

## Training Strengthen SSE skills of VET trainers Paris J2 3 March 2020

### Exercise visit 1: How does an economic initiative fit into SSE?

Based on the 4 axes of definition of an ESS structure, each trainee analyses the ESS enrolment of the visited initiative by filling in the grid below.

Then after the visit, as a group :

1. Pooling our analyses in the table
2. Formulation of an analysis grid based on this experience.

### The grid :

Each trainee collects, throughout the visit, the elements which according to him/her will allow to analyse the belonging of the visited structure to the SSE perimeter and to note them in the grid below by dividing them in the four axes: Values and Mission, Organisation mode; Socio-economic model and anchoring to the territory.

<b>VALUES AND MISSIONS</b>	<b>ORGANISATION</b>
<i>Write down here your analyses of the project on Who, for whom and why?</i>	<i>Write down here your project analyses on How, with whom and when?</i>
<b>RESOURCES AND FUNDING</b>	<b>RELATIONS WITH THE ENVIRONMENT</b>
<i>Write down here your analysis of the economic and financial elements of the project.</i>	<i>Note here your analysis of the links within and outside this project.</i>

## 1. **Pooling of our analyses from the meeting with the Curry Vavart collective :**

[The Curry Vavart Collective](#) is a multidisciplinary artistic collective that organises and develops spaces for living, creation and shared activities.

Noting the lack of available and affordable working space in Paris for young creation and associations, the Curry Vavart Collective has organised itself in order to propose answers to support these artistic and associative initiatives. This project has been enriched by the desire to develop convivial spaces conducive to encounters and exchanges.

Founded as an Association under the law of 1901 since 2006, the Curry Vavart Collective carries out a nomadic activity: its project is based on the temporary possibility of occupying disused spaces awaiting rehabilitation in order to develop artistic and associative initiatives. A precarious occupation agreement binds the Association to a private or public owner and defines the legal framework of the occupation.

As opportunities are few, and Parisian land is scarce and expensive, the Curry Vavart Collective first developed its projects by squatting - that is to say, occupying without right or title - industrial spaces that had been disused for several years, in the 10th, 20th and 11th districts of Paris. These activities have always been accompanied by a legal will.

The year 2011 represents a turning point for the collective, with several partners placing their trust in the project. Two sites are the subject of a precarious occupation agreement, until they are rehabilitated, in the 18th with the SNCF and in the 20th with the Paris City Council.

Who is Curry Vavart?

The Curry Vavart Collective has around sixty active volunteer members and nearly 4,300 members, including visual artists, dancers, actors, musicians, circus artists, photographers, video artists, props designers, town planners, students, cooks, mechanics, workers, electricians, cabinetmakers, craftsmen, computer scientists, lawyers, association activists, etc. - a multitude of skills at the service of a single project. In doing so, the Curry Vavart Collective federates and supports many artists in precarious situations and enables them to develop their projects.

### **How does Vavart Curry work?**

The spaces invested by the Vavart Curry Collective are secured, then fitted out and equipped as living and working spaces; the organisation is based on workshops and shared rehearsal spaces, where the pooling of tools and knowledge is encouraged. If the occupancy contract allows, shared living spaces can also be defined. A small monthly fee is paid to support the running of the Association and a weekly meeting determines how it is organised.

The Curry Vavart Collective also produces, together with its member artists and companies, various artistic events, in managed spaces, if they allow it, and outside the walls, in theatres, concert halls, associative spaces, institutions, and in the street.

The Curry Vavart Collective also provides logistical assistance for the development of young creation, particularly in the field of the performing arts, through technical advice, assistance in the manufacture and assembly of sets and props, and the sharing of tools and workshops. Finally, the Curry Vavart Collective develops and supports initiatives likely to liven up life in the neighbourhood, in particular through the creation of convivial spaces open to the street, the neighbourhood and its inhabitants: associative gardens, spaces and moments of relaxation and discussion, library.

**The meeting with the Collective takes place in one of the places operated by the collective! La Villa Belleville 23 rue Ramponeau 75020 PARIS**

[See the pictures](#)

A former key factory, bought by the City of Paris in the 1990s and transformed into a cultural facility dedicated to emerging creation in the plastic arts.

Following a public procurement procedure, the Curry Vavart Collective was awarded a 5-year contract in December 2015 to manage the Villa Belleville - Residence de Paris Belleville - Ville de Paris public facility dedicated to emerging creativity in the plastic arts.



