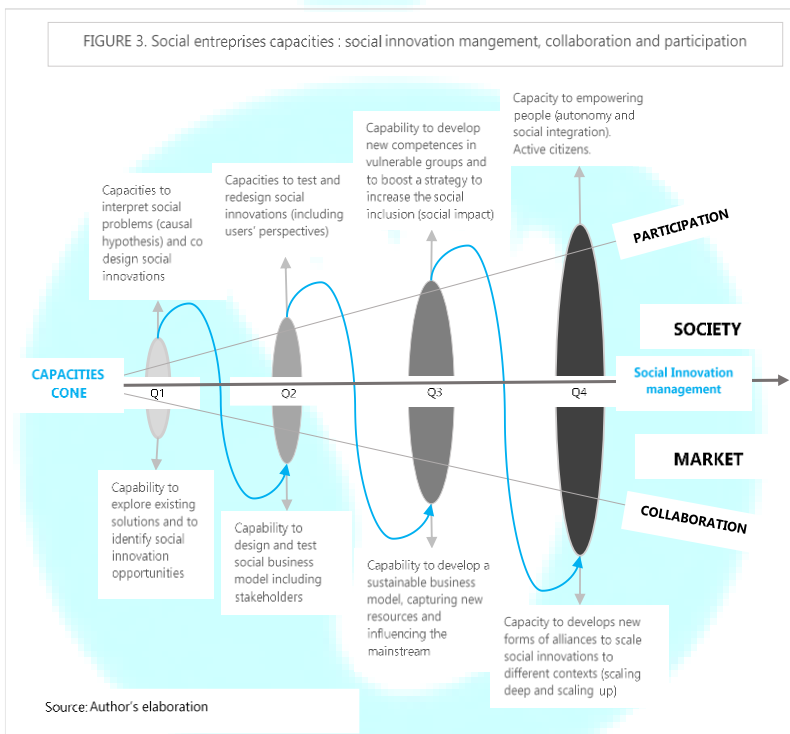
4.1. Level of efficiency of the social innovation explored as a degree of efficiency that relates cost, time and impact achieved.

4.2. Level of local transfer of social innovations expressed as a degree of diversity of local (regional) agents that adopt totally or partially the developed social innovation (scaling-deep) thanks to a direct transfer process (such us transfer workshops, consulting or learning / training programs).

4.3. Level of global transfer of social innovations expressed as a degree of diversity of global (non-regional) agents that adopt totally or partially a social innovation developed (scaling-up) thanks to a direct transfer process (such us transfer workshops, consulting or learning / training programs).

The capacities to develop social innovations are reflected in the figure 3. The social innovation *cone* shows the different capacities of the social enterprises to manage social innovations. The cone suggests a continuous and incremental learning process (from the social to the

market and from the market to the social), that increases the organizational capacities to enhance the social impact of social innovations. On the other hand, not all the social enterprises have developed these capabilities. Obviously, Q3 and Q4 are the least advanced competences, while many social enterprises have well developed capacities Q1 to Q2. Finally, the model allows to map and classify social enterprises according to their level of capacity development of social innovations.



4. Framing the practices

Social laboratories have been developing for at least two decades as a platform to design and experiment solutions to social problems. The social labs are characterized by being systemic,

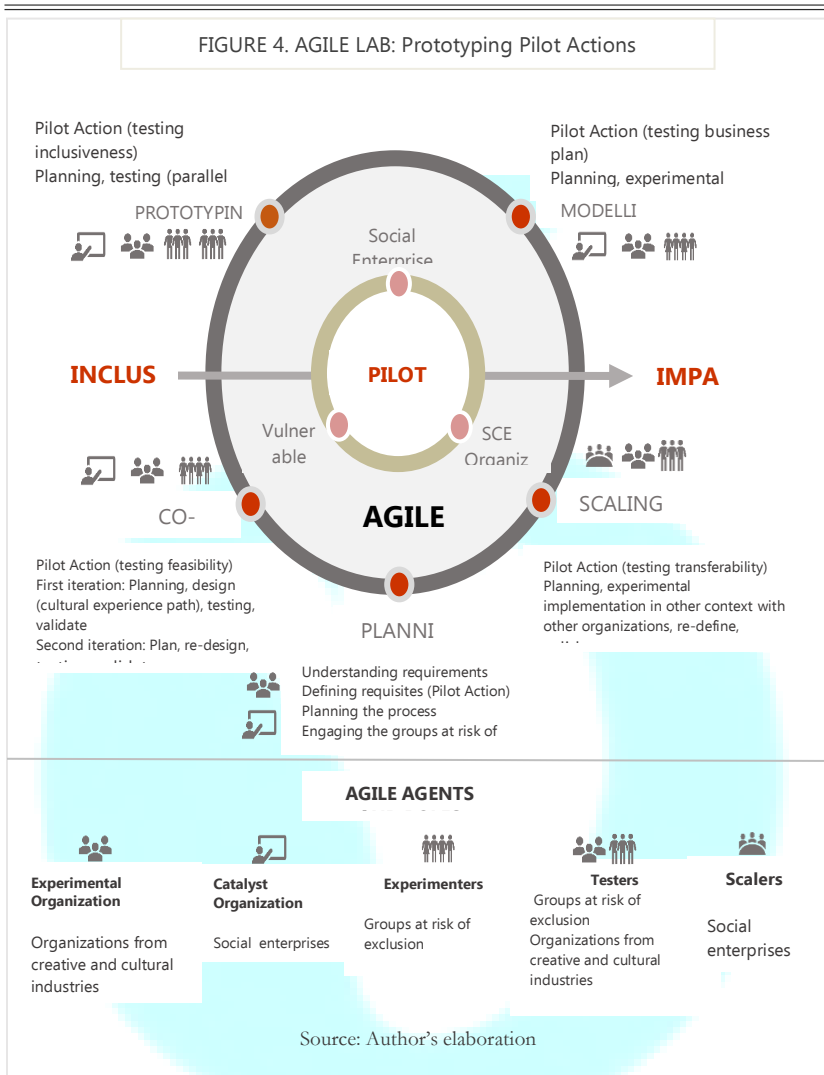
experimental and collective and aim to create platforms for solving complex problems (HASSAN, 2014; ZIVKOVIC, 2018) .

