

**CO  
OP**

**CUL  
TU  
RE**

**SUSTAINABILITY  
REPORT**

**2015**



## **Board of Administration**

---

Giovanna Barni *President*  
Cristiana Del Monaco *Vice President*

Laura Aversa  
Letizia Casuccio  
Ugo D'Antonio  
Franca Giovine  
Paolo Pizzo  
Adriano Rizzi  
Franco Tumino

## **Board of Statutory Auditors**

---

Massimo Da Re *President*  
Alberto Rimicci  
Iolanda Spagnuolo

## **Ethics Committee**

---

Valentina Cappuccini  
Ornella Casalini  
Rita Cassetta  
Cesarina Cheli  
Michele Lauletta  
Irene Martini  
Cristiana Mele  
Mariantonietta Romano

## **Supervisory Organ**

---

Gianfranco Piseri *President*  
Alberto Cuomo  
Riccardo Riva

*Let me say this straight out: I am particularly pleased with this year's Sustainability Report.*

*I am pleased because I feel we have attained our goal of making it a tool that enables us to recount the activity conducted over the course of the year, and tell the story of the growth, identity, and values of CoopCulture. We know where we come from and that in our thirty years of operation, on various levels and through cultural services and activities for the public, we have created new occupation, professions, and innovation. We know moreover that significant steps forward have been made in the of museum reception structures.*

*Several elements in this overall picture make this moment conducive to the development of the enterprises of the sector. Today, more than ever, culture is receiving great attention on the European level, which is exemplified in the measures of support to Cultural and Creative enterprises, the possibility – provided in the Faro Convention – for citizens and companies to participate in promoting the cultural heritage, and the recognised importance of culture as a diplomatic factor in international relations. In the case of Italy, this is evidenced in the new National Museum System. Adding to this picture the capacity-building of CoopCulture, which has contributed to the industrialisation and online digital promotion of cultural assets, can be decisive in extending current advantages to the many cooperatives that operate on the territory.*

*Italy possesses inestimable resources. The principal poles of attraction (the Colosseum, the Uffizi Gallery, etc.) form only 5% of these resources, while the remaining 95% is represented by sites of great artistic value that lie outside of the major flows of tourism. Our efforts these past years have thus targeted creating added value for the latter sector. This is doubtlessly the case with the overall offer of museum services – from educational visits to children's campuses to multimedia supports – but it also shows in the creation of synergies, outside of museums, with the actors of tourism, public transport, accommodation facilities, technological innovation, education, and learning. In this sense, it is no coincidence that we have chosen Prato as the location of this year's Assembly, for here, the interactions and exchanges among the local actors have created a very interesting integrated territorial system. The supply chain that has thus formed is an added value for the country's entire production system. It is, however, a chain that needs subjects with a sustainable vision of the value created and capable of redistributing and returning the income generated to the territories. We are speaking of economic actors that know how to create value chains in which pooling competences (including professionals and people) and economic, organisational, social, and cultural sustainability are concrete facts and not just catchy slogans.*

*We are prepared to become agents of change, cooperation, and social growth, for the development of this very important sector of the country.*

*Giovanna Barni,  
President of CoopCulture*

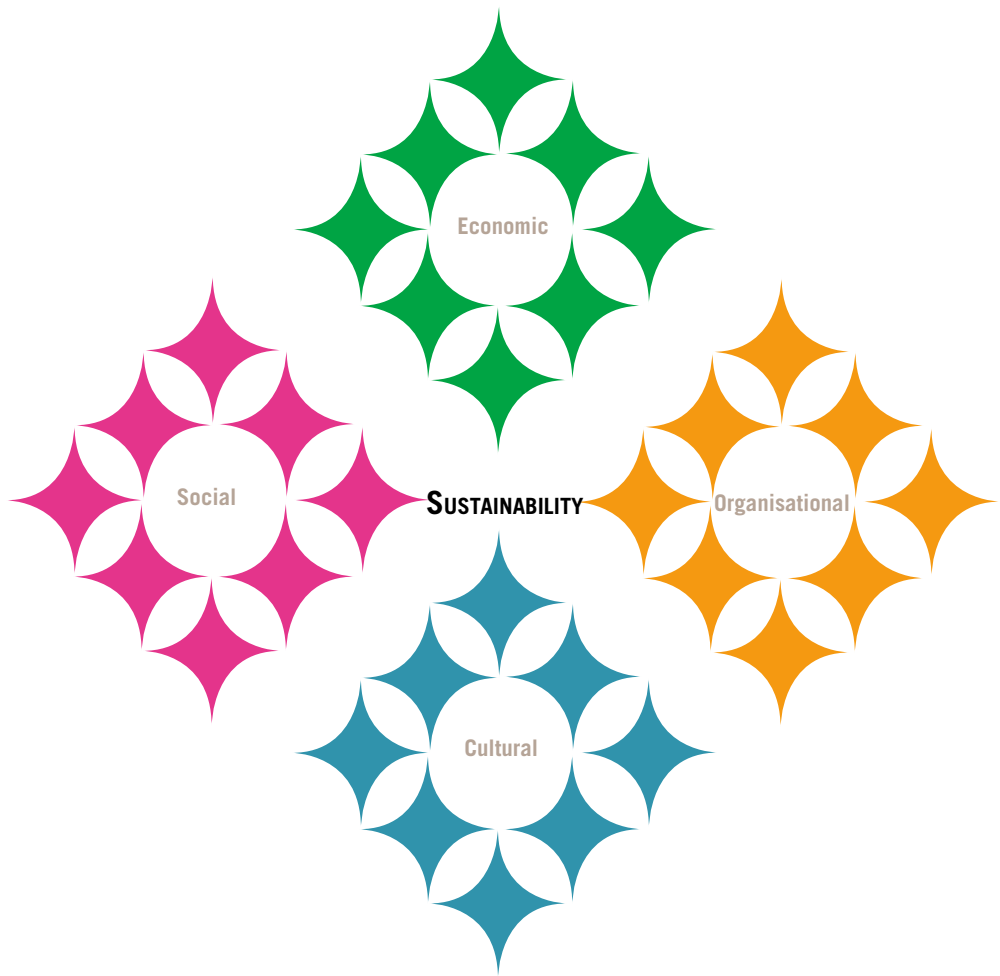
# Introduction

*A company's Social Responsibility Report is an extraordinary tool because it represents the certification of an ethical profile, the element that legitimates the role of a firm, not only in structural terms but also, and especially, in moral terms, in the eyes of the community of which it is a part. It allows the company that publishes it to underline its tie with the territory and to affirm the concept of enterprise that – while pursuing its prevalent interest – contributes to improving the quality of life of the members of the society to which it belongs.*

*In this case, the Company Social Responsibility Report acquires an even greater value because it is published by an enterprise operating in the legal form of a cooperative that deals with cultural heritage and activities and chooses to tell its own story, setting it in a context of both quantitative and qualitative growth, and a change of vision. This change has led the Cooperative from the pure and simple supply of services to proposing itself as an interlocutor and promoter of public-private partnerships and of stable relations with the various territories where it operates in view of the main objective of achieving socio-cultural sustainability.*

*Compared to those of previous years, this year, the CoopCulture Social Responsibility Report presents two important novelties: the first is that we have decided to present data and compare it to that*





*of 2014, but also to narrate the story of the organisation and its transformations since the 90s, through the merger of Pierreci and Codess. For this reason, the time-frame that some of the reported data analysed refers to covers several years.*

*The other novelty is represented by the decision to develop the document around the key-word “sustainability”, inflected in the economic, organisational, social and, especially, cultural senses of the term. Culture is therefore considered as a pilaster of sustainability that targets a change of thought and action of our societies, in view of a global sustainability based on reconsidering these very societies also in terms of justice, equity, and solidarity. The ultimate purpose is to achieve individual, social, and environmental sustainability (in this specific case organisational), and this requires new cultures, new social organisations, new economic models, and new forms of collaboration between public and private.*

*These issues are widely confronted also on the European level: the potential role of culture and of the cultural heritage in regional and local development; the role of cultural enterprises as vehicles of innovation and flywheels of beneficial effects on the economy and on society in a broad sense; the necessity to introduce forms of virtual collaboration between public and private actors, and to involve all of the stakeholders that operate on the territories. All of these three themes are the objects of EU policy and specific programmes.*

*Cultural institutions are not the only ones that have to lay claim to and embrace the role of culture as an essential element of a model that targets sustainability. All of the actors operating in this sector must do so, especially those whose competence and experience can contribute to a new economy of culture, central to the rebirth of territories, as in the case of Prato, not coincidentally chosen as the location to present the Sustainability Report and host the annual Assembly.*

*That is why this year, the CoopCulture Social Responsibility Report is based precisely on the concept of sustainability: the first step to take is an eminently cultural change in our way of thinking. This is why the cultural sector is directly involved and cannot be considered as lying outside the arena: all of the cultural institutions and actors operating in this sector are summoned to contribute to realising this change, building new knowledge, promoting awareness and responsibility.*

*The Company Social Responsibility Report is made available to institutions, enterprises, people, and anyone who requests it. It can be downloaded from the web site <http://www.coopculture.it/azienda.cfm>.*

