

THE ROLE OF THE SOCIAL ECONOMY IN STRENGTHENING NEW MEDIA DEVELOPMENT IN CANADA



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The Canadian Community Economic Development Network

The Canadian CED Network is a national, not profit organization and registered charity made up of several hundred member organizations and practitioners committed to supporting community economic development and the social economy. The Network's Mission is to:

- Bring a national focus to the CED and Social Economy agenda
- Expand the scale and effectiveness of community economic development
- Share information and learning
- Build capacity and skills related to CED

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1. INTRODUCTION

This report was commissioned by the Canadian Culture Online Branch of the Department of Canadian Heritage to examine the implications of Canada's social economy as a viable means of supporting and strengthening the new media sector in Canada.

The research was conducted by a team of staff and contractors in the Canadian Community Economic Development Network from February to June 2004. A review of existing research and literature was carried out on the nature and typology of the social economy and its relationship to new media. The existing pan Canadian inventory of Community Economic Development organizations (online at www.ccednet-rcdec.ca) was analyzed to identify organizations active in cultural development and new media activities. Over thirty organizations were identified from the inventory and from other contacts of the Canadian Culture Online Branch from which to conduct key informant interviews (a list of organizations identified and participating in key informant interviews is attached at Appendix One). Twenty informants were able to participate in 30 minute interviews on their own work and views of social economy models to strengthen new media development. The outcome of the literature review and key informant interviews have been analysed to suggest models for using the social economy to strengthen the new media sector in Canada.

For the purposes of this report, the following definitions have been used:

COMMUNITY ECONOMIC DEVELOPMENT

Community Economic Development (CED) is action by people locally to create economic opportunities and enhance social conditions in their communities on an inclusive and sustainable basis, particularly with those who are most disadvantaged. CED organizations and initiatives create assets and enterprises collectively owned and controlled by communities to generate both social and economic benefits, bringing entrepreneurship and social strategies together in a new form of social innovation, to reduce poverty and disadvantage. CED initiatives and organizations are the "engines" of the social economy, creating social enterprises and social entrepreneurship strategies in their communities.

THE SOCIAL ECONOMY AND SOCIAL ENTERPRISES

The Social Economy is made up of non profit societies, associations and cooperatives purposefully creating social and economic assets, programs and enterprises collectively controlled by communities for their social and economic benefit.

The Social Economy includes "Social Enterprises" that are created to contribute to social objectives but also produce and market goods and services to achieve a financial return (a profit) that is then allocated to generate further social benefits and outcomes.

Social enterprises in Canada take three distinct legal forms:

A **registered non profit society** (in some cases also with Canada Revenue Agency charitable status) governed by a volunteer board of directors to meet social needs, that operates an enterprise to meet both its social mandate and to generate financial returns to the society that are expended on activities that create social benefits for the community (i.e. are reinvested in the community). The enterprise is not a separate legal entity but is an operational unit of the society, operating within its own business plan producing and marketing goods and/or services in the open market, at a profit that is then a source of revenue to the “parent” society for reinvestment in social benefits for the wider community.

A **registered cooperative** that is owned by its members and operates an enterprise involving the production and/or marketing of goods and services the surplus from which is wholly or in part allocated to investment in social benefits for the wider community.

An **unincorporated collective or association** the individual self employed members of which produce goods and/or services the revenue of which is pooled by individual members for them to be reinvested in activities of community social benefit.

The Social Economy also includes **financial intermediaries** that are sources of investment capital (e.g. credit unions and community loan funds), and national, provincial and regional networks that build capacity (e.g. CCEDNet, le Chantier de l'économie sociale).

In addition the social economy is supported by “**social purpose businesses**” that are legally registered as for-profit companies but whose owners commit to reinvesting a portion of profits in social benefits, in partnership with charities and non profit societies.

NEW MEDIA

New media is any digital media production that is interactive and digitally distributed, using internet, website, CD ROM and other information and communication tools that are computer-based. New media products combine text, graphics, sound and video using computer technology, going beyond text and static picture forms of communication.

2. THE GROWING CED AND SOCIAL ECONOMY SECTOR IN CANADA

The community economic development and social economy sector is a growing and dynamic group of non profit societies, associations, and cooperatives, working to create social and economic benefits for their communities and populations. Across Canada, the Canadian Community Economic Development Network (CCEDNet)² engages community economic development and social economy organizations working in rural, urban, Aboriginal, and northern communities in every province and territory. Funding is provided by membership subscriptions, donations, fees for service/events, grants from foundations and government funding for projects. Membership is open to any organization and practitioner who wishes to join, subscribes to the Network's objectives, and pays an annual subscription fee. In Quebec, le Chantier de l'économie sociale represents several hundred organizations involved in creating social assets and enterprises for community benefit³. The "Chantier" is funded by federal and provincial levels of government on a multi-year basis. Its Board of Directors is made up of representatives of components of the CED and Social Economy sector, all organizations of which can participate in its events and activities. In other regions of Canada, CCEDNet operates regional networks led by member organizations and providing services and information to anyone interested.

The Chantier and CCEDNet have developed common and complimentary visions of a CED and Social Economy agenda that involves integrated social and economic development to reduce poverty and inequality by creating assets and enterprises under collective community control that generate social and economic benefits. This infrastructure of civil society organizations has created several thousand "social enterprises" that explicitly combine social goals and strategies with entrepreneurship to generate economic returns alongside social outcomes. These enterprises share specific principles and structural elements⁵, including:

- Serving members or the community as a whole, instead of financial profit alone
- Are neither private businesses nor government agencies
- Use democratic decision-making
- Give priority to people and community rather than capital in the distribution of surpluses
- Are based on participation, empowerment and collective responsibility

The Profile of CED in Canada published in 2003⁶ involved a national survey of 350 CED organizations with total revenues of \$195 m, of which nearly 50% were generated from non government sources.

