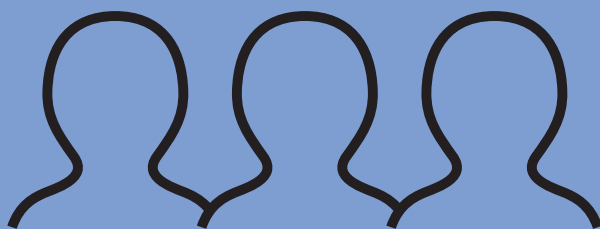


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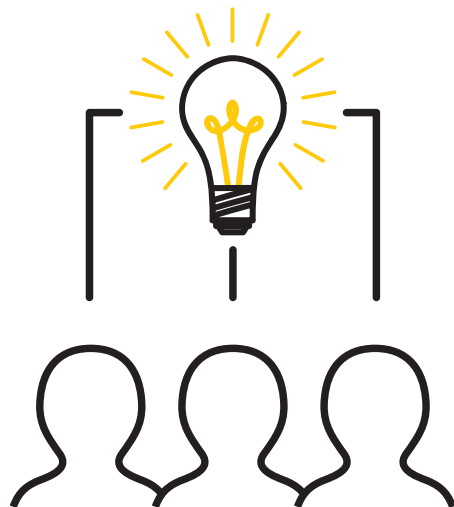
ARTS - MENTAL HEALTH
&
SOCIAL
ENTREPRENEURSHIP

2017





Performance of theater group Plefjis in Arts and Mental Health festival "NEFELE"



ARTS - MENTAL HEALTH & SOCIAL ENTREPRENEURSHIP

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on behalf of K.S.D.E.O. "EDRA"

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nefeleproject.eu



Networking European
FEstivals for Mental Life
Enhancement

www.nefeleproject.eu



SOCIAL COOPERATIVE ACTIVITIES
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NEFELE project (Networking European Festivals for mEntal Life Enhancement) aims to strengthen all kinds of artistic creation connected with the field of Mental Health in order to:

- a) fight Stigma to benefit people suffering from mental disorders as well as the society as a whole
- b) broaden the cultural activities for the benefit of artists
- c) enrich therapeutic procedures

The objectives of the project are:

- The organization of the 1st European pilot Art Festival focused on Mental Health in Athens, Greece - October 2016
- The establishment of a European Network of Art Festivals for Mental Health, which will be held at the Founding Conference in January 2017 in Athens, Greece
- The development of tools which will support the use of Arts in the field of Mental Health

The core concept of the NEFELE project is:

- to promote the establishment of Festivals connecting Arts with Mental health in countries where there is no such activity and to enhance festivals that already running
- to encourage the participation of artists and create new professional opportunities
- to promote the participation of the authorities which are relevant to the field and to rise up the interest of community
- to assist every effort at a national level that shares common objectives

The project is implemented by a partnership of organizations that come from five EU member countries- Greece, Ireland, Italy, Spain, Lithuania - creating a support arc starting from the northwest of Europe, embracing the European south and reaches the south east end of the European Union. The coordinator of the project is the Greek organization 'Social Cooperative Activities for Vulnerable Groups (K.S.D.E.O.) "EDRA", utilizing its rich experience in the field of Art and Mental Health through the art4more Festival (art4more.org), that is being organised in Greece on an annual basis since 2007. The partner scheme is: K.S.D.E.O. "EDRA"/ Greece, First Fortnight / Ireland, Fundacion Intrus / Spain, Euronet / Italy and ASOK / Lithuania.

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Arts – Mental Health and Social Entrepreneurship

“Creativity is contagious, pass it on.”

Albert Einstein

Introduction

This introductory handbook is being created within the NEFELE project in order to reflect the professional and economic opportunities related to professional artists, especially those that are engaged in mental health. Artists who are primarily motivated by their need to make a social innovation through an idea or a process, can be benefitted by the opportunities that social entrepreneurship can offer them, both in financial and in ethical level and create an added value by dealing with unmet social and professional needs.

This handbook also aims to empower the users of mental health services to express themselves thorough art and turn them into entrepreneurship by introducing them the values of Social Economy. Social economy and social entrepreneurship, as tools for social inclusion, can provide employment opportunities for people facing disadvantages and exclusion. This gives the opportunity to the health service users to create cooperatives or enterprises and develop their talents and skills while making themselves financially independent.