There are several modalities of social labs (ZIVKOVIC, 2018). In this article the notion of Agile Lab is presented. The Agile labs is understood as an infrastructure of experimentation (design, test, and scale Pilot Actions), and co-creation (creative platform) among social enterprises, organizations from creative economy, and groups at risk of exclusion. The Agile Labs are empirical infrastructures that allow to boost the social creative economy.

The Agile Lab is inspired by agile methodologies (CONBOY & FITZGERALD, 2004; TAKEUCHI et al., 2016) to develop the collaborative experimentations. The collaborative experimentation has been conceptualized in the framework of collaborative research which refers to the process of involving multidisciplinary collaboration across multiple organizations (CUMMINGS & KIESLER, 2005). In this vein, the collaborative experimentation is structured in the labs development that connects organizations combining their experimental facilities and collaboration capabilities. The experimental facilities refer to organizational capabilities to design, test, exploit and transfer knowledge from experiments. The collaboration capabilities are a relational capacity the co-produce knowledge with asymmetric actors in conditions of uncertainty. In this context, fast trust and commitment are the focus of the collaboration capabilities (BLOMQVIST & LEVY, 2006).

In this paper, collaborative experimentation is understood as an interactive process of co-designing a cultural experience with asymmetric actors (experimenters) in conditions of uncertainty (trial, error and learning). In this way, the cultural experiences are co-designed between CCI organizations, social enterprises and groups at risk of exclusion to develop a new experiential path (new set of cultural activities) embedded in a Pilot Actions to promote social innovation in the creative economy (social creative economy).

The figure 4 shows the Agile Lab steps to boost social innovation in the cultural economy.



PLANNING

Step 1: Involve an experimental organization: An experimental organization is an organization related to creative economy field (museum, heritage site, cultural tourism agency, etc.) that is involved in the implementation of a Pilot Action. That means an organization which

develops a social innovation, creating a new cultural experience, integrating a new social group to its audience.

Step 2: Defining together: The experimental organization, define the new target (groups at risk of exclusion). This definition is focused on type of exclusion (technological, cultural, etc.) and define requisites about the Pilot Action that will be developed. Requisites like sustainability, inclusiveness, feasibility and transferability of the Pilot Action. Additionally, in this step are defined the target groups (number of experimenters, age, and other characteristics of the target groups).

Step 3: Engagement campaign: Launching a local engagement campaign focused on the target groups. This campaign involves the catalyst organization (social enterprises) that work with the social group defined by the experimental organization.

DESIGN

Step 4: Testing feasibility: Launching a collaborative experimentation. This step is developed in two or three iterations (understanding, designing, testing, and validating based on agile methodologies). The Pilot Action (cultural experience) is related to the activities carried out by the experimental organization. The experimenters (target groups), experimental organizations and catalyst organization working together to designing a new cultural experience. Focused on feasibility of the Pilot Action.

PROTOTYPING

Step 5: Testing inclusiveness: Launching a second round on collaborative experimentation. This step is developed in a parallel testing (two target groups working in parallel testing sessions). Two or three iterations are developed. In this step the inclusiveness of the Pilot Action is tested, and different adjustments, modifications and redesigns are proposed. The testers (target groups), experimental organization and catalyst organization testing the degree of inclusiveness of the Pilot Action designed.

MODELLING

Step 6: Modelling Pilot Actions: Designing the social business model and launch the experimental implementation. The experimental and catalyst organization evaluate the social impact of the Pilot Action (sustainability, inclusiveness, and feasibility).