² <http://www.ccednet-rcdec.ca/>

³ <http://www.chantier.qc.ca/>

⁵ **William A Ninancs, A Review of the Theory and Practice of the Social Economy in Canada. SRDC, 2002. p.13.**

⁶ **CCEDNet, A Profile of CED in Canada, 2003.**

In Quebec⁷, le Chantier estimate that the social economy (including credit unions, day care centres and home care cooperatives that have been systematically brought into the social economy) amount to 7151 enterprises, 124,300 jobs, and \$17.2 billion in annual sales of goods and services.⁸

Characteristics of social economy enterprises in Quebec include:

- They emerge from a collective process rooted in community
- They involve “value added” business activities
- They place people and sustainable development goals over capital
- They are socially profitable, and financially viable
- They provide a context for creation and innovation

Simon Fraser University in BC provides a course on “Business with a Social Purpose” that offers the following social enterprise description drawn from BC practitioners: “All CED enterprises are economic ventures with social and environmental purposes. While a ‘social enterprise’ is also entrepreneurial, it is driven by mission-related impact, not wealth creation. A social enterprise can be initiated by a not-for-profit organization, a co-operative or group of people with an idea for a business with a social purpose that: creates systemic and sustainable change; recognizes and pursues new opportunities to reduce social needs and to make social improvements; adopts a process of continuous innovation, adaptation and learning; leverages limited resources by drawing in partners and collaborating with others; assesses progress in terms of social outcomes not simply size, outputs and economic indicators.”⁹

At the national conference on CED and the Social Economy in May 2004 a number of organizations and practitioners shared their view on community economic development, social enterprises and the building of a social economy.¹⁰ Presentations from Nova Scotia, Quebec, and Manitoba outlined a common vision of linking community economic and social development with social enterprise formation and the purposeful creation of a social economy, involving systematic efforts to reverse decline and disadvantage by creating community controlled social and economic assets. A recent review of the development of CED and the Social Economy in Canada¹¹ suggests that there is growing momentum in the sector, achieving a critical mass not seen before.

Nancy Neamtan, The CEO of le Chantier de l’économie sociale in Quebec, suggests the same: “Nonprofit and co-operative enterprises have flourished responding to a variety of challenges and needs: social inclusion, creation of jobs and new accessible services, recycling, social tourism, alternative cultural production, community radio and television, and jobs for the handicapped. Unions, community groups, women’s groups,

⁷ **For a review of the development of the social economy movement in Quebec see: William Ninancs, The Social Economy in Quebec, Caledon Institute. 1998.**

⁸ **Nancy Neamtan, The Social Economy in Quebec, 2004.**

⁹ **Simon Fraser University CED Certificate Program, Business with a Social Purpose. 2003.**

¹⁰ **www.ccednet-rcdec.ca/en/pages/conference.asp**

¹¹ **Mark Cabaj, CED and Social Economy in Canada, A People’s History. In Making Waves Vol 15, number 1, Spring 2004. p.13.**

environmental militants, fair trade activists, international development agencies, and even some private sector actors have worked closely together in a movement for a more democratic, pluralist and inclusive economy.”¹²

Evidence of this growth in the sector comes from other sources as well. The survey of CED organizations conducted in 2003 showed that 56% of organizations responding had been created in the last 10 years and nearly a quarter in the last three years.¹³

There are three main drivers of increased activity in the social economy. Firstly, there is demand from people engaged in entrepreneurial activity to link their financial outcomes to social and environmental results. Corporate social responsibility (CSR) has become both a market benefit and a personal benefit, giving more rewards than simply financial returns. For many young entrepreneurs in the cultural and new media field just doing their business and getting an income from it isn't as satisfying as conducting that business, and contributing to their communities and society. There has therefore been increased interest in blending business and social models into new forms of social enterprise that give participants multiple levels of reward.

Secondly, old models of social service delivery that depend on providing services to needy clients or providing charity to those in need have increasingly been criticized as maintaining dependency on both public and private forms of welfare. Innovators in the social service sector have been increasingly looking for models of “self help” and empowerment that lead to people and communities transforming their conditions. Community economic development models have been increasingly seen as ways of addressing both social issues and economic needs by giving people the supports, tools and resources they can use to get out of poverty and become economically and socially self sufficient.

Thirdly, non profit organizations are increasingly being pushed to look for new sources revenue because of government cut backs. They are also being tied to terms and conditions for government contracts and contribution agreements that restrict them to short term accountability for inputs and outputs, rather than long term outcome-oriented activities that fall outside of traditional government contracts. This has led many organizations to look at creating their own flexible sources of income through social enterprises as both a sustainable source of income for the organization as a whole, and for the development of programs not dependent on restrictive government sources of funding.

Matching this increased interest in the social economy has been funding by Foundations to support it in the last five years, mostly notably in the West by the Muttart Foundation, in Ontario by the Trillium Foundation, and across Canada by the McConnell Family Foundation. Since 1997 the Vancouver Foundation and VanCity Foundation have invested in over 50 organizations seeking to start new social enterprises under their “Enterprising Non Profit” program.

¹² **Nancy Neamtan, The Political Imperative: Civil Society and the Politics of Empowerment. In Making Waves, Volume 15, number 1, Spring 2004, p.28.**

¹³ **CCEDNet, A Profile of CED in Canada, 2003, p.21.**

A recent survey of provincial territorial government support for CED also found increasing investment and support for CED and the social economy, with twelve out of thirteen provinces and territories having programs and policy in the area, much of it developed in the last five years. Quebec, Manitoba, Nunavut, Nova Scotia, Newfoundland and New Brunswick have all developed major initiatives in CED over this time period.¹⁴ The Neighbourhoods Alive program of the Government of Manitoba for example provides core funding to neighbourhood CED organizations like the North End Renewal Corporation. The funding supports organizations providing housing, skills development, child care, social enterprises, and cultural development in multi-faceted approaches to community social, cultural and economic revitalization.

To respond to the growth of the sector and its increasing importance as a means to achieve both social and economic outcomes in Canada, CCEDNet and le Chantier have argued a public policy position that the CED and social economy sector could generate greater public policy returns to federal government investment in both social and economic outcomes, if only the sector was recognised and became eligible for incentives, benefits and program assistance mainly or entirely directed at the private sector.¹⁵ The two organizations point to examples in Europe, the US, and other jurisdictions of social economy and CED initiatives that are demonstrating substantial outcomes affecting the aggregate social and economic conditions of their countries.

In 2004 the Government of Canada announced enhanced support to CED and the social economy in its budget and throne speech, including “increased support for the sector by confirming that it will become eligible for a wide range of programs currently offered to small business”. The Government also announced \$132 m in support for capacity building, capital financing and research for the sector.

It is therefore timely to be examining the opportunities for strengthening the relationship of the social economy and its many actors with public policy objectives related to cultural development and the new media sector.