The handbook starts with an interface of arts with mental health and the possible ways in which art can serve this purpose. There is also an attempt to place the economic dimension and contribution of the arts in the E.U., as the fields of art and culture have a significant contribution to economic growth, employment, innovation and social cohesion. In order to make the connection of arts with the Social Economy there is a short presentation of Social Economy and the special purposes that serves. Examples of countries and the role of the Social Economy in their national economies are following.

Social Enterprises Types and the Distinctive features of the Social Business are being described. These Distinctive Features are important as social economy should create significant results for the vulnerable social groups and indirectly to the societies as a whole.

Inspiring good practices and successful examples of Social Enterprises, as also Examples that combine Arts and Mental Health in the field of Social Entrepreneurship are being presented.

Finally, there is an introduction to the concept of Social Impact and its special role to the Social Economy in order to reflect clearly the initiatives' contribution in Social Change. The most acknowledged methodologies of Social Impact Measurement frameworks are being outlined.

Key Words

Arts, Culture, Economy, Mental Health, Mental Health Services Users, Social Business Social Economy, Social Enterprise, Social Impact, Social Impact Measurement

Art and Mental Health

(Professional Artists engaging mental health and mental health service users working in the art fields)

There are many examples that tend to connect creativity and mood disorders (also other types of mental health issues). For example, Vincent Van Gogh suffered from mood disorder during much of his adult life, prior to committing suicide at age 37. He painted more than 300 masterpieces during the periods of his suffering from both psychotic mania and psychotic depression. Sylvia Plath, one of the most renowned and influential poets, novelists, and short story writers of the 20th century, also died by suicide at the young age of 31, suffered from severe mood disorder most of her life. At the period before her death she worked intensely late into the night and got up early in the morning, writing poetry. There are many other well-known creative people who suffered from mood disorders, many of them bipolar: Ernest Hemingway, Winston Churchill, and Theodore Roosevelt are some very important examples. (Andreasen N.C., 2008).



Performance of theater group Plefsis in Arts and Mental Health festival “NEFELE”

Recently, we see more and more the use of art in the service of health and especially mental health. We see a whole new generation of artists who use their art and talent as a tool in order to relief mental health disorders. Sometimes combined with psychotherapy, art therapists use creativity as a motor to reach issues affecting people that they might not even be aware of, at least not on a conscious level.

The healing aspect of art is commonly accepted and its uses are endless. For example there are many studies which show that nature art has a beneficial effect on relieving a patient's stress and anxiety. So there are many photographers who take pictures with the intention to provide color and an atmosphere of compassion and relief in certain environments like hospitals.

There are artists who through collaborative work have created foundations which main aim is to place large, framed photographs of nature and beautiful places from around the world in hospitals to give comfort and hope to patients and their families, visitors and caregivers. There are also artists who are dedicated to relief anxiety and stress at work, and we could go on and on because the beneficial use of arts in mental health is endless. (Healing Photoart)

Art as a way to Communicate

Besides its therapeutic side, art can expose aspects of mental health system users and become their voice and their communication channel with the rest of the world. Mental health services users have the opportunity to cooperate with artists or even become the artists and through their work present their world, express themselves, inform people and even change their aesthetics. Petra Kuppers's work, which is dedicated to the self-representation of the mental health systems users, is a great paradigm.

Petra Kuppers worked with mental health system users both inside and outside of mental health settings. Mental illness emerges within a visual culture of stigmatization. Art history, movies, and television tend to repeat a stereotypical image of those with mental illnesses as abnormal bodies. In the Middle Ages at the Narrtürmer in Germany, chained mentally ill people were exposed at the sight of those who wanted to observe them through barred windows. This practice continued to the start of the 19th century when the hospital of Bethlehem exhibited "lunatics" for a penny every Sunday.