*Cristina Da Milano  
ECCOM*



# Table of Contents

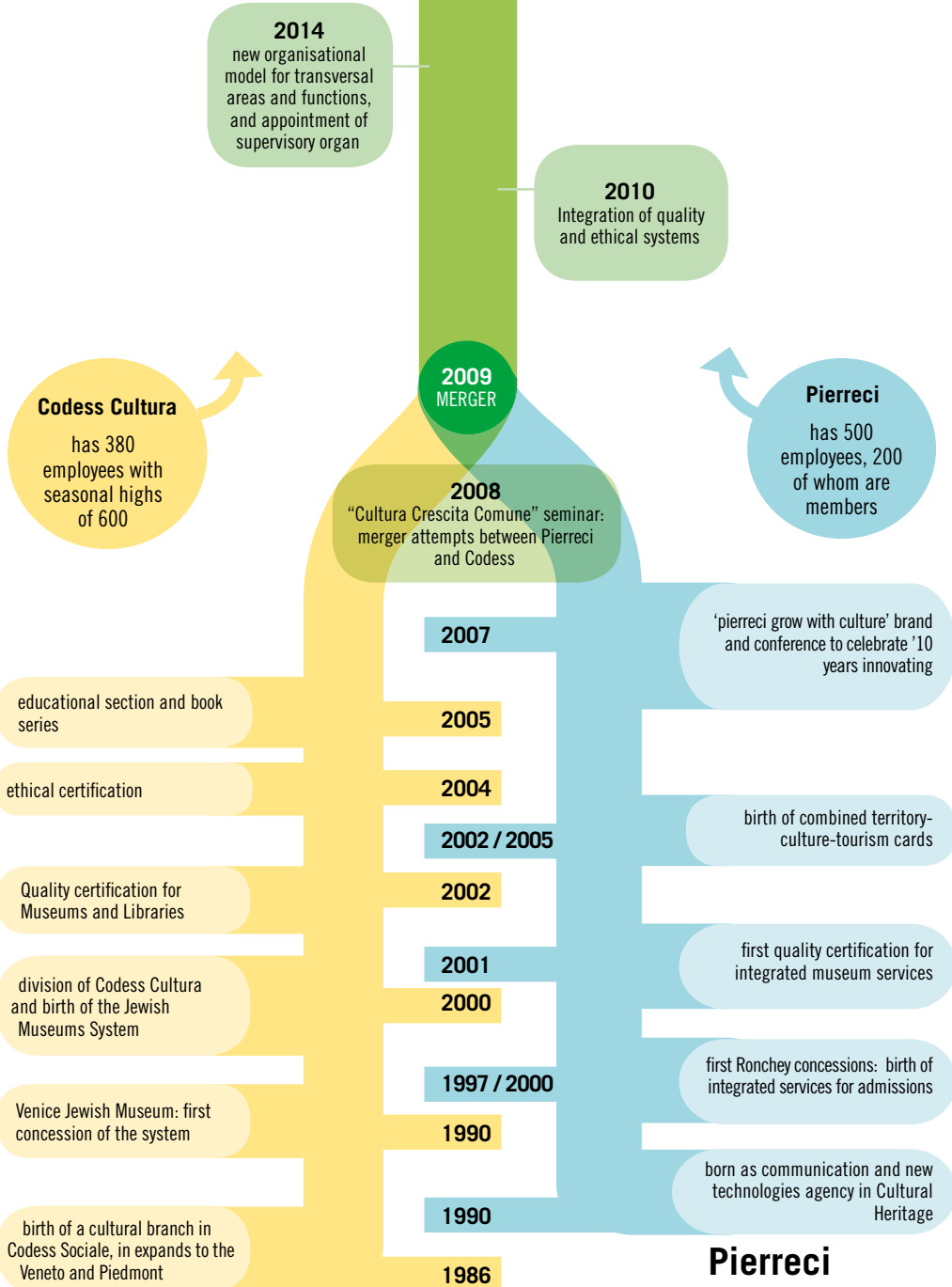
<b>Identity</b> .....	<b>6</b>
History .....	7
Our values .....	8
Mission .....	9
The Organisation .....	10
The CoopCulture Offices .....	11
The Sites of Services .....	12
Areas of Intervention .....	14
Code of Ethics .....	15
Acknowledgements and Certifications .....	16
<b>Economic Sustainability</b> .....	<b>17</b>
Progression of Growth .....	17
Indicators of Sustainability .....	20
<b>Organisational Sustainability</b> .....	<b>21</b>
Evolution of Systems .....	22
Indicators of Quality, Competence, and Productivity .....	27
<b>Social Sustainability</b> .....	<b>31</b>
Progression of Growth .....	31
Indicators of Member Participation and Increase .....	34
<b>Cultural Sustainability</b> .....	<b>36</b>
Progression of Growth .....	36
Indicators of Expansion and Loyalty Marketing of the Cultural Demand .....	39

# Identity





# CoopCulture



**Codess Cultura**  
has 380 employees with seasonal highs of 600

**Pierreci**  
has 500 employees, 200 of whom are members

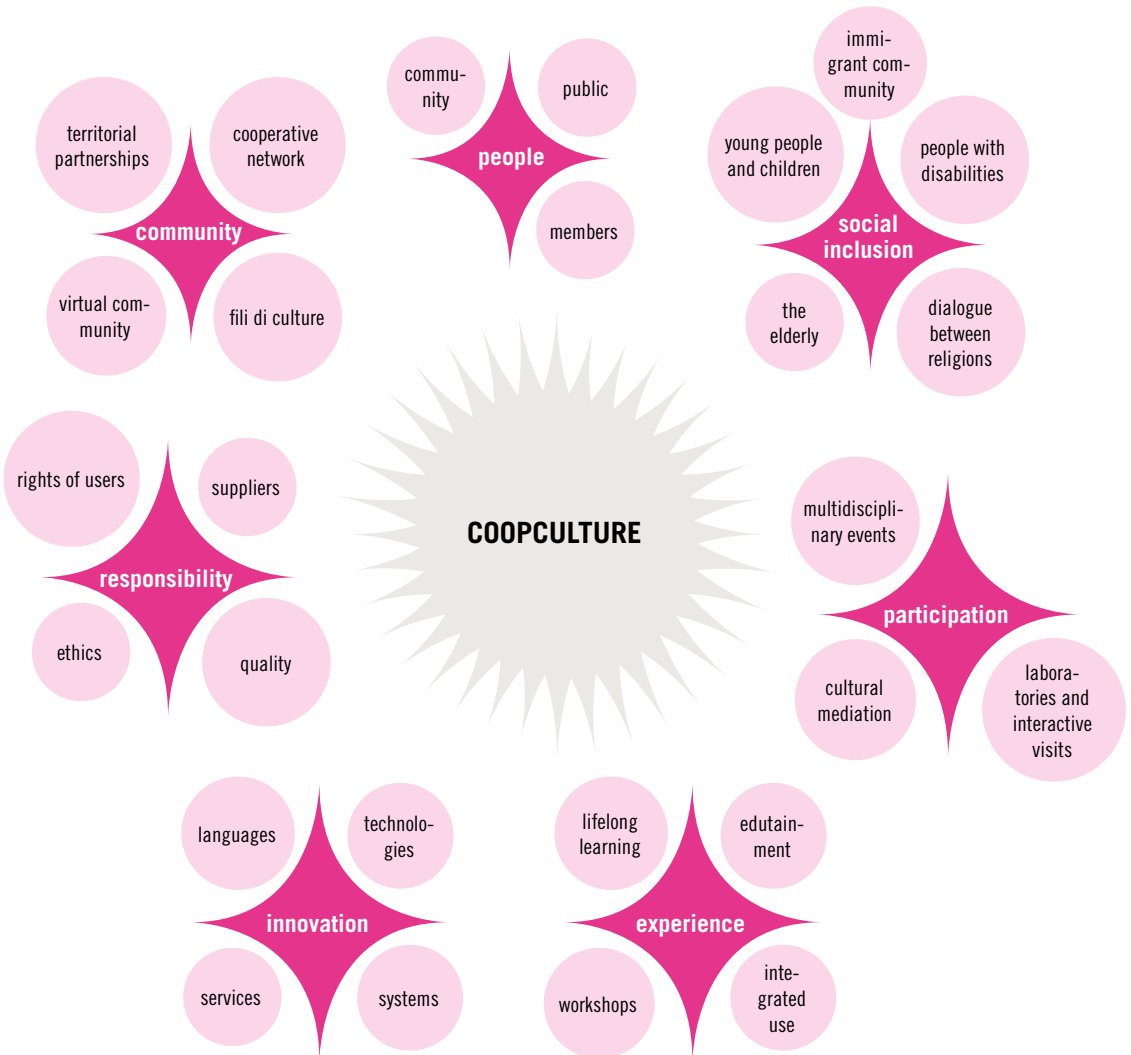
## Codess Cultura

## Pierreci

# Our Values: culture and cooperation

We believe in **CULTURE** as a tool for inclusion and social participation, a vehicle of innovation, a strategic factor in the development of territories.

We believe in **COOPERATIVES** as a form of sustainable enterprise founded on democracy and people, defending their dignity and safety in the workplace, rooted in territories by activating original forms of interaction and exchange for the growth of the populace, and always forming relations with the different actors in the logic of sharing and networking.



# Mission

## *For the public*

**IMPROVE** quality and variety of services in support of cultural enjoyment, exploiting all the potentials of development deriving from the integration of cultural attractions and creativity, culture and tourism, heritage, and territory.

**BOOST** audience development by means of innovative initiatives to enlarge and diversify the public that enjoys art and improve the relationship with it, availing of the best technologies and offering experiences that can be personalised.

**DEVELOP** the idea of the cultural heritage as a factor of social integration among the various components of the community: families, young people, children, the elderly, and immigrants.

## *For the sector*

**PROMOTE** advanced forms of public-private partnership that valorise the social and human capital, the competence and experience of cooperation in the cultural ambit, nurturing innovative value chains for the growth of local economies.

**ACTIVATE** by means of cooperative platforms and participated governances, an extensive supply chain in the tourism and cultural sector that by sharing network tools, strengthens the production system's capability to generate a cultural, social, and economic impact.

**VALORISE** the diffuse heritage of territories and the communities of local enterprises by promoting forms of participated management of the territorial cultural offer.



# The Organisation

## Presidency

Corporate communication  
Public Relations

## Development Management

Marketing and Strategic Commercial Division  
Research and Development  
Technological Innovation

## Management Systems

Quality  
Social Responsibility  
Privacy  
Organisational Model as per d. lgs. 231

## General Management

(Centre South and Centre North)  
Human Resources  
Tenders Office  
Operational Marketing  
Sales  
  
Divisions  
Area Heads  
Service Coordinators  
Security

## Administrative Management

Administration  
Finance  
Purchases  
Management Control

**CO  
OP** | **CUL  
TURE**

# The CoopCulture Offices

Legal Office and Centre-North Head Office  
Corso del Popolo, 40 – 30172 Venezia Mestre  
Tel. 041 0991100  
venezia@coopculture.it



Centre-South Head Office  
Via Sommacampagna, 9 – 00185 Roma  
Tel. 06 3908071  
roma@coopculture.it



## *Operations Headquarters:*

Turin  
Via Sant'Anselmo, 6 – 10125  
Tel. 011 6699725  
torino@coopculture.it



Florence  
Via Guelfa 9 – 50129  
Tel. 055 3985157  
firenze@coopculture.it



Naples  
Corso Umberto I, 58 – 80143  
Tel. 081 19305701  
napoli@coopculture.it



# The Sites of Services\*



Civic Library of Chieri Civic Library and Historical Archive of Saluzzo Libraries of the University of Turin	Synagogues of Cherasco, Saluzzo, Alessandria, and Casale Monferrato	Venaria Reale Civic Museums of Turin	Saluzzo, Civic Museums
--	--	--	---------------------------

Municipal Museums of Mira Library of the Veneto Regional Council Library of the Giorgio Cini Foundation of Venice Civic Library of Verona	Jewish Museum of Venice Jewish Museum of Padua	Fondazione Prada Ca' Corner della Regina Palazzo Grassi, Punta della Dogana Fondazione Peggy Guggenheim Fondazione Scientifica Querini Stampalla Fondazione La Biennale Civic Museums of Venice
--	---	--

Central and Kids' Libraries, Foligno Municipal Libraries of Perugia	Foligno, Civic Museums
--	---------------------------