¹⁴ CCEDNet, **Inventory of Provincial Territorial Support for CED, 2003.**

¹⁵ CCEDNet, **Investing in Canada’s Communities: CCEDNet’s Policy Framework. 2002.**

3. RELATIONSHIP TO CULTURAL DEVELOPMENT AND NEW MEDIA

The United Nations Commission for Culture and Development concluded in its report Our Creative Diversity that unless economic development has a cultural basis it can never lead to truly lasting development. Culture is not something 'to be taken into consideration'. It is fundamental to development. The report goes on to say:

When culture is understood as the basis of development the very notion of cultural policy has to be considerably broadened. Any policy for development must be profoundly sensitive to and inspired by culture itself... defining and applying such a policy means finding factors of cohesion that hold multi-ethnic societies together, by making much better use of the realities and opportunities of pluralism. It implies promoting creativity in politics and governance, in technology, industry and business, in education and in social and community development -- as well as in the arts. It requires that the media be used to open up communication opportunities for all, by reducing the gap between the information "haves" and "have nots." It means adopting a gender perspective which looks at women's concerns, needs and interests and seeks a fairer redistribution of resources and power between men and women. It means giving children and young people a better place as bearers of a new world culture in the making. It implies a thoroughgoing diversification of the notion of cultural heritage in social change... It requires new research."¹⁶

The international agenda outlined by the Commission has since engaged the Canadian and other governments (through the Intergovernmental Conference on Cultural Policies for Development) in reviewing policy implications of their report. Substantial amongst those policy considerations is the role of information technologies and new media as both a threat and an opportunity for human development goals. In its background documentation for the conference, UNESCO researchers suggested that: "The public service needs to adapt to the enormous changes in the sphere of communication by integrating certain cultural, political and ethical values and thus redefining itself as pluralistic, diversified, innovative and open to the new media."¹⁷

The report identified key policy issues, including:

- The impact of (mostly Western) restrictions on intellectual property rights and copyright
- The danger of homogenization of content based on the concentration of ownership and control of new media production
- Unequal access and participation
- Education and training for computer and media literacy

¹⁶ UNESCO, *Our Creative Diversity, Report of the World Commission on Culture and Development*, 1996, p.232.

¹⁷ UNESCO, *Background Document: Intergovernmental Conference on Cultural Policies for Development*, 1998, sect. 62.

The report raises the question of how governments can support and build on civil society initiatives that involve grass roots structures engaging a much broader set of actors than traditional institutional and private sector activities in new media.

Following on from that theme, Sally Jane Norman in her article on “Culture and the New Media Technologies”¹⁸ cites a number of examples of grass roots cultural organisations around the world making exemplary use of new media technologies and comments that these structures are overlooked relative to “heavy-weight institutions”. She suggests that these grass roots organizations and applications of new media are an essential ingredient in ensuring pluralistic cultural development.

In Europe, the ARIES network (the European Information Network for the Co-operative, Mutual and Non-Profit Sectors) brought together and analyzed the achievements of social economy organizations throughout the European Community. Cultural development and the implanting of new media activities and training in disadvantaged communities was a major focus for Network activities.¹⁹ The European Commission funded 14 demonstration projects on the Third Sector and Employment specifically targeted to cultural industries. They evaluated the outcomes of one of those projects (New Employment in the Creative Industries Sector) in 2001. The report concluded that the third (or civil society) sector acts as a critical bridge between those working in the creative arts for support of their own occupational and employment development, and in the creation of community and regional development outcomes from strengthening of the cultural sector.²⁰

In Canada, cultural development has been an integral component of community economic development and the social economy. Community development activities are inherently rooted in the history and cultural realities of the community and the populations involved.

Mike Lewis of the Centre for Community Enterprise, suggests that social economy enterprises carry out an essential social task in developing cultural and recreation activities and services.²¹ The linkage between cultural development and the social economy as a means of production for cultural products and activities has been most explicitly addressed by le Chantier de l'économie sociale in Quebec. The Chantier proposed in 2002 a new initiative with the Government of Quebec to strengthen social economy enterprises in the culture and new media sector, with an objective of

¹⁸ **Sally Jane Norman, Culture and the New Media Technologies, in The Power of Culture, 1998**

(http://kvc.minbuza.nl/uk/archive/commentary/commentaar_policies.html)

¹⁹ **<http://europa.eu.int/comm/enterprise/entrepreneurship/coop/social-history/social-history.htm>**

²⁰ **European Commission Directorate-General Employment, Industrial Relations and Social Affairs, Third System Approaches and Employment in the Creative Arts, January 2001.**

²¹ **Mike Lewis, Common Ground: CED and the Social Economy – Sorting out the Basics, in Making Waves, Volume 15, number 1, spring 2004.**

enhancing the democratisation of culture and media.²² Part of the support from federal and provincial governments to le Chantier includes a position responsible for cultivating the social economy amongst cultural organizations.

The 2003 research report of the Caledon Institute on CED and Innovation also provided evidence of the potential for the CED and social economy sector to act as a key source of incubation, clustering and innovation in emerging sectors of the economy, including technology and culture.²³ Caledon's study focussed on several examples of community initiatives that incubate innovative economic development, and concluded that traditional approaches to economic innovation missed a whole segment of local innovation by cooperatives and CED organizations that made up a significant aggregate resource.

Research on the impact of the Community Learning Network program of Human Resources and Skills Development Canada has also pointed to the potential of Community Development organizations, in First Nations and other communities, to use new media and information and communication technologies to achieve cultural and social development outcomes.²⁴

Our literature review on these issues revealed that there is a body of research and discussion on issues of community development, culture, new media and the role of social economy and civil society organizations. Unfortunately the scope of this research paper did not allow for a comprehensive analysis of this growing area of knowledge, particularly for literature not available in English from researchers in Europe and "developing" countries.

Key informant interviews also indicated that we are merely touching "the tip of the iceberg" in terms of the wealth of work being done by non profit associations and community development groups in new media and cultural development in Canada.

However we can conclude that there is a growing body of research and analysis that points to the critical role that civil society and social economy organizations play, in Canada and elsewhere, as means of production, development and training for new media in the context of promoting and strengthening cultural development.