Kuppers also believes that within our culture, people with severe mental health problems are excluded from self-representation as the images they create are defined as outsider art or therapy. The cultural histories of hysteria, depression, and schizophrenia are histories of silencing and muting the 'other.' The artwork of people institutionalized within mental health systems has often been included within therapeutic protocols in a diagnostic process but not as a representation of self-outside the clinical categories. Kuppers and her company, The Olimpias Performance Research Projects, decided to create a community-based performance project that was about the process of experiencing the body rather than its exhibition. Through this emphasis on the process rather than the end product, Kuppers and her company explored the following question: "How can changes in perception help shape a performance aesthetic that can be useful for people whose bodies have been violently read for clues to their 'abnormal' minds?" (Eisenhauer, 2007)

Culture and Creativity's Contribution to EU's Economy

Culture and creativity are at the core of the European project. The European Union (EU) is committed on helping all those involved with the cultural and creative sectors— from local communities eager to present their cultural heritage to the producers of an award-winning film — to embrace the chances that come their way and overcome the obstacles they face. (European Commission, 2014)

Europe's cultural and creative sectors contribute to economic growth, employment, innovation and social cohesion. The sectors represent around 4.5 % of European gross domestic product and account for some 3.8 % of the EU workforce (8.5 million people). In addition, Europe's cultural and creative sectors have proven to be more resilient than other sectors in times of economic downturn and contribute to innovation, skills development and urban regeneration, while positively impacting other sectors such as tourism and information and communication technology. (European Commission, 2014)

The EU is investing €1.46 billion over the 2014-20 time period in the cultural and audiovisual sectors through the Creative Europe programme, which replaces the Culture, MEDIA and MEDIA Mundus programmes. This represents a 9 % increase on previous budget levels. (European Commission, 2014)

European Agenda for Culture

According to UNESCO's definition, the term cultural industries “*refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions as well as crafts and design. The term creative industries encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavor and include activities such as architecture and advertising. In this article, these terms are used precisely and are not synonymous nor interchangeable*”.¹

1. http://portal.unesco.org/culture/es/files/30297/11942616973cultural_stat_EN.pdf/cultural_stat_EN.pdf

The EU fosters cultural cooperation with individual countries outside the EU as well as with regional and international organisations. Since the adoption of the European Agenda for Culture, culture has been increasingly perceived as a strategic factor of political, social and economic importance contributing to external policy objectives.

The European Agenda for Culture (established in 2007) promotes:

- cultural diversity and dialogue between cultures;
- culture as a catalyst for creativity and innovation;
- culture as part of the EU's international relations.

National authorities, EU institutions and the cultural sector across Europe have been working closely together since 2007 to pursue these objectives. In this cooperation framework, national authorities can appoint representatives for EU-wide expert groups where national and regional best practices and new ways of working together on priority topics are discussed within the so-called Open Method of Coordination, a form of governance based on voluntary cooperation between Member States.

So in order to explode the expertise that already exists on the ground when it comes to formulating policies, the Commission regularly exchanges views and information with organisations from the cultural sectors. The dialogue covers a whole range of key issues such as: cultural and creative industries, intercultural dialogue, cultural heritage and access to culture. (European Commission, 2014)

Furthermore, there are independent groups across Europe dedicated to fostering culture. For instance, in the field of cultural heritage, many organisations are gathered under the auspices of Europa Nostra. This pan-European federation for cultural heritage gathers together around 250 non-governmental and non-profit groups, with a combined membership of over 5 million, and forms a network of professionals and volunteers all of whom are committed to safeguarding cultural heritage for present and future generations. (European Commission, 2014)

The European Commission provides the opportunity for stakeholders and policymakers to meet and debate the most crucial issues for the sector through the biannual European Culture Forums. (European Commission, 2014)

Introduction to the Social Economy - The added value of collaborative work

Social economy is a field which promotes active social protection policies and supports the cooperation of local community with official state actor's policies. The driving force of this effort is the participation of the social forces which promote an inclusive society. The field of Social Economy itself includes many initiatives with varying characteristics. These initiatives may concern actions from the non – profit sector or actions that are not profit oriented, although they may not exclude this possibility. Social economy does not stand at the very opposite of free market economy. More specifically, initiatives in the field of social economy propose small scale actions mainly in the areas where there is no expressed interest from the private – profit making economy. Under the above circumstances individuals or groups take initiatives in order to “cover” the shortcomings. (Cace, Nicolaescu, Scoican, 2010)