Libraries of the Monfalcone Area Cultural Consortium	Civic Museums of Trieste
--	-----------------------------

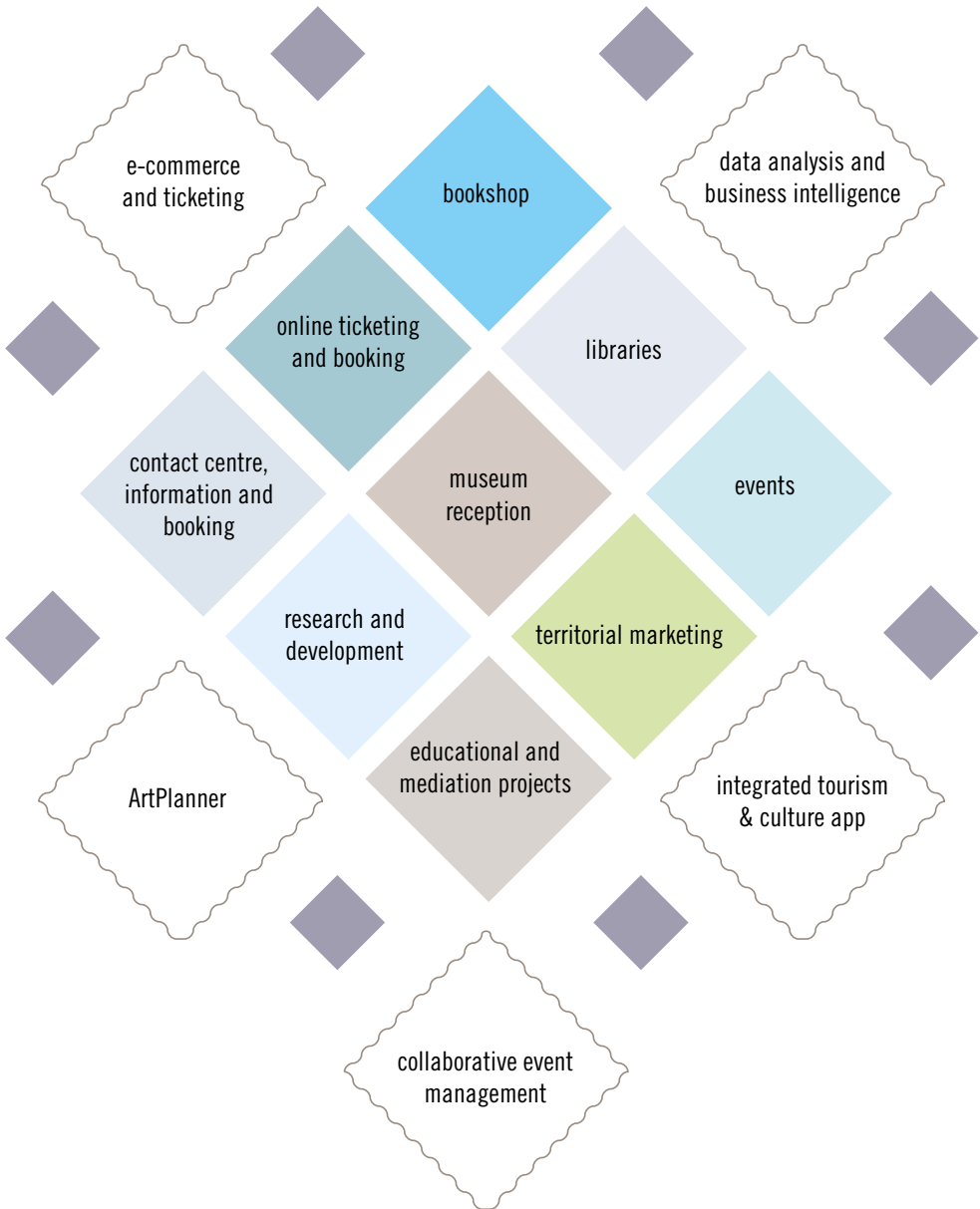
Library Network and Historical Archive of the Municipality of Florence Lazerzerini Cultural and Documentation Institute, Prato "Bibliolandia", Document Network of the Province of Pisa	Synagogue and Jewish Museum of Florence	Museo dell'Istituto degli Innocenti, Florence Civic Museums of Pietrasanta	Roman Theatre and Etruscan Acropolis of Volterra	Palazzo Pretorio, Prato Textile Museum of Prato Archaeological Museum of Artimino PratoMusei – Card
---	---	--	--	---

Library of the Chamber of Deputies Biblioteca Nazionale Centrale	Galleria Nazionale d'Arte Moderna Palazzo del Quirinale Palazzo delle Esposizioni Scuderie del Quirinale Civic Museum on the Sea and Navigation in Antiquity, Santa Marinella	Colosseum and Central Archaeological Area Museo Nazionale Romano Appia Antica Archaeological Area Hadrian's Villa, Tivoli
---	--	--

Donna Regina Library and Contemporary Art Museum	Naples National Archaeological Museum Museo Madre Museo di Capodimonte Castel Sant'Elmo	Archaeological area of Pompeii Archaeological area of Herculaneum	Campania Artecard Capri, Blue Grotto and Villa Jovis
--	---	--	--

\* only some of the most representative sites are listed by activity area

# Areas of intervention: services and technological platforms





# Code of Ethics

Complementary to the Organisational Model, CoopCulture has drafted its own Code of Ethics in which it defines the general ethical principles and standards of behaviour.

The general ethical principles, which are references for all the activities conducted by CoopCulture, are the following:

**DEMOCRATIC NATURE**  
**HONESTY AND POLITENESS**  
**FAIRNESS**  
**TRANSPARENCY**  
**RESPECT OF THE LAWS**  
**RESPONSIBILITY**

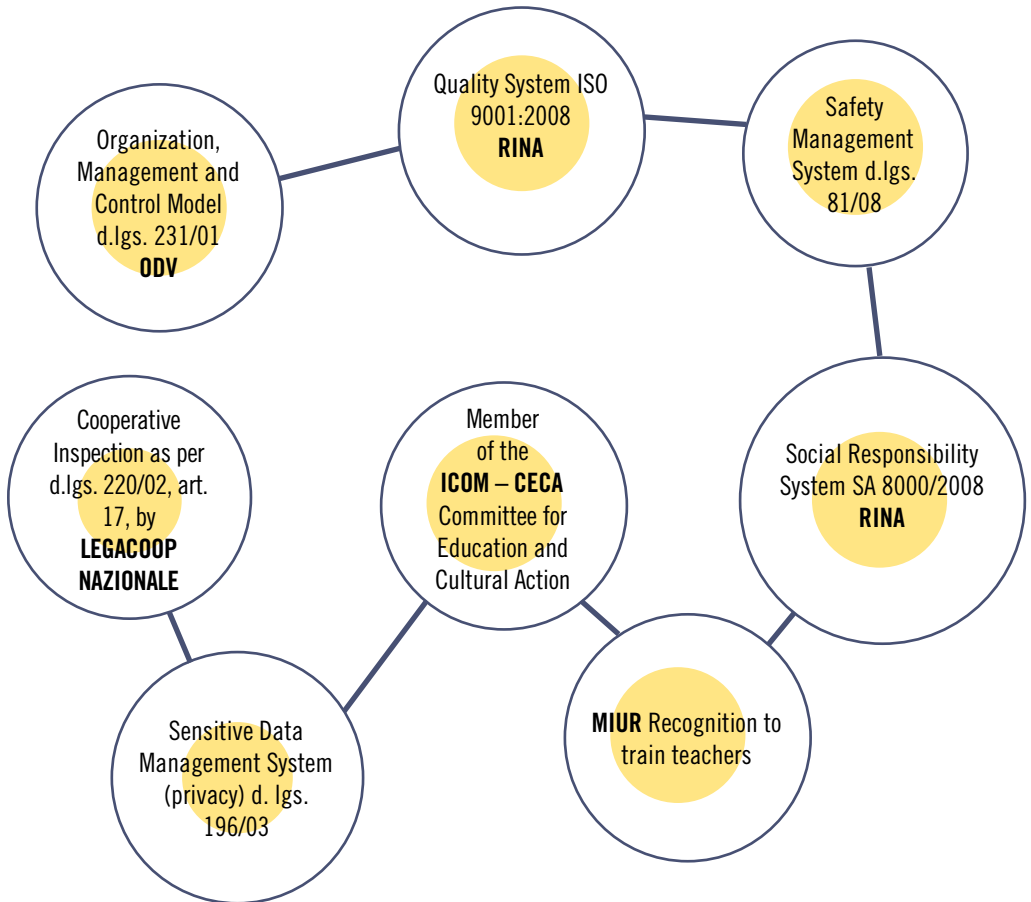
The standards of behaviour established in the Code of Ethics, which all subjects operating in, for, and with CoopCulture are obliged to observe, concern respect for the aforementioned principles, the management of both external and internal relations, the proper recording of each operation and transaction, and relations with the press and other means of communication.

The Code also lays out the role of the Supervisory Organ and defines the flows of information from and to it.

CoopCulture guarantees the maximum diffusion of its Code of Ethics contents, so as to inform all subjects involved of their behavioural obligations.



# Acknowledgements and Certifications



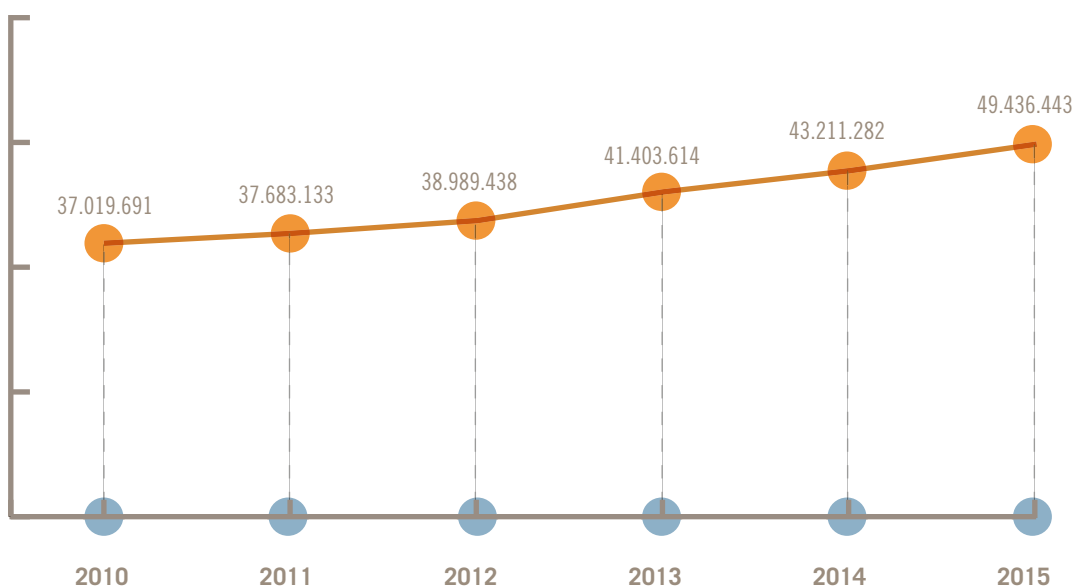
The following sections present the various interventions of control and certification of 2015.