²² **Chantier, L'économie sociale et le secteur culturel : L'urgence d'agir pour soutenir la démocratie culturelle, March 2002.**

²³ **Sherri Torjman and Eric Leviten-Reid, Innovation and CED: What They Can Learn From Each Other, Caledon Institute, January 2003.**

²⁴ **Rupert Downing, Bridging Aboriginal Digital and Learning Divides, OLT, May 2002.**

4. TYPOLOGY OF SOCIAL ECONOMY ORGANIZATIONS AND FUNCTIONS WITH A NEW MEDIA ROLE

A review of listings on the CED inventory suggest that there are several organizations and initiatives currently in place that explicitly use social economy and CED models in the promotion of cultural development using new media tools and applications.

In many cases, cultural activities using new media are a tool in mobilising communities to engage in further, long term development activities. In other circumstances artistic and cultural enterprises using new media are a development outcome in themselves, either as social enterprises or as business spin offs from the development process that at least benefit individuals in sustainable cultural enterprises. In other examples, cultural revitalization using new media is itself a key goal for the development process, for social objectives or the retention of language and heritage amongst First Nations and francophone communities, for example.

In addition to the evidence of listings in the CED inventory, survey work undertaken for this research paper, and a review of the results of research in Quebec conducted by the Community University Research Alliance on the Social Economy, suggest a growing area of development of the new media sector itself by social economy organizations. That is, the social economy is itself an incubator for new media practitioners supporting their own development, training and marketing. In addition, there are increasing numbers of associations and collectives that are social economy organizations generating unique cultural content using new media.

Our scan of social economy organizations engaged in new media activities, and the results of key informant interviews, suggest the following types of organization and function.

1. Organizations That Use or Support the Use of New Media As A Tool In Broader Development Activities.

Community Economic Development Organizations

Community development organizations that are registered non profit societies are working to enhance social and economic conditions in their local areas. Groups like the Bamfield Learning Community, the Trail Community Futures Development Corporation, the Storyteller's Foundation are increasingly involved in using new media tools in their cultural and economic development work with youth and disadvantaged groups to develop their skills, promote cultural content that empowers people, and create community economic development opportunities relevant to the new economy. The use of new media is seen as a key aspect of overcoming barriers associated with rural and remote locations, both in marketing their own products and services to "the outside world", and in developing local skills that prevent "leakage" to external providers of new media technologies to retain expertise in, and revenue from, new media activities in their own localities. In addition community development organizations are incubating new media skills amongst young entrepreneurs to foster the development of the sector in their own areas. In some cases these organizations are generating unique cultural

content, in the area of traditional Aboriginal knowledge, language and culture for example.

Sector Associations

A number of associations whose purpose is to promote cultural sectors (film, music etc.) are using new media tools in their work. The Saskatchewan Arts Alliance, Music and Film in Motion, and the Music Industry Association of Nova Scotia are developing new media tools relevant to their particular industries. In some provinces new media associations also operate to promote the interests of their members in the new media sector.²⁵

Social Economy Intermediaries

A number of not for profit intermediary groups are engaged in developing the social economy inclusive of expanding access to, and use of, new media technologies. Le Chantier de l'économie sociale in Quebec, together with its capital investment arm le Réseau investissement social du Quebec, provide capacity building and capital financing support to cooperatives and non profit societies to develop social enterprises. Some of these enterprises are in the cultural sector. The Chantier is working to increase the social economy's presence in cultural and information technology services. The Cooperative Association in Nova Scotia is also working to enhance capacity and financing for community and worker cooperatives in that province, inclusive of initiatives in the cultural sector. EcoTrust Canada has developed a unique capacity building program for use of community mapping technologies by First Nations communities in British Columbia. Social economy intermediaries are also involved in research and development of opportunities for CED and social economy organizations in cultural development and new media. In addition to the Community University Research Alliance on the Social Economy in Quebec, the Manitoba Research Alliance on CED and the New Economy²⁶ is examining the relationship of CED and new technologies in that province. At a national level, the Canadian Community Economic Development Network provided space for a number of workshops on culture, media and CED at its national conference in Trois-Rivieres, Quebec in May 2004 to support peer learning and development²⁷, and has a CED and ICT working group of its Membership Committee.

2. Organizations with New Media Development as a Primary Objective

Social Enterprises

Specific social enterprises are being developed for social purposes that also generate economic revenues for reinvestment, that use new media in their production of goods and services. Research by the Community University Research Alliance on the social

²⁵ See for example <http://www.newmediabc.com/>

²⁶ <http://www.brandonu.ca/organizations/RDI/MRA.html>

²⁷ http://www.ccednet-rcdec.ca/en/pages/conference_pres04.asp

economy in Quebec²⁸ suggests a growing area of social enterprise activity in “community media” and information and communication technology services. Prominent amongst these enterprises across Canada are **Artist and New Media Collectives and Cooperatives** like Video Pool, DigitalEve and Inter-Access. These cooperatives and collectively managed non profit societies play a critical role in developing open source software, provide on-line resources to promote and market new media artists, provide education and training opportunities, and produce new media products.

Institutes

Public Institutes mandated to support the growth and development of the new media sector exist in some regions of Canada. Art-Netlantic and the Banff New Media Centre operate as resources to new media actors, strengthening their opportunities to develop skills and products. Many of the beneficiaries of these institutes are small and medium sized private businesses, however some social economy organizations also benefit.

5. EXAMPLES OF SOCIAL ECONOMY MODELS IN CANADA

Some of the key informants for this research pointed to key roles that not-for-profit social economy organizations are playing in new media development.

Banff New Media Institute

Sara Diamond from the Banff New Media Institute pointed to the important alternative media work being done by Aboriginal community organizations, in for example web based low-band FM radio. The development of on-line educational resources is another area unique to the non commercial sector. The Banff educational centre, and others, are playing a strategic role in promoting, and problem solving with, new media practitioners. New media and artists associations are also playing this role at a provincial and regional level. The non profit sector is able to do strategic development work in new media much better than commercial players focussed on their own existing products and services. Community organizations and artists’ centres are also able to have a user-driven and creative approach to technology – thinking of users, consumers and people’s needs. In addition, not-for-profit and community organizations have played an important role in bringing cultural diversity into new media development.