Local development and the creation of employment opportunities at local level are the main points of interest in the field of social economy. The results of social economy's initiative are always positive as certain services are produced whilst new employment opportunities are created and local development is being promoted. These initiatives incorporate the distinctive character of the local societies in which they take place, but also their need of taking active involvement in solving the problems they face. This way local societies take an active role as groups, but also as individuals separately. A characteristic element of social economy is collaborative work which is functional between persons who share the same visions and the same principals. Social Economy is the epitome of collaborative work and also an area which is particularly compatible with people whose motivation for involving with entrepreneurship is not just profit, but also positive social intervention and contribution. (Cace, Nicolaescu, Scoican, 2010)

According to the EU Social Business Initiative, the social economy employs over 11 million people in the EU, accounting for 6% of total employment. It covers bodies with a specific legal status (cooperatives, foundations, associations, mutual societies). More specifically social enterprises combine societal goals with entrepreneurial spirit. These organisations focus on achieving wider social, environmental or

community objectives. The European Commission aims to create a favorable financial, administrative and legal environment for these enterprises so that they can operate on an equal footing with other types of enterprises in the same sector. The Social Business Initiative launched in 2011 identified actions to make a real difference and improve the situation on the ground for social enterprises. (Study for IMCO Committee 2016)

In the **UK** there are 7.000 social enterprises, as of 2015, employing nearly 1 million people. If enterprises with no employees are included, the total number of very good fit SME social enterprises rises to 283.500 and 2 million employed. The sector's contribution to the economy has been valued at over 24 billion. There are more than 10 000 organisations that classify themselves as mutuals in the UK, including over 100 public service mutuals (or 'spin-offs') across England. There are 6.796 independent cooperative businesses in the UK, with nearly 15 million people owning the UK's co-operatives.

Almost a third of social enterprises in the UK operate in the top 20% most deprived areas. The main social objects involve improving health and well-being, supporting vulnerable people, improving communities, creating employment opportunities and addressing social exclusion. In the process, they are able to provide employment to those who may otherwise be outside the labour force. Fifty-nine percent of social enterprises employ at least one person who is disadvantaged. (Study for IMCO Committee 2016)

Accordingly in Spain in 2014, there were 42.900 social economy enterprises, with 2.219.000 direct and indirect jobs. They associated 19.876.000 people. Turnover of Spanish Social Economy represents 10% of national GDP.

The social economy in **Spain** is a growing sector that has shown a great capacity to create and maintain employment in times of crisis. For instance, it has created 29 000 new enterprises and 129.000 in the last 7 years. Job losses in the social economy have been 6,5% lower than the rest of business in times of crisis. Awareness of social economy is rising, as the majority of social economy enterprises' population is not brand new and as there is a large diversity of sectors and activities in which social enterprises are active. This entrepreneurial model is composed in Spain by companies ranging from small enterprises to business groups acting in all economic sectors. (Study for IMCO Committee 2016)



Artwork of César Blay Cuquerella for “NEFELE” exhibition..

Considering Italy, data made available in 2014 by the National Institute of Statistics (ISTAT), show that as of the 31st of December 2011, there were 301.191 active social enterprises in **Italy** (+28%, compared to 2001) formally employing 680.811 workers; 270.769 external collaborators; and 5.544 temporary workers. In addition, there are 4.758.622 volunteers involved in the Italian social economy (+43.5%, compared to 2001). The entrepreneurial dimension of the social economy Policy Department A: Economic and Scientific Policy 108 PE 578.969 (represented by the organisations formally employing workers) registered an increase compared to 2001 (+9.5%).

In general, the social economy continues to play an important instrumental role in the competitive Italian welfare system. Social economy organisations are particularly well suited to further social incentives and social capital development, as well as to link economic and social policies at different levels of governance (e.g. national, regional, local). In addition, the social economy in Italy is an important source of entrepreneurship and jobs in areas where traditional “investor driven” enterprise structures may not always be viable, because of low profit rates and high labour intensity. (Study for IMCO Committee 2016)

Social Enterprise - Types of Business

A social enterprise is an operator in the social economy whose main objective is to have a social impact rather than make a profit for their owners or shareholders. It operates by providing goods and services for the market in an entrepreneurial and innovative way and uses its profits primarily to achieve social objectives. It is managed in an open and responsible manner and, in particular, involves employees, consumers and stakeholders affected by its commercial activities.