# Economic Sustainability

Economic sustainability is intended here as the capability to boost production value, increase the redistribution of income in various ambits (such as employees, the Public Administration and partners) and to generate “allied” activities in the cultural and creative areas in favour of qualified suppliers and, in general, of small and medium-sized specialised Italian enterprises.

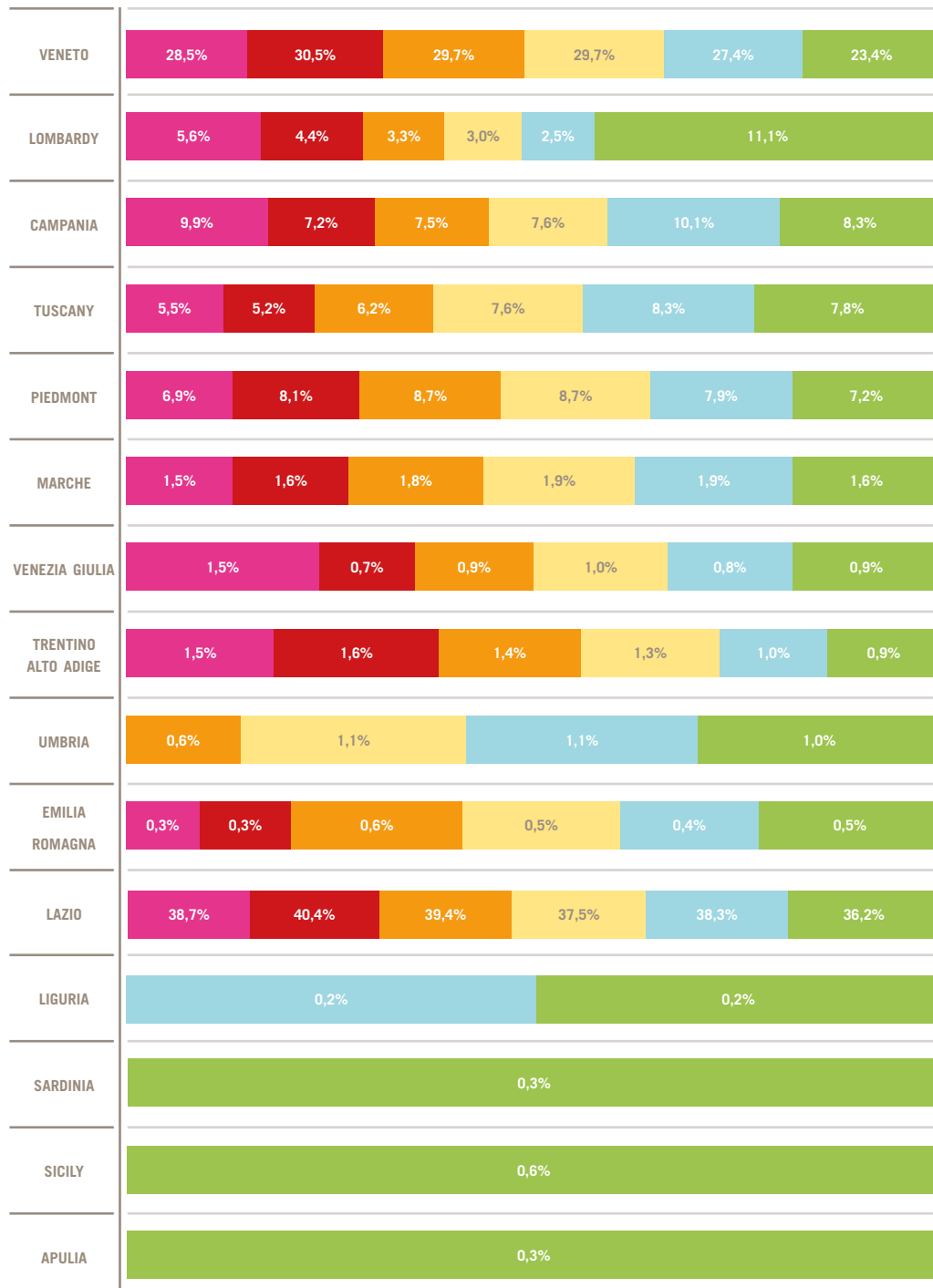
## Progression of Growth

Economic value generated (2010-2015)



The growth from the first year after the merger was constant thanks to the reorganisation of the Cooperative, which allowed it to expand into new territories and sectors. The greatest growth was due to the management of ticket counters for Expo 2015.

## Economic value generated by region (2010 / 2015)



2010

2011

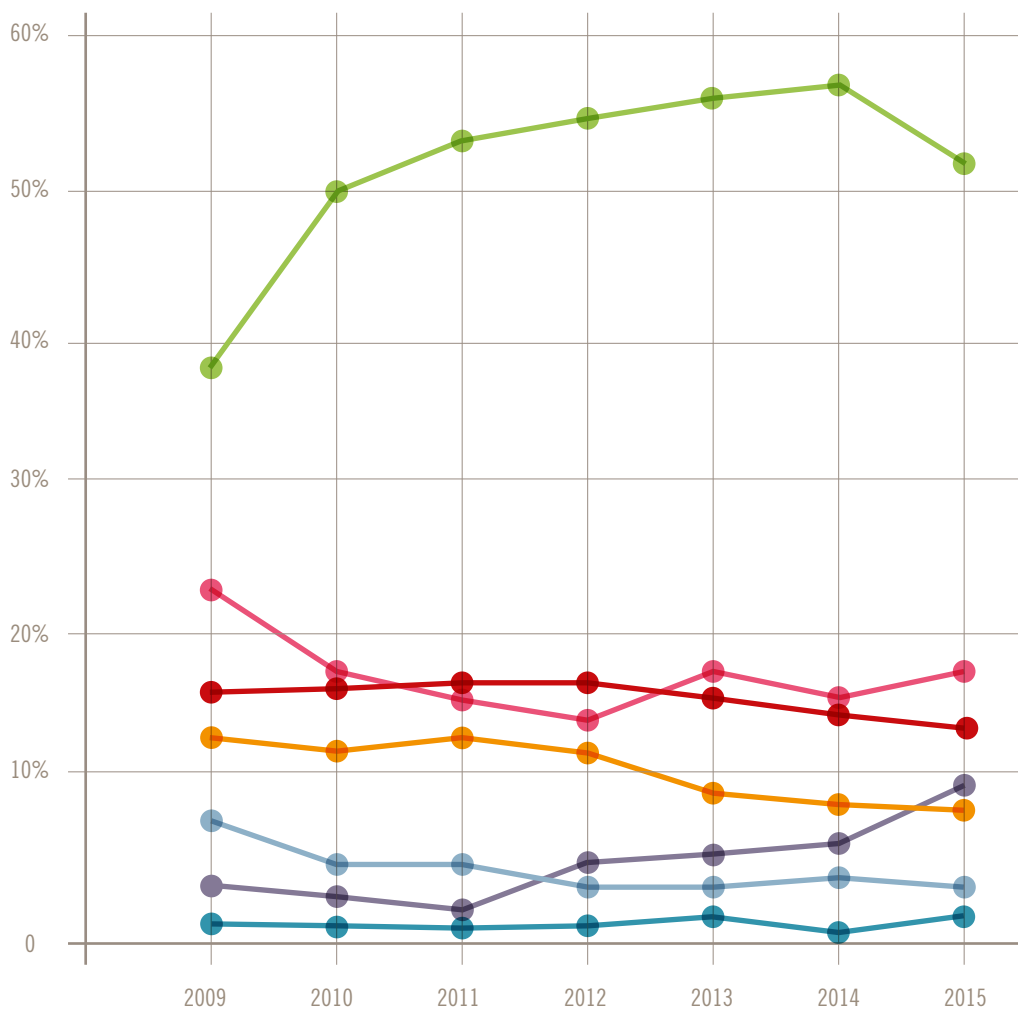
2012

2013

2014

2015

## Economic value generated by sector (2012 / 2015)



CONCESSION

PROMOTIONAL/TERRITORIAL MARKETING

MUSEUM SERVICES

EVENTS / FAIRS / EXHIBITIONS

LIBRARIES

OVERALL RECEIPTS

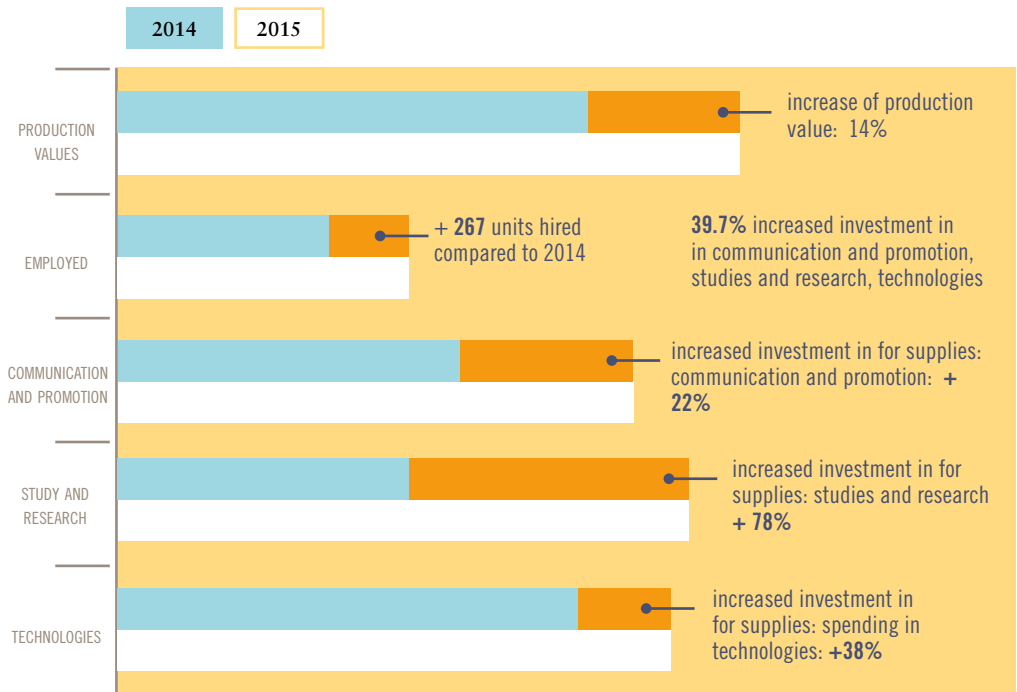
NON-MUSEUM SERVICES

# Indicators of Sustainability

## Redistribution of Value

	2014	2015
<b>VALUE OF PRODUCTION</b>	43.244.282	49.436.443
<b>DISTRIBUTION OF VALUE</b>		
personnel	25.215.888	29.484.418
raw materials	598.643	1.007.278
supplies	15.361.292	17.015.009
investments in innovation	454.551	429.273.
finance costs	175-139	134.786
public administration	873.023	679.477
risks and other funds	248.097	342.169
refunds to members	110.000	140.000
investments in the community	74.145	73.506
<b>withheld value</b> (reserves)	133.504	130.527

## Distributed Value



\*Production of added value: The intermediate costs are given by the sum of the costs for services and the cost for the enjoyment of goods for third parties.