Aboriginal Mapping Network of EcoTrust Canada

Steven DeRoy and Rachel Olson of the Aboriginal Mapping Network use new media as a capacity building tool with Coastal First Nations communities in BC. Digital mapping of First Nations territories and assets has become key to their efforts at self determination. The Network creates an online resource and communication medium for First Nations practitioners to connect with one another and develop their own digital products relevant to social, economic and environmental needs in their communities. GIS resources and techniques are critical to these efforts. EcoTrust (a not for profit society dedicated to

²⁸ **Chantier de l’économie sociale, Quelques Elements D’information sur les Entreprises D’Economie Social Dans le Secteurs de la Cutlure, des Medias communautaires et des Technologies de l’information et des Communications, mai 2003.**

supporting the development of a conservation based economy amongst West Coast communities and First Nations) is serving a unique role in transferring digital skills and resources to Aboriginal communities for their sustainable development.

Saskatchewan Arts Alliance

Marnie Gladwell of the Saskatchewan Arts Alliance identified the important role of a non profit, membership-based organization that advocates for the arts in that province. Electronic communication has become critical to their work to promote artists, arts education, and the interests of people who wish to access arts activities, events and development opportunities. New media artists are active on the board and in the activities of the Alliance, using the organization and its resources to strengthen themselves, their sector, and the public's access to their products.

Video Pool

Graham Asmundsun described the activities of the Video Pool Media Arts Centre, an artist-run centre dedicated to independent video, audio and computer integrated multimedia production, located in Winnipeg, Manitoba. Independent artists in new media can use the centre to access training opportunities and facilities, and the centre provides community members and groups opportunities to explore new media technologies for their own objectives. On-line clips of their video library are available for curators to order unique new media content for exhibition. Both new media producers and community users of the Centre are involved in its governance to help sustain their focus on both fostering artistic development and contributing to community development.

New Media West

Christy Anderson of the Trail Community Futures Development Corporation in South Central B.C. identified the role her community economic development organization plays in incubating the new media sector. The Corporation supports a range of community economic development activities as an independent not for profit corporation, including support to young entrepreneurs wishing to develop new media products and services. This activity contributes to economic diversification in the region, as well as supporting young people wishing to create sustainable livelihoods for themselves in the region, instead of having to migrate to large urban centres. The New Media West initiative has created on-line tools to promote skills development, peer learning, and marketing for new media practitioners. A database, training events, on-line portal to connect clients and new media workers, and an on-line new media gallery have been developed. The initiative is helping to create a regional identity as a centre of excellence in new media, together with a resource for digital learning amongst practitioners.

Bamfield Learning Community

Lynda Myres described the work of the Learning Community funded by the Office of Learning Technologies of HRSD in Bamfield, on the West Coast of Vancouver Island in B.C. The Community School and Learning Community Association operate community TV, radio and new media on-line production to encourage creativity, artistic expression, and marketing of community economic development products and activities. New media products include DVD and CD Rom interpretation of the geography and history of the region using traditional Aboriginal knowledge, culture and language. They provide web-

based opportunities for artists linked to market their products on their website, and are engaged in training of young people in new media. Lynda commented that new media activity organized as a tool for community development is critical to rural and resource-based communities in their efforts at marketing for community economic diversification, keeping dollars and expertise circulating in their own communities and developing the skills needed to participate in the “new economy”.

Year Zero One

Camille Turner described the work of Year Zero One an arts collective that creates, critiques and disseminates “net.art” and digital culture. The on-line artist run centre operates as a network for the dissemination of digital culture and new media through net based exhibitions, site specific public art projects, an extensive media arts directory and an electronic art journal. Some of the unique new media forms that the collective explores and develops include: art/science collaborations; human/machine interfaces; open source software development; digital interventions in public spaces; wireless simulations of organic environments; wearable computing; and psychogeography. Camille pointed to their unique role as a social economy organization in creating digital cultural artefacts and experiences that people can access without expecting them to come into a gallery or institution, for example, video billboards showing artists media work on busy downtown streets, mostly in the Toronto area.

Inter-Access

Kathleen Pirrie Adams described Inter-Access’ role in Toronto as a production studio and gallery for interactive and networked art. They support over 140 member artists exploring the uses of electronics, robotics, interactive programming environments and networked communication systems, and provide a discourse framework for user groups both in person and on-line, together with educational workshops. Members are able to access an interactivity lab, streamed media studio, and a computer sound environment. Their role as a social economy organization is critical in inventing new software and tools, including open-source software created by users, not owned by anyone, shared freely and not commercialized. Without this resource most artists would not be able to access and develop their work due to the costs of commercial software licensing and tools.

DigitalEve

Lysianne Buie described the work of DigitalEve Toronto which is a voluntary-run, free-membership association of women interested in all aspects of digital technology and new media in the Greater Toronto area. The organization empowers women working in technology with training and networking opportunities, as part of a global non-profit association. They operate a series of listservs for women in new media and deliver the Community Online Design Program that matches volunteers with non-profit organizations for the purpose of designing web based resources. The association plays a critical role in advancing women’s professional careers in digital and new media sectors of the economy.

Music and Film in Motion

Dennis Landry described the role of Music and Film in Motion in Sudbury Ontario to foster and promote the development of the music and film industry in Northern Ontario. They use new media as one tool in promoting local producers, and are engaged in professional development with film and video producers to allow them to explore and market their products. They see an important role for non profit associations like theirs in creating alternative distribution means for producers in regions, linked to other alternative sources of distribution to strengthen original content across the country.

Storyteller's Foundation

Doug Donaldson of The Storyteller's Foundation in Hazelton B.C. pointed to the importance of new media as a tool for self-determination for remote, rural, oral-based communities. Working with Gitksan First Nations and non Aboriginal communities in the Northwest of B.C. the Foundation has developed CD ROMs that are used to retain and promote traditional language and knowledge, using interviews with elders to create a dictionary of the Gitksan language using video images to illustrate meaning and place in the context of Gitksan culture. They have also mentored a multi-media authoring centre in the community, and are developing a virtual museum exhibit of the Delgamuukw case for Gitksan self determination in their traditional territories. They have digitalized part of the BC Treaty Office library as a resource for Aboriginal title, including audio and video collections from elders over the last 30 years. The Foundation fosters discussion and action on using new media to build community through strengthening oral culture. Their priority is to engage and mentor young people in using new media to retain and explore traditional knowledge, while at the same time acquiring skills relevant to the "new economy".

Music Industry Association of Nova Scotia

Waye Mason of the Music Industry Association of Nova Scotia described the role of the Association as a non-profit organization working to foster, develop and promote the full potential of the music industry in Nova Scotia. The Association worked to establish the "All New Releases Lounge", an online service to help recording artists promote their work to Canadian radio, including the use of a virtual promotional kit for new releases that uses sound clips and images.