Social economy's context varies within the European Union from one member state to another because of the economic status of each country, but also because of the institutional and legal framework. Despite that, in almost every country there are many social economy organisations which actually contribute to the social cohesion, and make efforts for the social integration of the vulnerable groups and support actively the fight against any kind of social exclusion. The approach of social inclusion in a structured and innovating manner specific to the social economy is a common coordinate for most EU member states within the context of the current economic crisis. (Cacea S., StnescuS. M., 2013)

According to the EU the Social Enterprise concerns the following types of Business:

- Those for who the social or societal objective of the common good is the reason for the commercial activity, often in the form of a high level of social innovation.
- Those where profits are mainly reinvested with a view to achieving this social objective.
- Those where the method of organisation or ownership system reflects the enterprise's mission, using democratic or participatory principles or focusing on social justice. (Study for IMCO Committee 2016)

Distinctive features of the Social Business

Social Business can be identified on the basis of what sets them apart from other enterprises. These elements, which form the basis of a "social economy test" to distinguish social economy actors from those operating in similar but different sectors, such as the collaborative or sharing economy, include:

- the primacy of the person: the social economy is based on the primacy of the individual and of social objectives over capital,
- sustainable growth: the overall aim of the social economy activities does not emphasise the pursuit of profit and its distribution to owners as an ultimate goal,
- social and economic balance: in conducting their activities, social economy actors focus on social aims, and
- democratic governance and ownership: social economy entities function in accordance with democratic, transparent and participatory decision-making processes. The social economy basis is made up of individuals deciding to collaborate on a voluntary, co-operative and reciprocal basis; ownership of the capital does not determine the decision-making process.

A social enterprise must fulfill the following conditions:

- it must engage in an economic activity;
- it must have limits in terms of distribution of profits and/or assets;
- it must pursue an explicit and primary social aim;
- it must be independent;
- it must have inclusive governance

(Study for IMCO Committee 2016)

According to the above, this assessment adopts the following definition:

“the social economy consists of private, formally-organised enterprises and networks that operate on the basis of democratic and participatory decision-making processes, producing market and nonmarket goods and services. In social economy initiatives, the distribution of profits or surpluses amongst members is not directly linked to the capital or the fee contributed by each member, but is directed towards meeting the members’ needs, through the production of goods and the provision of services, insurance and finance.”²

It is important to make sure that the above are valid in the field of social services. The provision of employment opportunities through social economy should create significant results for the vulnerable social groups and indirectly to the societies as a whole. The Union has exerted significant efforts to promote this perspective with the creation of new employment opportunities as a starting point and as the

2. This definition is consistent with the conceptual delimitation of the social economy that can be found in the Social Economy Europe’s Charter of Principles of the Social Economy.

central aim. These efforts can be directly connected with many region's and cities' attempt to see how culture and the creative sectors contribute to their economic competitiveness and create jobs. This is why EU regional policy supports strategic investments in culture and the cultural and creative sectors through dedicated funds. (European Commission, 2014)

Fields where social enterprises operate

Despite their diversity, social enterprises mainly operate in four fields:

- **Work integration - training and integration of people with disabilities and unemployed people.**
- **Personal social services - health, well-being and medical care, professional training, education, health services, childcare services, services for elderly people, or aid for disadvantaged people.**

Local development of disadvantaged areas - social enterprises in remote rural areas, neighborhood development/rehabilitation schemes in urban areas, development aid and development cooperation with third countries.

Other - including recycling, environmental protection, sports, arts, culture or historical preservation, science, research and innovation, consumer protection and amateur sports. (Study for IMCO Committee 2016)

Good Practices of arts oriented social enterprises around the world

There are examples of arts-oriented social enterprises that promote positive social change without compromising artistic integrity. Here we quote some of them which of course are not necessarily involved with mental health but they can serve as useful examples

- **Drake Music Scotland** is the nation's leading arts organisation providing music making opportunities for people with disabilities. Their expertise in inclusive music technology and specialist teaching methods support people of all ages and a wide range of disabilities to play, learn and compose music independently. Our biggest achievements to date include setting up Switch ON

to Music our flagship education programme for special and mainstream schools, implementation of our acclaimed training and CPD programme, our innovative developments in technology and the introduction of Figurenotes.