The main indicator of the redistribution of revenue is the increase of occupation, equal to 17%.

# Organisational Sustainability



Organisational sustainability regards the capability of the organisational system and the competence of human resources to achieve objectives of efficiency and effectiveness, satisfying the demand, starting from the diversification of the product/service.

The evolutive lines of different systems – access and multimedia systems, learning, marketing – clearly show that in time the logic of continuous improvement and of industrialisation have characterised internal processes. The evident reflections of this dynamic, as concerns us, are of an organisational and management nature, specifically referred to the growth of human resources in terms of numbers, organisation, and skills.

## Evolution of Systems

### Systems for access:

Electronic ticket counters → Integrated systems with telephone booking → Museums-Transports Card → Online tickets and ticket@print → Smartphone Ticketing



**Artplanner**

### Systems for use:

Audiocassettes → Audio guides and radio guides → downloadable MP3s → Video guides  
→ APPs

### Educational Offer: from guided visits to cultural mediation

Guided Tours / Workshops for Schools / Play Visits / Show Visits / Prestige Visits / Theme Itineraries / Projects of Cultural Mediation

### From the Museum to the Territory

Camping → Hiking → Integrated Itineraries → Tastings Itineraries

### Promotion Systems

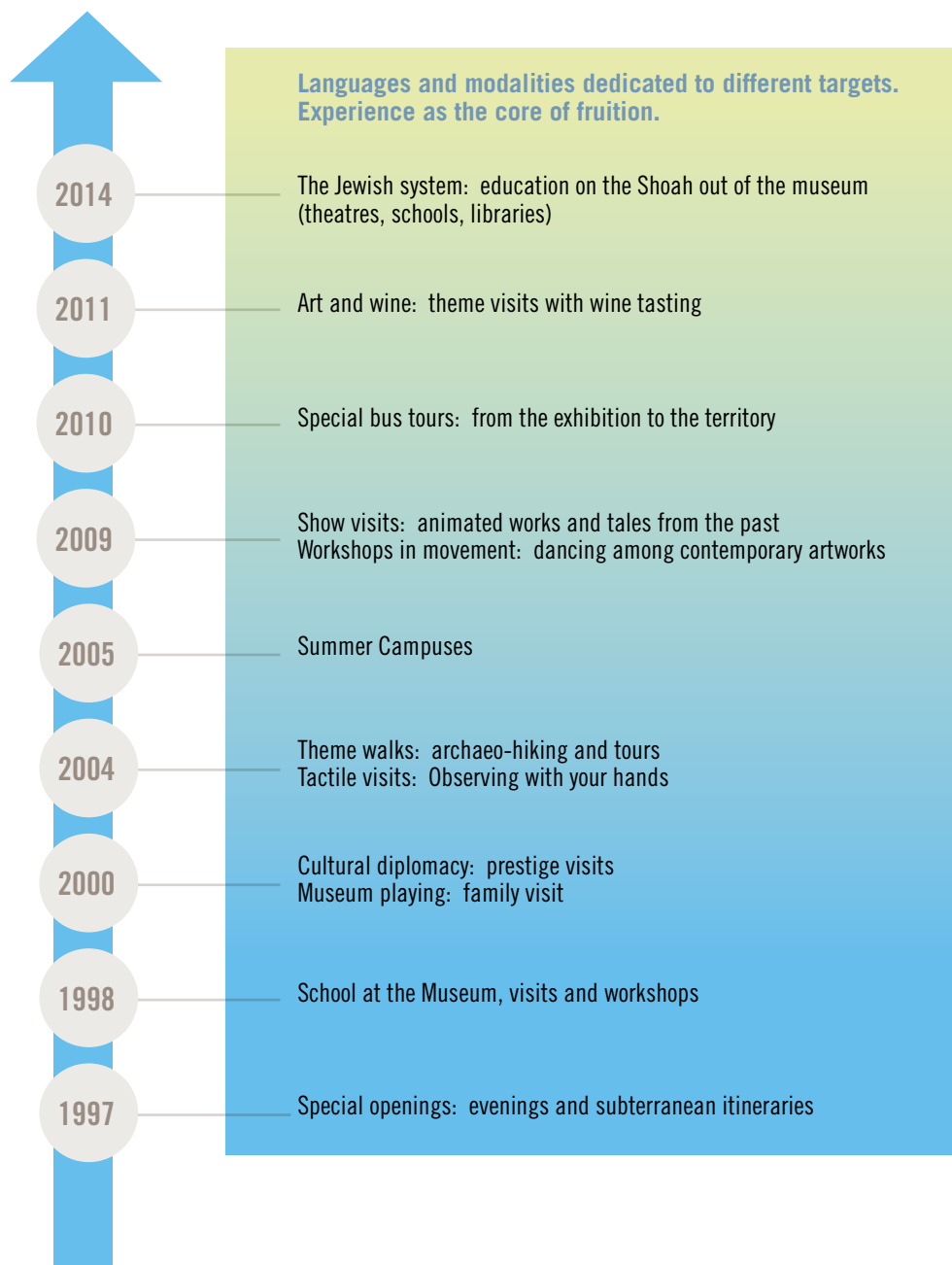
- 2003** Loyalty Marketing of different sectors of the public: Direct marketing, Offices, groups, schools and Major Clients, Edutours and Schools Catalogue
- 2005** Territorial Marketing, involvement of local communities
- 2010** Social Marketing for the creation of the Community



## The Evolution of Use

*Continuous attention to improving services has resulted in educational projects having a constant evolution, addressing the various public sectors with products that take into account languages, age differences, schools, families, and persons with disabilities; this process has taken shape in the standardisation of the educational service as a system.*

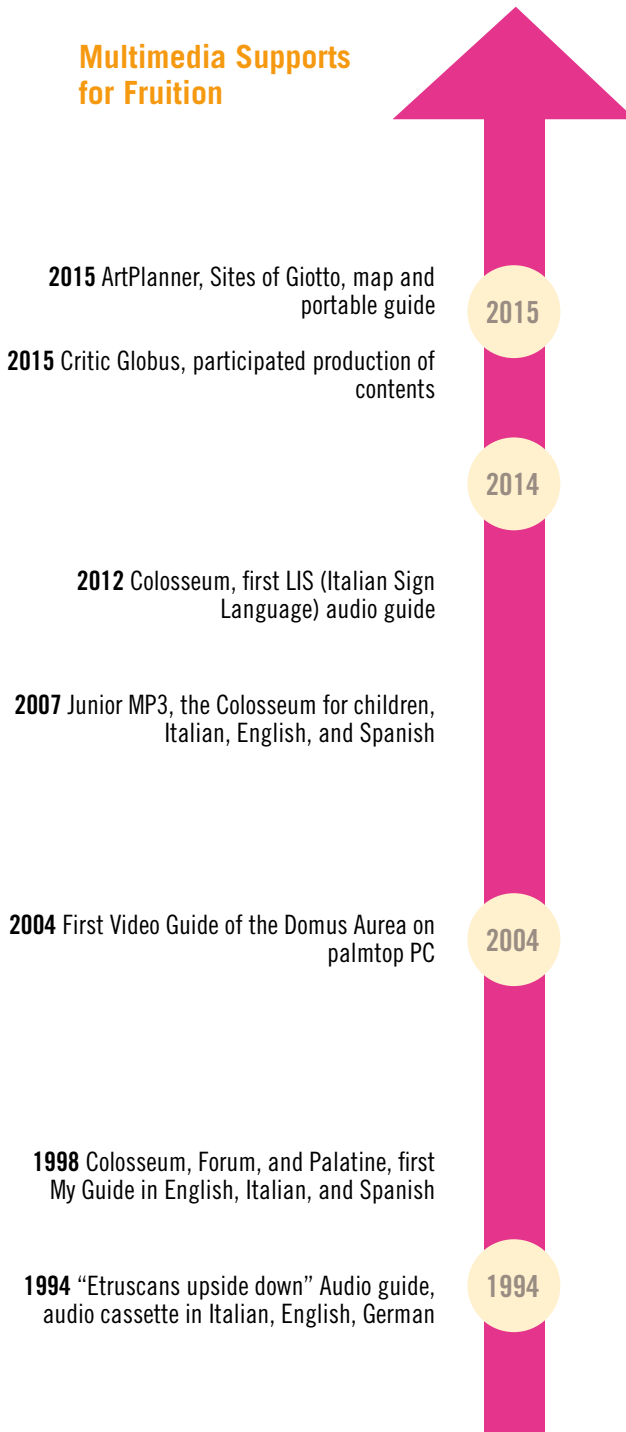
*In the years following, we sought to transform the educational visit into an intriguing experience whose initial goal was to arouse emotions and sentiments of affection; so were born show visits, nocturnal visits, visits involving all five senses, also workshops in motion with the museum opened exclusively, learning activities with the "physical" participation of people.*



## The evolution of Multimedia Use

In recent years, attention to how technological innovation applied to the patrimony would have changed the fruition modalities has led to projects and initiatives in which the involvement of the public has moved from experiential to participatory and co-creative. This proposal will later be extended to territories with the combination and integration between users and service suppliers.

### Multimedia Supports for Fruition





The CoopCulture multimedia and multichannel platform is a territorial digital ecosystem that brings together and integrates the evolution of systems of access and use into a single tool. It is an information portal, an e-store, an app-audio guide area, a georeferenced map, and a digital infopoint that enables operators to co-create, promote, and market an integrated territorial cultural offer.

The visitor is presented with itineraries of different durations or themes that can be customised – according to the interests and available time – selecting artistic and cultural sites and events on the territory (museums, natural parks, as well as shows, concerts, readings, etc.), and they can be integrated with tourism services: accommodations, foodservice, transports. The itinerary formed can also be enriched with a series of “corollary” products such as audio/video guides, apps, books, guidebooks, etc. The overall product can be purchased at the end of the “composition” route in the e-store on the platform. At the end of building the itinerary, the system offers the possibility to generate a multimedia travel agenda-guide that one can always have on one’s own mobile device.