Art-Netlantic

Annabel Cohen of Art-Netlantic described their expanding network of researchers, information technologies and artists in Atlantic Canada working on culture and multimedia. They are establishing a new media research network to inspire the production of new media by current and potential new media artists through shared technical resources and exchange of knowledge. A shared multi-institutional digital library archive is being developed to represent Atlantic Canadian cultural content. The Universities of New Brunswick, Moncton, and PEI are co-sponsors of the Network.

6. POTENTIAL ROLES AND OUTCOMES

The analysis of current activities in new media by organizations that can be defined as actors in the social economy suggests some unique value-added roles and outcomes that they provide, relevant to the objectives of the Department of Canadian Heritage.

In particular, social economy organizations as vehicles for developing new media products and activities present the following potential functions and outcomes:

Incubation of New Media Practitioners and Enterprises

Community economic development organizations and new media collectives are playing a major role in incubating new media practitioners and enterprises. This role strengthens both content and practice in new media, through collective leadership and ownership of the development process, and in the provision of tools and resources that make new media entrepreneurs and enterprises (whether social or private enterprises) more sustainable. Existing new media companies are paying attention to their own products and services, and their financial bottom line. The cooperative and non profit organizations involved in new media development play a value-added role that private sector actors cannot play – one of support to help individuals and enterprises achieve sustainability, and develop their own skills and proficiencies.

Generating Unique Cultural Content

New media has a major potential for generating cultural content unique in its portrayal of individual, group and community-wide creativity. Community economic development and social economy organizations are using new media as both art and a medium of communication by portraying images, sound and interactive content that reflects community realities and visions. This work has already been significant in First Nations and Aboriginal communities, and would not have occurred without the resources and animation work of social economy organizations. The use of new media in portraying and strengthening oral culture is also a unique aspect of non commercial social economy organizations. Artist-run collectives also play a vital role in nurturing young artists and facilitating the production of new media arts content on-line, and in other forms. This support role generates a whole stream of cultural content on-line by new Canadian artists.

Developing Software and Tools

A number of cooperative and collective new media organizations are actively involved in developing open access software and unique tools for developing new media products. This service is provided to both members of the collective or association and to a larger circle of community users. These initiatives and activities impact on affordable access to new media for “professional” practitioners, artists experimenting in the field, and other community users who wish to use new media as a tool in their own work. Without this role being played by social economy new media organizations the field would be less accessible, dynamic and inclusive.

Expanding Access and Competencies

In addition to software and technical tools, a number of cooperatives and non profit associations are providing physical and virtual (on-line) access to new media resources to community groups and individual members of the public without charging anything more than nominal fees (the revenue from which is reinvested in the organization for further development work). This service greatly expands access to the public to use and experiment with new media. For community groups engaged in social and community development this role introduces new media tools for their own use. In many instances this kind of service also involves training, mentoring and skills development in competencies essential to the use of new media. This has the effect of both equipping members of the community with the knowledge and skills necessary to using new media in their community, and it builds marketable skills important to future employment in the “new economy” (for young people for example).

Applying New Media to Community Social and Economic Development

Social economy organizations are playing two key roles in using new media to contribute to community social and economic development. At the local level community development groups are applying new media technologies to address social issues in their community. These applications strengthen communication of community values, and give communities dynamic, interactive means of collaborating on community visions and goals. In addition, community economic development groups are exploring how new media technologies and applications can contribute to marketing and promoting community products and services (such as ecological and cultural tourism) to help strengthen and diversify local economies.

Democratizing Culture and Media

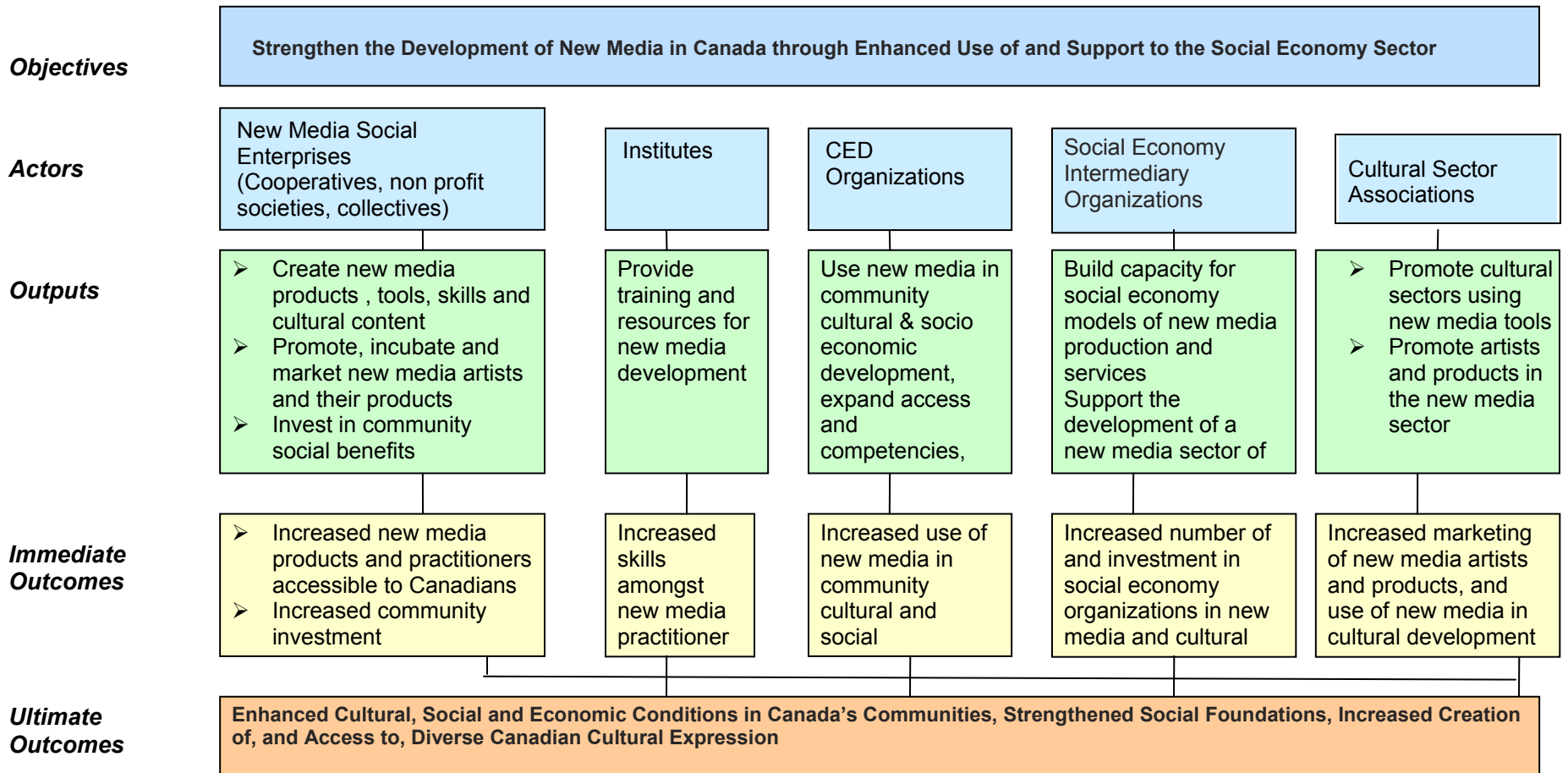
The final role that social economy organizations play is to promote the democratization of culture and media in Canada. As UNESCO noted in its report on Our Creative Diversity the domination of media through concentrated commercial ownership can impact the free exchange of ideas and homogenize cultural content to reflect the culture of dominant actors. In Quebec, le Chantier de l'économie sociale has pointed to the vital roles that social economy forms of production and development in culture have played in strengthening democratic participation and engagement in cultural and media-related activities. Many of the informants for this research pointed to the role that their collectives, non-profit associations and community economic development groups play in opening up access to new media for a broad cross section of people to create and transmit content relevant to them and their cultures. This role is unique and central to the social economy and civil society in Canada.