- Core Arts (www.corearts.co.uk) is a not for profit Social Business. We promote positive mental health and wellbeing through creative learning. Providing quality education, training, employment and social enterprise initiatives that enable people who experience mental health issues to overcome barriers, fulfill their potential and participate fully in their community.(80+ creative classes a week, 5 departments: Arts, Music, Multimedia, Horticulture, Sport, 40 professional PGCE trained, established and practicing tutors, 80 creative volunteers, working as tutor's assistants, Open studios and resources to work on self directed projects)
- Furnishing lives (FRC Group)—the group started off by redistributing unwanted, good quality furniture to meet social needs. The enterprise has continued to grow and provides support and employment to those in poverty. What differentiates FRC Group is its leading good practice in delivering reports that fully integrate both the enterprise's financial value and its social value. (Study for IMCO Committee 2016)
- The BRANDAID Project (www.brandaidproject.com) engages underemployed artists in Haiti to create beautifully crafted masks and other crafts that are marketed in developed countries. Artscape (www.torontoartscape.org) in Toronto of clustering artists together in affordable real estate projects that are designed to generate positive economic, social, environmental and cultural impacts is another example. David Buckland, the founder of Cape Farewell (www.capefarewell.com), helped the world understand that global warming is not only an environmental issue, but a cultural one.
- B corporation Better World Books is an amazing example of a truly successful social entrepreneurship venture. Founded in 2002 by Notre Dame grads Xavier Helgesen, Chris "Kreece" Fuchs, and Jeff Kurtzman, Better World's mission is to maximize the value of every book out there and to help promote literacy around the world. The company works by reusing or recycling books through sales on their website and donations to schools, and so far has used 84 million volumes to raise \$12.1 million for literacy funding. The company attributes its success to

using a “triple bottom line” model, caring not only about profits but also about the social and environmental impact of everything they do.

- Richard Hugo House is a two-year old literary arts center in Seattle named after the Seattle-born poet and creative writing teacher Richard Hugo who wrote squarely and poignantly about people and places often overlooked. Hugo House offers classes, workshops, events, performances, meetings, as well as simply the time and space to read and write. Programs include writing classes for adults, after-school and summer creative writing workshops for youth, resource libraries and a writers’ room, an annual new play competition, a monthly program that sends writers to work with inmates in a nearby prison, a library of independently-produced magazines (or “zines”), writers-in-residence, a variety of reading series, a youth open mike founded and run by youth, and an open program fund for anyone with a good idea to produce a literary arts event. Hugo House also sponsors an annual weekend arts and cultural symposium on a broad cultural theme .
- In 2014, Nicholas Comblencefounded Cords for Music, a social enterprise that gives a portion of each sale to charities that help fund music education initiatives in public schools and underserved communities. Cords for Music produces a line of jewelry and is expanding into other accessories categories focused on the music lover and professional. CFM’s first major partnership is with Education through Music (ETM), a New York based non-profit with an affiliate in Los Angeles. Education through Music partners with inner-city schools to provide all students with music as a core subject, and to create school communities that value the arts.
- Della’s founder, Tina Tangalakis, always sought to combine her love of art and humanitarian work. As a student she studied costume design at California Institute of the Arts and went on to work as a wardrobe stylist for film and television. In September 2009, Tina participated in a volunteer program abroad which landed her in Hohoe, Ghana. There she quickly became enamored with the culture and warm hearts of the friends she had made. With her background in business and design, Tina teamed up with a local entrepreneur to begin Della. The mission behind Della is to empower the women we work with by

providing jobs, education and skills training, so that they will one day take these opportunities and turn them into a lasting, better way of life. Every product is carefully handcrafted by a seamstress using authentic West African textiles.

The list of good practices is unstoppable. You just combine your talents with your dream of changing the world and brake the stereotypes.