To date, ArtPlanner supports:

[luoghigiottoitalia.it](http://luoghigiottoitalia.it)

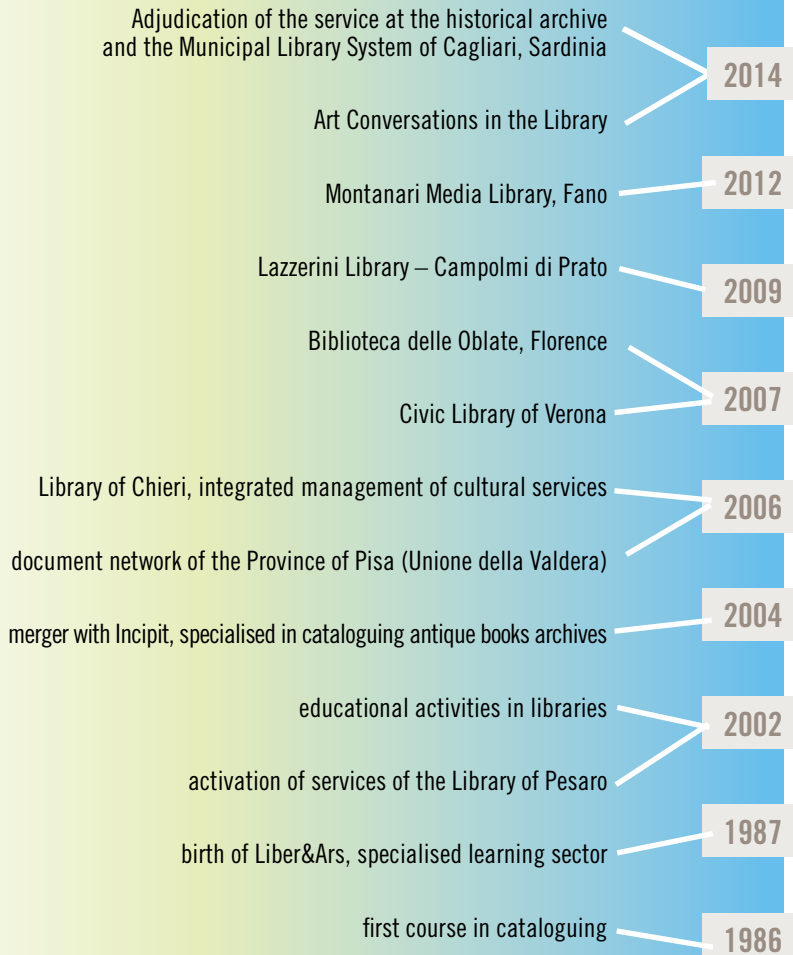
[distrettoturisticoSELINUNTINO.it](http://distrettoturisticoSELINUNTINO.it)

[rivieraculture.it](http://rivieraculture.it)

[etruskey.it](http://etruskey.it)

[altamurgiatracedicultura.it](http://altamurgiatracedicultura.it)

## The Evolution of Services for Libraries



## Indicators of Quality, Competence, and Productivity

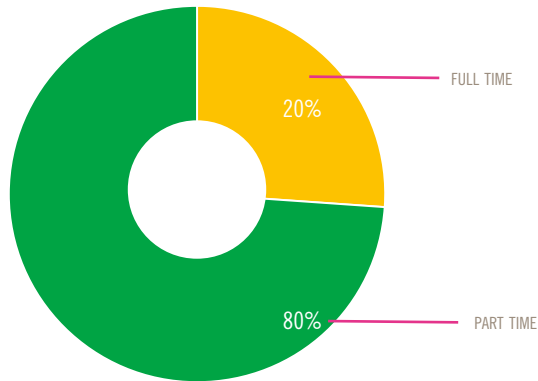
CoopCulture's evolution in organisation is not only represented by the growth in numbers of employees, as important as it is, in counter-trend with respect to the national average; it also shows in a greater specialisation and diversification in systems. This evolution is made possible by middle to high education levels, investments in external training, and, for several sectors, a high rate of innovation.

### Data on employees

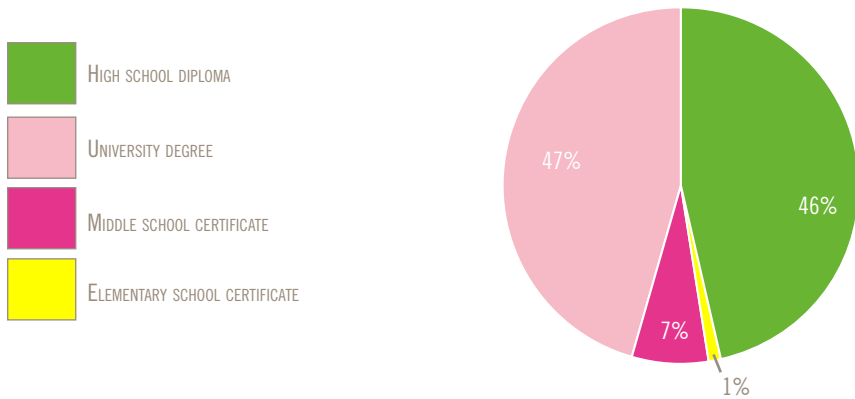


The number of employees in 2015 was equal to 1200.

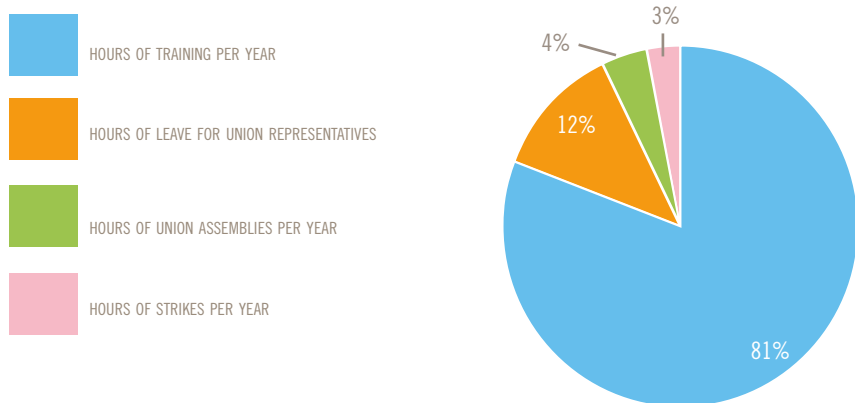
## Contract Type



## Education



## Participation and Training Activities

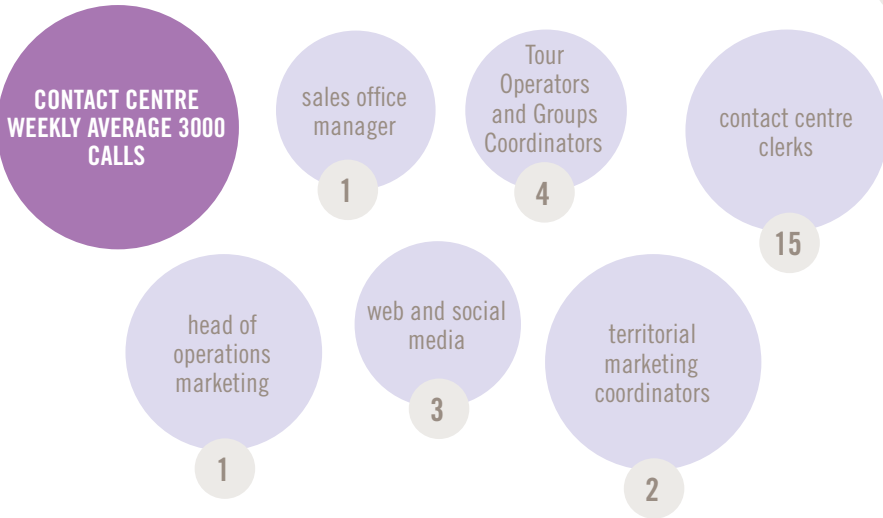


## Competence and Productivity in Different Systems

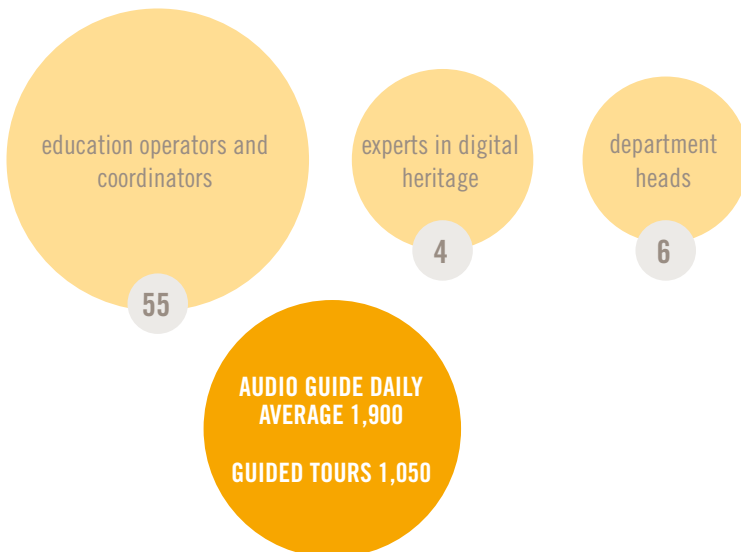
CERTIFIED SYSTEMS,  
ADMINISTRATIVE AND  
STATISTICAL SERVICES,  
TENDERS OFFICE, HUMAN  
RESOURCES, SERVICE  
COORDINATORS