**Collective synthesis of the notes collected by the trainees :**

VALUES AND MISSIONS	ORGANISATION
<p>The main purpose is the temporary provision of space for multidisciplinary artistic creation.</p> <p>Built on values :</p> <ul style="list-style-type: none"> <li>• solidarity</li> <li>• access for all</li> <li>• self-organisation</li> <li>• autonomy</li> <li>• sharing knowledge practice exchanges learning from the collective,</li> <li>• mutualisation</li> </ul> <p>At the intersection of a squat culture of cultural action and artistic production</p> <p>At the origin of the project, the objective was to respond to a need for production spaces for artists, a need that intersects in its realisation with the need to respond to a need of the territory through a cultural action open to the inhabitants of the territory.</p> <p>There is a tension between the primary purpose of meeting the needs of premises for artists and the purpose of animating a place for the territory.</p> <p>Construction of the action between a collective interest around the search for places for artists and the emergence of a response needs territory around access to culture which hangs up on a form of general interest in connection with an injunction from the institutions.</p> <p>This construction can be found in a circle organisation</p> <ul style="list-style-type: none"> <li>• first circle the artists</li> <li>• second circle the users the partners</li> </ul> <p>Vigilance on the notion of squatting and temporary management shared with the partners but in tension with the sustainability of the response to the needs of the inhabitants.</p>	<p>Based on self-management and day-to-day management logic. The collective organisation is based on the fact that the artists who become members for a workshop need commit themselves to participate in the collective action at least 2 days per month.</p> <p>an organisation built in working group circles, the referents of the groups constitute a form of advice, but the central body is the weekly collegial meeting and then it is in the working groups</p> <p><b>Stakeholders :</b></p> <p>active artists, artist-users, project partners, local residents,</p> <p>The active members are the artists, the habitants are users who participate by paying for the services</p> <ul style="list-style-type: none"> <li>- The president has a strong voice, a leader, because he is the guarantor of the vision that accompanies the process, because he encourages participation and accountability,</li> <li>- 30 referees including 12 strong personalities who are all active artists</li> </ul> <p><b>Governance ;</b></p> <ul style="list-style-type: none"> <li>- the governance area is the weekly meeting, the second circle is the working groups.</li> <li>- Decision-making by near consensus and if not consensus is postponed and in the extreme one votes in GA. Few rules but applied. A governance that is built on an "initiator" process, the more you get involved, the more you weigh up, relativised by the strong words of the founders, but we don't know in its current state who decides and who leads.</li> </ul> <p>Who really holds the governance: the members of the collective, i.e. the artists or the referents? And what is the place of the employees?</p> <p>So, governance between artists that associates the other stakeholders at the margin.</p> <p><b>Tools:</b> a frama-calendar, weekly meetings, charters, activity report.</p>

RESOURCES AND FUNDING	RELATIONS WITH THE ENVIRONMENT
<p>Hybridization based firstly on voluntary contribution from the provision agreement, then on membership and participation (50% own resources, partnership with local authorities, 40% calls for tender and subsidies, 10% service provision (payment of services by users)). 200,000 euros budget and 150 membership fees. No value is placed on volunteering, even though it is an important part of it.</p> <p>The calls for projects and grants are financed by the PDV, the City of Paris (sub) social backers (stable part).</p> <p>Voluntary contribution and mutualisation :</p> <ul style="list-style-type: none"> <li>- recourse to the collection of materials :</li> <li>- pooling and free disposal</li> <li>- pooling of skills training exchanges of practice, cooperation between artists....</li> </ul> <p>- Minimal valorisation</p>	<p>The territory is more an opportunity than a goal A partnership logic linked to the actions rather than to the overall project A relationship with the landlord that is more contractual than cooperative, with the exception of the nature of the landlord and the purpose for which the occupancy project is initiated</p> <p>the participation of the inhabitants is reduced to the participation of the workshops for the inhabitants , the association communicates on its impact through the cultural action carried out for the inhabitants: actions likely to liven up the life of the district.</p>
<p><b>Cross-cutting conclusion :</b>  <b>The Curry Vavart collective is clearly part of a social economy approach because it is a collective project of mutualisation of premises in a cooperative logic. It is also part of the solidarity economy because it raises the question of the project's inclusion in a dimension of general interest and territorial anchoring and opening its activity to the inhabitants of the territory in a logic of animation of the Territory. The first aim remains that of the mutualisation of the means of production, and the project is situated between allowing the activity of artists and promoting art for all.</b></p>	

## 2. Construction of a questioning grid :

<b>Questioning grid around the 4 axes of analysis of enrolment in SSE</b>	
<b>VALUES AND MISSIONS</b>	<b>ORGANISATION</b>
<p><b>Who, for whom and how?</b></p> <ul style="list-style-type: none"> <li>• What is the purpose?</li> <li>• What is the mission how was it conceived?</li> <li>• What need did you want to meet and do you meet today?</li> <li>• Where did you come from in the beginning (genesis of the organisation)</li> <li>• Who are the stakeholders?</li> <li>• Is the mission or strategic statement reflected in the communication?</li> <li>• Theory of change + assessment of potential gaps in values or practices to be improved?</li> <li>• Internal justice: gender equity - pay - accessibility - natural needs?</li> <li>• Territorial alliances + multi-partnership</li> <li>• Positive/negative impacts ?</li> <li>• How to take care of social capital</li> </ul>	<p><b>How, when and with whom?</b></p> <ul style="list-style-type: none"> <li>• How are decisions made at different levels?</li> <li>• Which organisation: status, organisation chart, organisation mode horizontal / vertical process relationship worker / employer ?</li> <li>• What coherence between objectives, values and practices?</li> <li>• Education/training/mobility</li> <li>• Inner well-being: how do you deal with conflict issues? how do you celebrate your achievements? how do you share what is important?</li> <li>• How do you organise communication between stakeholders?</li> <li>• Community perspe</li> </ul>
<b>RESOURCES AND FUNDING</b>	<b>RELATIONS WITH THE ENVIRONMENT</b>
<ul style="list-style-type: none"> <li>• Type and diversity of resources?</li> <li>• Use of credit insurance system (ethical or conventional)?</li> <li>• Social destination of profit?</li> <li>• Fundraising activities / financial strategy ?</li> <li>• What kind of resources do they share with other SSE organisations?</li> <li>• Do you have non-financial resources (volunteering, knowledge, network - land/space, social capital, technological tools)?</li> <li>• How do you value them?</li> </ul>	<ul style="list-style-type: none"> <li>• What are the unmet needs? (beginning, now, future)</li> <li>• Who are your stakeholders? (people, organisations, €, ...)</li> <li>• What is your relationship with them? (approaches, networks, partnerships)</li> <li>• What is your influence/impact on the territory?</li> <li>• What assessment? (indicators, dynamics)</li> </ul>