Examples combining Arts and Mental Health in the field of social entrepreneurship

More and more artists are indulging themselves in self-initiated projects that have to do with social awareness issues, for example, mental health. This is a way to connect their portfolio with the relevant NGOs and charities that are in search for creative professionals to recruit for their awareness campaigns. Secondly, it is a

way to draw public's attention to more personalized aspects of their work, especially when they have personal experience with a mental health issue and they expose their own struggle with it through their work. A nice example is the photographer **Alexandra Stone** (www.aleksandrastone.com) with her self-portraits, a way to channel her experiences into photography. The **vacuum cleaner** (www.thevacuumcleaner.co.uk), on the other hand, is an art and activism collective that addresses challenging and taboo issues such as consumerism and mental health. From one-man shows to large-scale participatory actions, the vacuum cleaner's approach is both subtle



Self portrait of photographer Alexandra Stone (www.aleksandrastone.com)..

and extreme, but always candid, provocative and playful.

Social design and social advertising has been another commercial field that attracted artists, designers and illustrators, who choose to design for social, rather than commercial, purposes. Poster for Tomorrow, for example, (www.posterfortomorrow.org), is an organisation conducting annual design competitions, every year with a different social concern topic. Their goal is to encourage people, both in and outside the design community, to make posters to stimulate debate on issues that affect us all. An example of social design campaign about mental health is the “Start Talking” campaign about mental illness, sponsored by Positive Posters. Creative team Modpod creative has devised the series of posters promoting a better understanding of mental health issues.

Concerning print media and small-scale editions, the **Doll Hospital** art and literature journal on mental health, is a very good example because print is a very subtle and nice medium to deal with mental health issues (www.dollhospitaljournal.com). There are also numerous mental health art zines but they are not part of the commercial aspect of the market.

On the other hand, **Art Brut*** gender is increasingly moving in from the art world’s margins to become an emerging segment of the art market and part of the major prestige auction sales. Christie’s, the



Social design poster “Take Care of Your Head” by Theo Payne.

* The term Art Brut includes the Outsider Art and the art of people who have experienced mental health challenges because it is considered to be “raw art”, that is “uncooked” by culture, raw because it came directly from the psyche.

world's most powerful auction company, decided to organize a sale dedicated to Art Brut in January 2016. Considering Christie's position in the market, its decision to develop this market category represents a revolution in the pricing and admiration of outsider art in general.

There are many initiatives that focus on the representation of the art of the mentally ill in the art industry. One example is **Tight Modern Gallery**. Tight Modern is the world's smallest temporary pop-up gallery; an 8ft x 5ft miniature replica of the iconic Tate Modern showcasing the UK's best marginalised artists. It provides training, mentoring and showcasing opportunities for talented writers and artists who lack opportunities due to mental health issues, disability, identity, health or social circumstances.

As we are deepening our research on examples of social enterprises that have art and mental health as an integral part, we stumble upon examples like the **Dragon Cafe** (dragoncafe.co.uk). Dragon Cafe is a relaxing café with affordable food menus and an imaginative contemporary art space for all kinds of artistic activities open to all, located in the crypt of a church in Borough, UK. The Dragon Cafe is dedicated to people with mental health challenges. A similar space is Myrtillo Cafe in Athens, Greece (www.myrtillocafe.gr).

Conducting an **Arts Festival for Mental Health** is another form of social enterprise in this field. They come in all shapes and sizes, from huge commercial events to small local charity art activities. Festivals on mental health in Anglo-Saxon countries are substantially prevailing in number compared to Europe, while Europe has limited or unrecorded activity in this field.

The meaning of Social Impact in Social Entrepreneurship and its Measurement

According to the Business Dictionary the definition of Social Impact is the effect of an activity on the social fabric of the community and well-being of the individuals and families. The term also includes cultural impacts involving changes to the norms, values, and beliefs that guide and rationalize their cognition of themselves and their society. (Business Dictionary)

Social change is the common goal of Funder, social Investors, nonprofits and social Entrepreneurs. In order to reach this goal, the social sector must identify the approaches that work — and why they do. The goal of social impact assessment is to drive improvements that increase the value of programs to the people they serve. Social impact assessment helps organisations in three levels: planning - effectively implement - and successfully bring initiatives to scale. (McKinsey on Society)

More specifically, for the impact firm, the need to self-assess is obvious. It is essential they have defined goals to work towards, to know what they are doing will realistically produce the intended impact, to see how they can improve their operations, and how they can plan towards the future to increase the efficacy of their mission. It also gives the benefit of communicating their findings to other industry participants, widening the pool of knowledge of the social subject area, and with the end-goal of creating an even greater impact.