### Marketing and Promotion

36

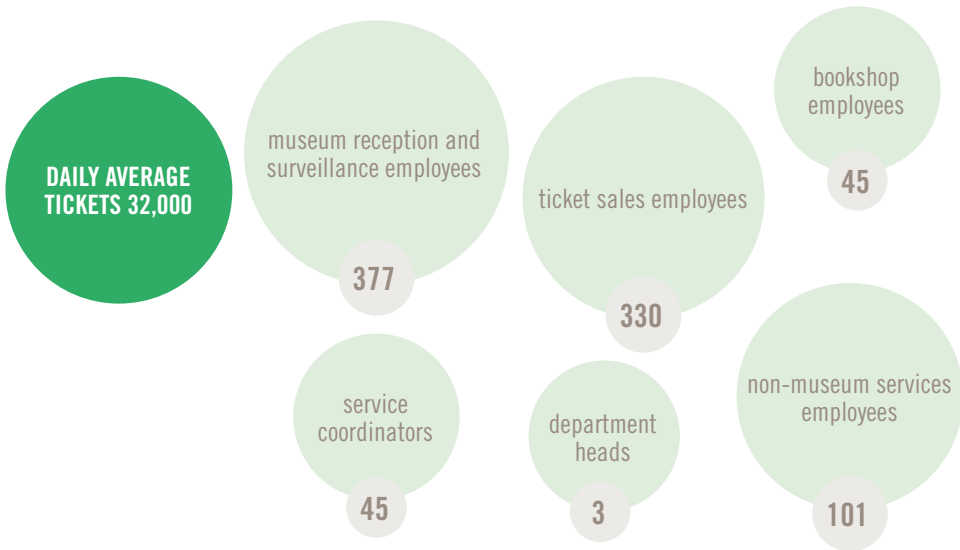


### Education, development, and innovation



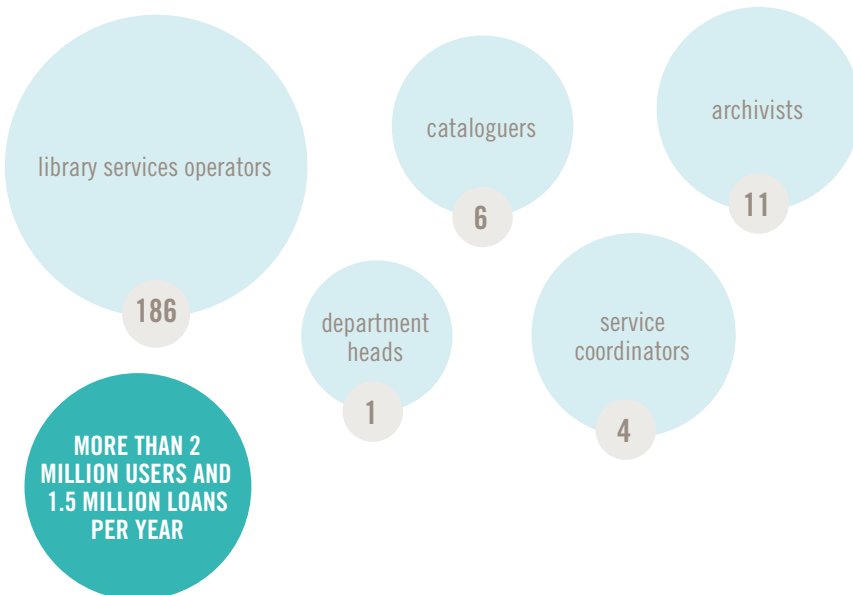
## Museum and Reception Services

---



## Library Services

---





# Social Sustainability

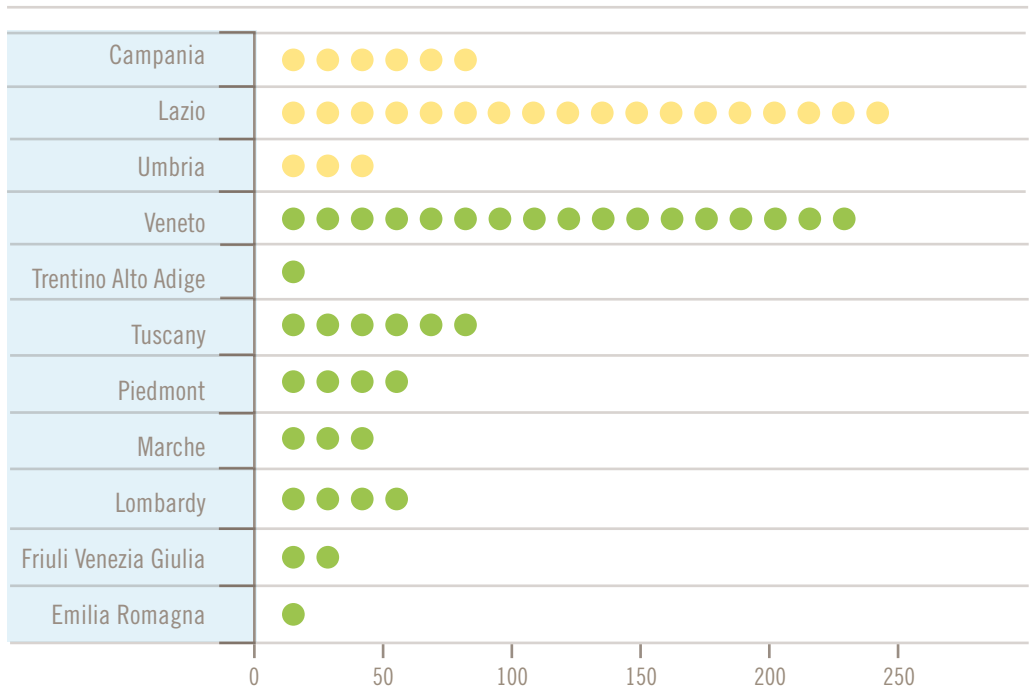
Social sustainability is closely tied to the cooperative form and to the centrality of the “human capital”. The member is indeed at the centre of a system of internal relations in terms of participation (in governance, corporation stock, ethical committee, and the new Members Office) and contributes to building sense with respect to the community and the territories where the cooperative operates.

## Progression of Growth

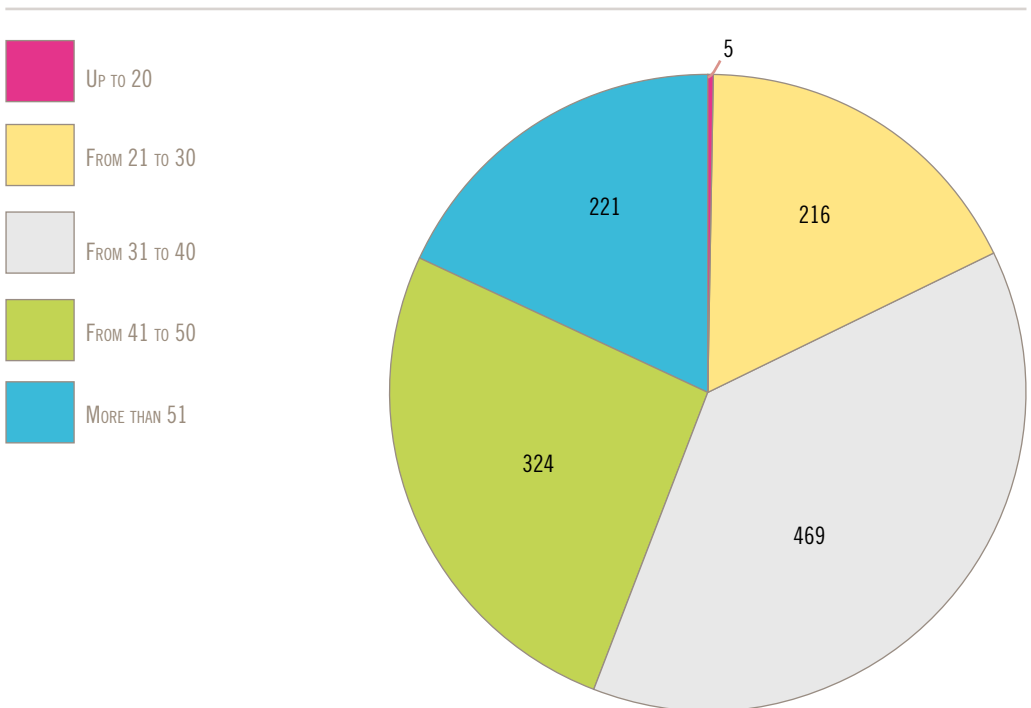
Number of Members (2011-2015)



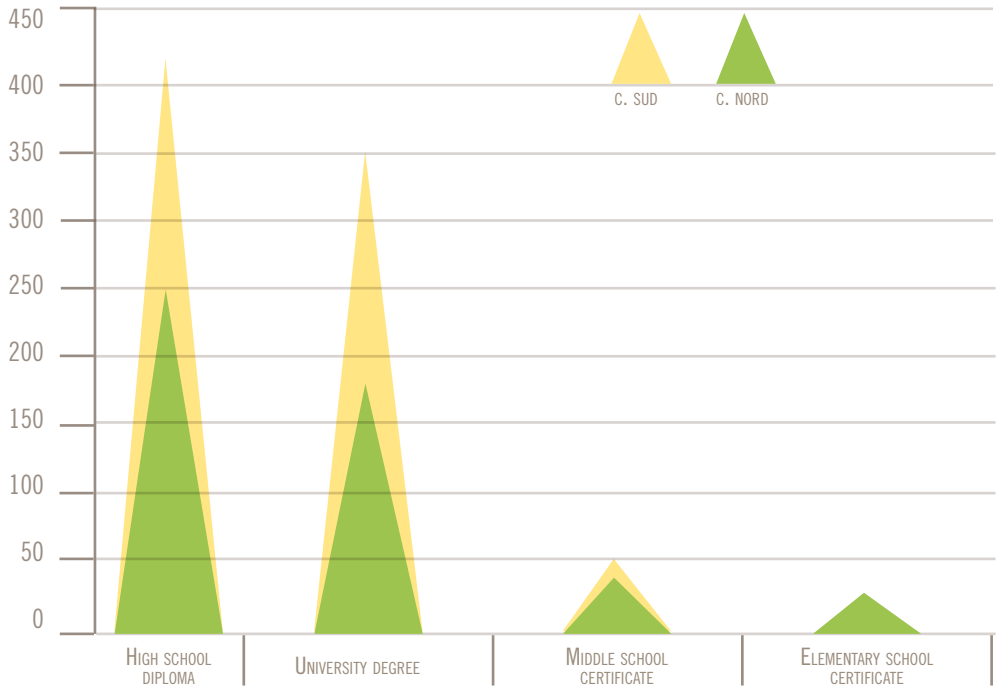
## Members' Territories of Origin (2015)



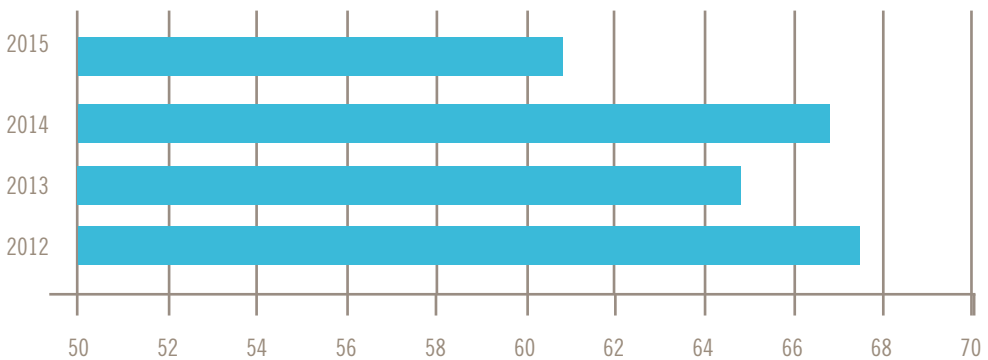
## Age



## Members' Education (2015)



## Mutualism (2012-2015)



The cooperative is prevalently mutualistic, as the amount of work performed by members is greater than that of non-members.

The decline of 2015 is connected with the high number of recruits (non-members) hired on occasion of Expo.