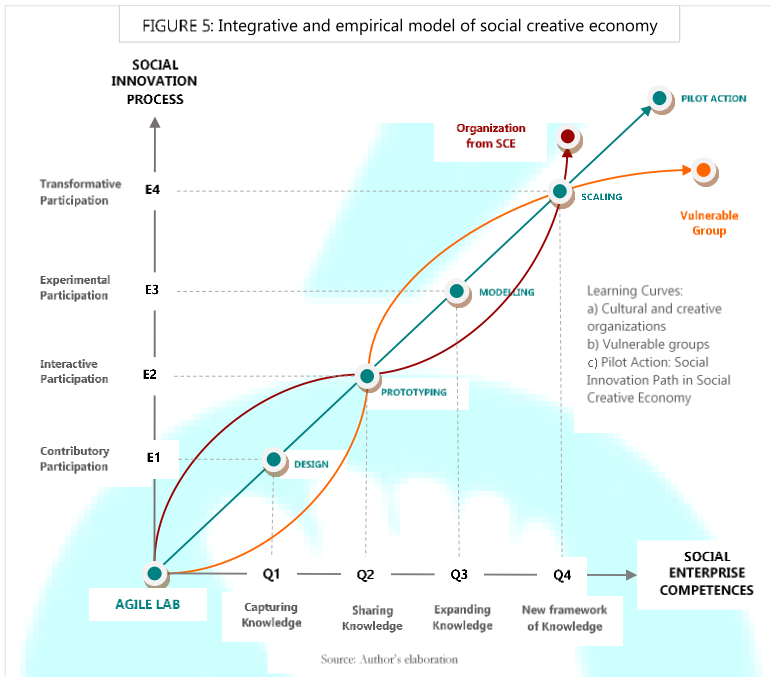
SCALING

Step 7: Transferring Pilot Actions: This step is related to the capitalization process. In this phase other organizations from creative economy are invited to participate in the transfer process to promote social creative economy. The scalars are social enterprises and creative companies that drive the expansion of successful Pilot Actions.

5. Final remarks: Social Creative Economy

This article presents the notion of social creative economy in an exploratory way. The Conceptual and empirical development of the concept still needs a lot of research; however, the paper offers new ways of reflection to promote the social economy within the creative economy.

The first reflection is related to the concept of social creative economy. This concept suggests that creativity has a double orientation. The double helix of creativity indicates that creativity does not only reside in the creative class, but that vulnerable groups and social enterprises can also be found to promote the social creative economy. The suggested argument is that creativity is socially distributed and that it is possible to capture it thanks to experimental infrastructures (Agile Lab) based on experimental collaboration. The experimental collaboration suggests that there is not only experimentation in the prototyping of a Pilot Action, but also the collaboration itself (between groups at risk of exclusion, social enterprises and organizations of the creative economy). In Figure 5 this process is defined as a learning curve thanks to the interactions between the companies of the creative economy and the groups at risk of exclusion.



The second reflection refers to the model of social innovation and the competences to promote social innovations. Social innovation is understood as a process of solving an anomaly that produces specific vulnerabilities in specific social groups. During the process of social innovation, these groups are empowered, gaining new skills to improve their social inclusion capacities. Social innovation aims to institutionalize a solution within a given mainstream and not systemic change.

The third reflection refers to the proposed experimental model (Figure 5). The Agile Lab and the experimental collaboration promote Pilot Actions, understood as new cultural experiences co-designed with vulnerable groups, driven by the organizations of the creative economy and catalyzed by social enterprises. The Agile Labs offer a pragmatic perspective on how social enterprises can foster social innovations within the creative economy. We have called this process: social creative economy.

Some impacts of the model can be highlighted:

(a) Social Innovation Competencies

(i) *Enhancing social innovation competencies*: Working with social enterprises and groups at risk of exclusion, supported conceptually and methodologically by the collaborative experimentation model allows creative economy organisations to develop social innovation competencies.

(ii) *Bridging cross-innovations*: Thanks to the Pilot Actions, the creative economy organisations using participatory and collaborative toolboxes learn to encourage cross-pollination of ideas and actions to develop new social innovations.

(iii) *Developing Corporate Social Responsibility*: By participating in the prototyping process of Pilot Actions, the creative economy organisations become more aware of their ability to produce social impact and get to learn how to strengthen it.

(iv) *Enhancing the mission of higher education through social innovation*: By developing a Learning Program in collaboration with creative economy organisations and social enterprises, and engaging groups at risk of exclusion, social enterprises and creative economy organisations develop their social corporate responsibility.

(b) Triplex Learning process

(i) *Learning from collaboration*: By participating in the Pilot Action process, the creative economy organisations, in cooperation with universities and social enterprises, learn from other organisational cultures and acquire new knowledge. This is an opportunity to explore new possibilities of collaboration in other projects and innovations (networking effect).

(ii) *Learning from transfer*: Collaborative experimentation promotes the transfer of Pilot Actions to other organisations in the cultural and social sector at European level. In this case, the participants in the Pilot Actions are involved in the transferring process and they learn by teaching.

(iii) *Learning from experimentation*: Within the framework of collaborative experimentation, the creative economy organisations, social enterprises and groups at risk of exclusion learn from experimentation

(prototyping process). This implies learning in contexts of uncertainty, on a trial-and-error basis, thus resignifying their learning experience.

(c) Empowering people

Changing minds: This participatory process, oriented to design a new cultural experience, gives rise to a new perception about agency potential and the access to state services and resources by groups at risk of exclusion. The model aims at increasing the ability for collective action and the acquisition of technical knowledge about the social innovation process and its results.

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