The following matrix summarises our findings on the typology of organizations and functions and their roles in new media activities.

Type of Organization	Functions	New Media Roles
<p>Social Enterprises (Non profit societies, cooperatives and unincorporated collectives)</p> <p>Inter-Access http://www.interaccess.org/ia.php</p> <p>YearZeroOne http://www.year01.com</p> <p>Digital-Eve http://www.digitaleve.org/</p> <p>Video Pool http://www.videopool.mb.ca/</p>	<ul style="list-style-type: none"> ➤ Create social benefits for members and communities ➤ Generate financial revenues that are invested in community social benefits ➤ Use democratic decision making ➤ Enhance capacity of members and communities to increase their social and economic self sufficiency 	<p>New Media Development is a Primary Objective</p> <ul style="list-style-type: none"> ➤ Create new media products and tools and open source software ➤ Promote and market new media artists and their products ➤ Reinvest in community and new media development ➤ Provide accessible education, training and peer learning opportunities ➤ Democratize cultural and media access and content
<p>Institutes (not-for-profit educational institutions)</p> <p>e.g Banff New Media Institute http://www.banffcentre.ca/bnmi</p> <p>Art-Netlantic http://www.upei.ca/artsnetlantic/</p>	<ul style="list-style-type: none"> ➤ Skills development and peer learning for practitioners in particular cultural sectors 	<p>New Media Development is a Primary Objective</p> <ul style="list-style-type: none"> ➤ Provide training and resources for new media development

Type of Organization	Functions	New Media Roles
<p>Community Economic Development Organizations (Non profit societies)</p> <p>e.g. Bamfield Learning Community http://www.bamfieldcommunity.com/private/5.3%20wcln.htm Storyteller’s Foundation http://www.upperskeena.ca/index.html Trail Community Futures Development Corporation http://www.newmediawest.com EcoTrust Canada http://www.ecotrustcan.org/index.shtml</p>	<ul style="list-style-type: none"> ➤ Transfer knowledge across community members ➤ Empower communities and disadvantaged groups ➤ Deliver community learning and skills development programs ➤ Foster and integrate social, economic and cultural development ➤ Create social assets and enterprises for community benefit 	<p>Use or Support the Use of New Media As A Tool In Broader Development Activities.</p> <ul style="list-style-type: none"> ➤ Use new media tools in local development ➤ Create unique cultural content including Aboriginal language and cultural content ➤ Develop new media skills, particularly with young people ➤ Incubate new media practitioners and entrepreneurs
<p>Social Economy Intermediaries (Not for Profit Corporations, Foundations)</p> <p>e.g. CCEDNet www.ccednet-rcdec.ca</p> <p>le Chantier de l’économie sociale http://www.chantier.qc.ca/</p>	<ul style="list-style-type: none"> ➤ Provide finance capital for social enterprises ➤ Provide skills and capacity building opportunities ➤ Research and develop policy based on practice ➤ Convene practitioners in the social economy 	<p>Use or Support the Use of New Media As A Tool In Broader Development Activities.</p> <ul style="list-style-type: none"> ➤ Build capacity for social economy models of new media production and services ➤ Research and develop social economy models in culture and new media
<p>Sector Associations (Not for Profit Associations)</p> <p>Music Industry Association of Nova Scotia http://www.mians.ca/</p> <p>Music and Film in Motion http://www.musicandfilminmotion.com/</p> <p>Saskatchewan Arts Alliance http://www.artsalliance.sk.ca/home/</p>	<ul style="list-style-type: none"> ➤ Promote artists and cultural sectors 	<p>Use or Support the Use of New Media As A Tool In Broader Development Activities.</p> <ul style="list-style-type: none"> ➤ Promote cultural sectors using new media tools ➤ Promote artists and products in the new media sector

A “Logic Model” for the Role of the Social Economy in Strengthening New Media is displayed on the following page.



7. LINKAGES TO FEDERAL FRAMEWORK AND RECOMMENDATIONS FOR FURTHER ACTION

In addition to the direct relationship of social economy organizations to government objectives for the development of online culture and new media, this research has identified a number of potential linkages between this aspect of the social economy and the overall framework for the Government of Canada's support to the social economy.

The Government of Canada announced in the 2004 budget speech:

“In recognition of the social economy sector's growing contribution to Canada's communities, Budget 2004 increases support for the sector by confirming that it will become eligible for a wide range of programs currently offered to small business. These include programs and agencies that provide financing and contributions to small businesses.” <http://www.fin.gc.ca/budget04/bp/bpc4de.htm>

The budget also included \$132 m in new funding for:

- Capacity building of community economic development organizations.
- Financing initiatives for social economy enterprises.
- Community University Research Alliances on social and community economic development issues.