For the investor, social impact helps to improve their approach, creating thoroughness and consistency, and help develop methods and techniques for evaluation with more meaningful results to enable improvements where necessary. In turn best practises can be formed, and lead the charge for where best to invest in the future. (Impact Investor)

A very important aspect of social impact is the standardisation of impact measurement and reporting. Investors and Social entrepreneurs find themselves facing a number of challenges and having to make difficult choices on the methodological approach they will follow in order to meet the varying needs of social enterprises. Impact methods refer to tools that relate the output to the outcome, and demonstrate comparisons to the nearest alternative. In essence: a comparative assessment against other productive impacts. (Impact Investor)

Various methodologies have emerged in the ongoing development of common measurement frameworks. Some are freely and openly available, others require payment, and the remainder have been developed by investment organisations and closed for internal use. Here we outline some of the major initiatives currently trending and most commonly utilized in the impact investment communities.

- Impact Reporting and Investment Standards (IRIS) – open - provides a taxonomy of definitions for financial, social, and environmental performance; identifying

a common language for impact outcomes to be used across various other measurement initiatives. Now based at the Global Impact Investing Network (GIIN), and supported by the Rockefeller Foundation and the United States Agency for International Development (USAID), it also collates and manages performance data from investment funds and industry networks.

- Global Impact Investing Rating System (GIIRS) – open – used in conjunction with IRIS taxonomy and Why measure social and environmental impact? (Why is it important to investors) Guide 3 definitions; this is one of the biggest global initiatives and acts as a third party assessor of environmental and social impacts by impact firms and associated funds. It aims to assess four key areas: governance, staff, communities, and the environment.
- Social Return On Investment (SROI) – open – guidelines for measuring non-financial impact per investment, aiming to place a monetary value on outcomes so they can be added up and compared against other impact investments. It creates ‘social cash-flows’ so an investor can ascertain their return on investment (ROI), with the end result being a cost benefit analysis to give a ratio of total benefits to total investments.
- Acumen Fund’s Best Alternative Charitable Option – open – the fund uses a model called the Best Alternative Charitable Option (BACO) to quantify an investment’s social impact and compare it to existing charitable options that aim to address the same social issue. It calculates a ‘cost per social unit’ for comparison with the charitable option, seeing which is more effective.
- PULSE Impact Investment Management Software – open – originally designed by Acumen Fund, this software platform is designed to track financial, operational, social and environmental outcomes, enabling qualitative reports to be compared to quantitative performance data and sector level benchmarking.
- Social Evaluator – pay-for – this is an online platform that supports the use of SROI analyses and associated data on outcomes, valuations and information on benchmarks that relate to stakeholders. It enables an organisation to login to a customised network and report on pre-set standards for a particular project.
- Social Stock Exchange Framework – This platform acts as a facilitator for impact businesses that offer debt and equity instruments to the public markets. To aid

this process, it screens the businesses on its platform via a measurement system that aims to ensure of commercially viable enterprises - that deliver real social or environmental change - and bring these verified missions to the investor. Its screening brings together a compilation of best practice methodologies, with the resulting framework most similar in structure to the SROI method described above. (Impact Investor)

Conclusions

This guide was created in order to propose to professional artists and mental health facilities users to look for professional opportunities within social economy and entrepreneurship and also stimulate a further and deeper search of these perspectives.

In this context were presented the “meeting areas” between art and mental health and the positive results that can be produced out of their connection, both in communication level and in the treatment of mental disorders.

There were also presented elements that can introduce us the principals of the Social Economy and Entrepreneurship and the possible ways that they can be connected with the Culture Economy.

Examples of successful Social Enterprises were presented in order show the ideological ground of Social Economy, part of which is the Social Impact concept. According to that the results of an initiative and its contribution to social change must be measured with appropriate methodologies, some of which are outlined.

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