Since the budget announcement, the Parliamentary Secretary for the Social Economy has convened a Roundtable to advise the government on implementation. The emphasis in these deliberations has been on horizontal development across federal departments of supportive relationships with the social economy sector, and removal of barriers to program participation.

The Social Economy Initiative is also described as contributing to public policy priorities for Strengthening Canada's Social Foundations and Investing in Canada's Communities as “Canada's communities also drive the country's social advantage: an inclusive and diverse society that allows everyone to develop and fulfill their potential.” The role of the social economy in contributing to these government policy objectives is similar to its role in contributing to Heritage Canada's strategic objectives of strengthening “cultural participation and engagement” and promoting “active citizenship and civic participation”. That is, it is a unique sector of society and the economy that contributes to cultural, economic, and social development, at the grass roots in community settings.

The following recommendations have been identified that contribute to the Strategic Objectives of Heritage Canada and the Government of Canada, and the Vision, Mission and Objectives of the Canadian Culture Online Branch of the Department, to strengthen the use of, and engagement with, the social economy sector to build on the roles, models and opportunities identified in this report.

RECOMMENDATIONS

To strengthen Canada as a learning, evolving and innovative society by assisting content providers to produce and make available the wealth and diversity of our culture and people online in innovative, entertaining and educational ways:

1. Recognize and Build the Capacity of the Social Economy Sector

Policy Goal

Recognise the social economy sector as a vibrant contributor to online culture and the development of new media in Canada as well as contributing to community social, cultural and economic development, and strengthen the sector's capacity to make strategic contributions to the mission and objectives of Heritage Canada and Canadian Culture Online

Strategies

- a. Convene a roundtable **on Culture and the Social Economy** to explore needs, priorities and opportunities involving representatives of CED and social economy intermediaries and others representative of the typology of social economy organizations involved in cultural development and new media identified in this report.
- b. Develop with sector input a **Strategic Plan to strengthen peer learning** and connectivity of social economy organizations involved in cultural and New Media development, identify best practices, and strategies needed to strengthen their sustainability.

2. Research Enhanced Role of the Sector

Policy Goal: Undertake more structured research on the needs and opportunities of the social economy sector in developing new media in Canada.

Strategies:

- a. Develop a **specific research partnership** to examine roles, outcomes and strategic investment potential for social economy organizations engaged in cultural development and new media potentially funded in part by SSHRC. This could build on the existing research by the Community University Research Alliance on the Social Economy in Quebec and the Research Alliance on CED and the New Economy in Manitoba, and work of other post secondary institutions engaged in CED/Social Economy research and education (e.g. Simon Fraser University, Waterloo University, Concordia, Algoma University College, University College of Cape Breton) with practitioners in the field.
- b. **Expand criteria of the New Media Research Development Fund;** The New Media Research Networks Fund could also be made more explicitly inclusive and geared to the needs of social economy organizations active in new media research and development.

c. Undertake a **cross-jurisdictional review** of policies, programs and research to foster social economy models of new media and cultural development. inclusive of local governments, provinces, territories and other countries.

d. Initiate a **three-year demonstration project** on enhancing the use of social economy models to develop new media involving specific partners in two regions of Canada with a strong evaluation component to disseminate learning and best practices.

3. Open Up Program Investment To The Sector

Policy Goal: Remove barriers to the participation of social economy organizations in the Department's programs and investments, and open up support for sector organizations engaged in creating cultural content and/or 'incubating' and advancing new media in Canada.

Strategies:

a. Initiate a **detailed analysis of the financing needs and strategies of social economy organizations** engaged in new media and cultural development, and current leveraging relationships in place or potentially available in different regions, that address sustainability in the sector.

b. **Expand Canada New Media Fund eligibility criteria** to not-for-profits and social enterprises ; In this context the Department of Canadian Heritage could play a leadership role in reviewing its existing program criteria to enable greater participation by social economy organizations in cultural support that has previously been difficult or impossible to access. In particular the Canada New Media Fund could be reviewed to expand its current eligibility beyond private companies and professional associations.

c. **Examine the development of new funding support** through a specific program for new media social economy activity as a distinct program area, designed to leverage the role and sustainability of the sector's contribution to cultural and new media development. Design of the program in consultation with the sector could result in terms and conditions that help address some of the barriers that organizations face accessing existing sources of government funding. Discussions with other funders in the private and philanthropic sectors could develop partnerships in such a new funding initiative.

APPENDIX ONE

List of Organizations and Key Informants

NAME	ORGANIZATION	URL
Steven DeRoy and Rachel Olson	Eco Trust Canada Aboriginal Mapping Network	http://www.ecotrustcan.org/index.shtml
Marnie Gladwell	Saskatchewan Arts Alliance	http://www.artsalliance.sk.ca/home/
Sara Diamond	Banff New Media Institute	http://www.banffcentre.ca/bnmi
Graham Asmundsun	Video Pool	http://www.videopool.mb.ca/
Christy Anderson	New Media West Trail Community Futures Development Corp	http://www.newmediawest.com
Lynda Myres	Bamfield Learning Community Initiative	http://www.bamfieldcommunity.com/private/5.3%20wcln.htm
Camille Turner	Year-Zero-One	http://www.year01.com
Kathleen Pirrie Adams	Inter-Access	http://www.interaccess.org/ia.php
Lysianne Buie	DigitalEve Toronto	http://www.digitaleve.org/
Dennis Landry	Music and Film in Motion	http://www.musicandfilminmotion.com/
Doug Donaldson	Storytellers Foundation	http://www.upperskeena.ca/index.html
Wayne Clark	Unlimited Digital	http://www.unlimiteddigital.ca/
Natasha Gauthier	Canadian Museums Association	http://www.museums.ca/Cma1/About/AboutCMA.htm
Monique Savoie	Societe des arts technologiques de Montreal	http://www.sat.qc.ca/
Waye Mason	Music Industry Association of Nova Scotia	http://www.mians.ca/

NAME	ORGANIZATION	URL
Patrick Nicasro	Artengine	http://artengine.ca/html/about-e.php
Dr. Robin Hood	Bridging the Divides Simon Fraser University	www.bridgingthedivides.ca
Nancy Neamtan	Le Chantier de l'economie sociale	http://www.chantier.qc.ca/
Joanna Maratta	BC Touring Council	http://www.bctouring.org/
Annabel Cohen	Art-Netlantic	http://www.upei.ca/artsnetlantic/