# Indicators of Member Participation and Increase

## Participation of Members

### *in the governance of the cooperative*

The number of the Cooperative's Board of Administration members increased in 2014 from 5 to 9 members; the new board members are cooperative members with non-managerial transversal functions, so as to avoid coincidence between management and governance. In the 2011-2015 period, participation grew from 33% to 53%; these past years, it has attained a certain stability.

### *in the company capital*

The assembly where the financial statement was presented in 2014 destined part of the profits as refunds to members in the form of a free increase of company capital. Moreover, in addition to this operation, members were requested to make yet another voluntary capital subscription of company shares. The two operations made it possible to maintain the capital almost unaltered following the reimbursement of the first tranche of capital to the Coopfond financing member (financing made in 2010 for the 2010-2017 period).

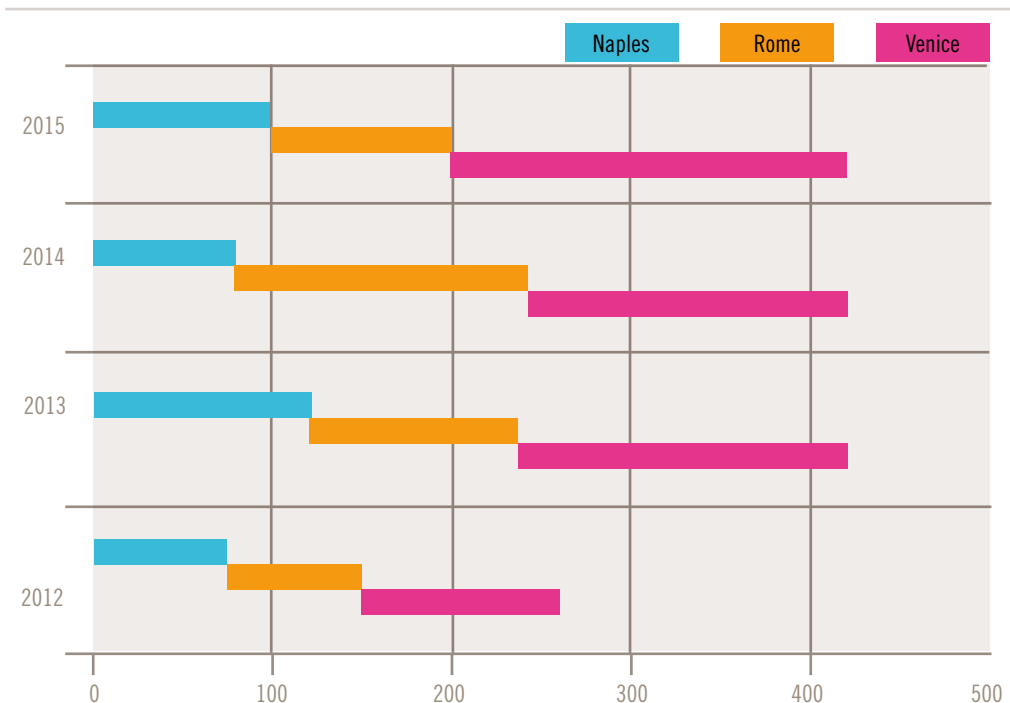
### *in work wellbeing*

The body entrusted to monitor the behaviour of the cooperative towards worker members is the ethics committee (democratically elected by the workers). The ethics committee joins the Members Office whose goal is to strengthen the member/cooperative tie and, in common with the ethics committee, will protect the worker member.

### *in the life of the cooperative*

The most important opportunity that the member has to participate in the life of the cooperative and the important decisions that concern it is the members assembly.

## Participation of members in the assemblies (2012-2015)



## esseresocio@coopculture.it

The CoopCulture Members Office has been active since 2015 and was born with the goal of broadening and reinforcing the tie between members and the cooperative in four dimensions:

**#participation**  
**#listening**  
**#engagement**

Actions will range from the circulation of information concerning the life of the cooperative, the adoption of conventions and discounts in the ambit of welfare and edutainment, and programming events reserved to members.



Fili di Culture (tr. note: Threads of Culture) is the CoopCulture cultural Association that has the goal of sharing and promoting the sites of art and culture. It is both a physical space and one of ideas where people can meet to experiment forms of participatory use in extraordinary historical, artistic, and natural locations, sharing the idea that culture is an opportunity for individual and collective growth and sustainable development.

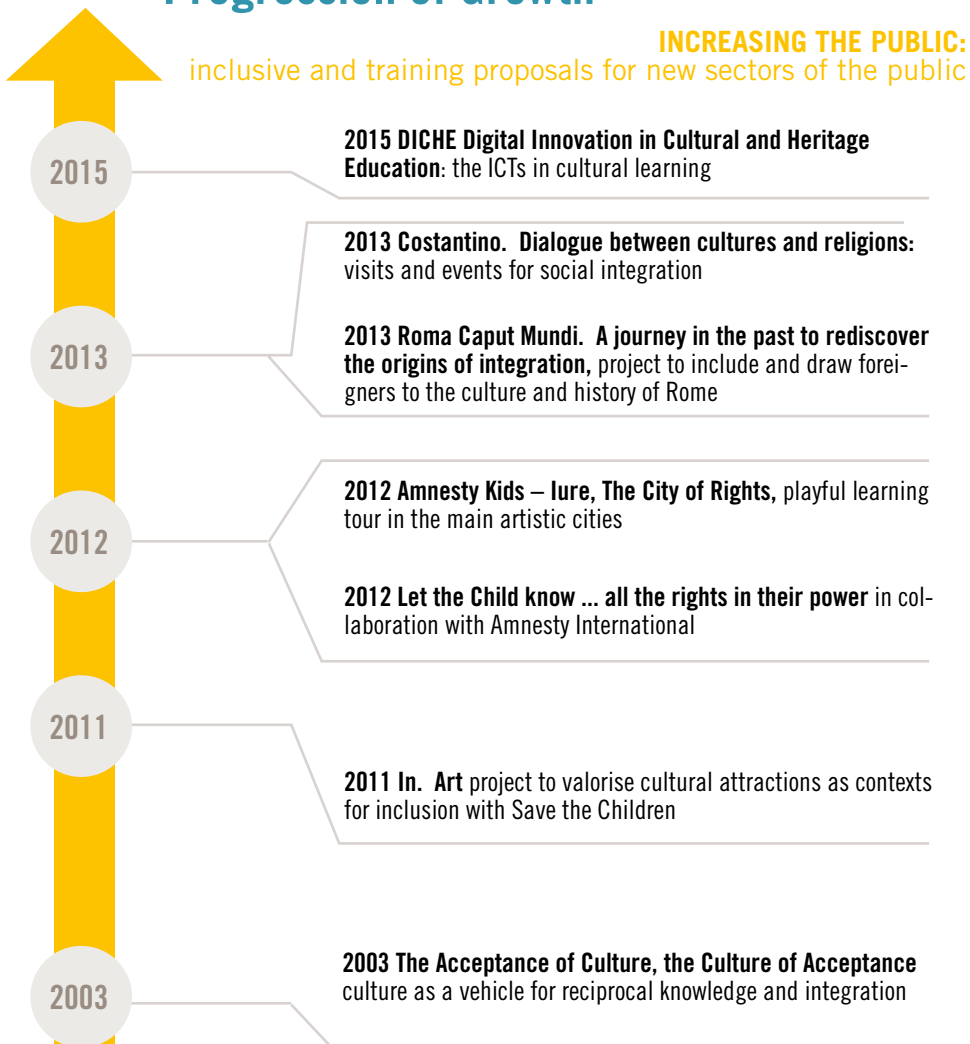
Becoming a member means taking advantage of a series of cultural proposals of great value, on very favourable terms, and, especially, it means being part of a process of aggregation, inclusion, and renewal.

CoopCulture members receive a free card that entitles them to take part in all of the Association's events.

# Cultural Sustainability

Cultural sustainability refers to the relation with the public and therefore to the impact in terms of audience development. In this ambit, CoopCulture has invested in studying and designing new models of use capable of “receiving” and conducting loyalty marketing on the frequent user (as we saw in the organisational dimension aimed at offering a vaster range of products/services), favouring spaces of active participation capable of winning the interest of new sectors of the public by means of engagement, acting in view of social and cultural inclusion, activating a “place-making” process in the sites of art, capable of creating interaction between people and places.

## Progression of Growth



### DIVERSIFICATION OF THE PUBLIC:

proposals destined to the Visitor/author, in search of different and more authentic experiences, from nocturnal suggestions to immersion inside territories

**2015 Dinners in Palazzo Foligno and Tours of Prato** among contemporaneity, art, and flavours.

2015

**2014 Sunday with taste**, theme visit and workshops or tasting sessions with ancient Roman dishes revisited in collaboration with Slow Food (Naples, Tivoli)

2014

**2013 Jewish Itineraries and kosher food tasting sessions** at Casale Monferrato, Siena, Florence, Venice, etc.

2013

**2013 Verde&Antico:** meetings, visits, conferences, workshops

**2010 Nocturnal Events:** Colosseum, Pompeii, Herculaneum ... by night

2010

**2009 Double Entendre:** theme visits with tasting sessions accompanied by an oenologist

2009



## IMPROVED RELATIONS: participation and sharing a destination

2015

**2015 Critic Globus**, Rome, Colosseum, a place for “socialising” over visiting experiences

**2015 Etrus-key** a proposal with the participation of people from the territory

2014

**2014 Camera Critica, Museo Madre, Naples**, place-time of expression for the visitor – critic

**2014 Journey on the tracks of the Grand Tour**, itineraries to discover the territory through the narration of the people who live on it

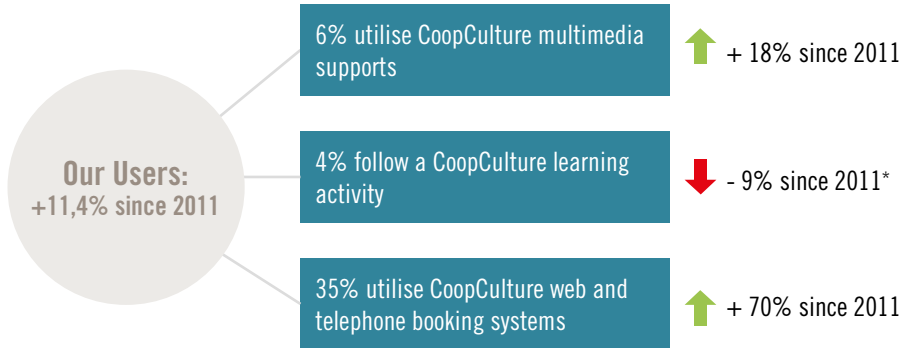
2010

**2010 Campuses for Children and Workshops for Families:** a support to families when schools close, hosted in many different places, from the contemporary to archaeological, from Naples to Rome to Prato

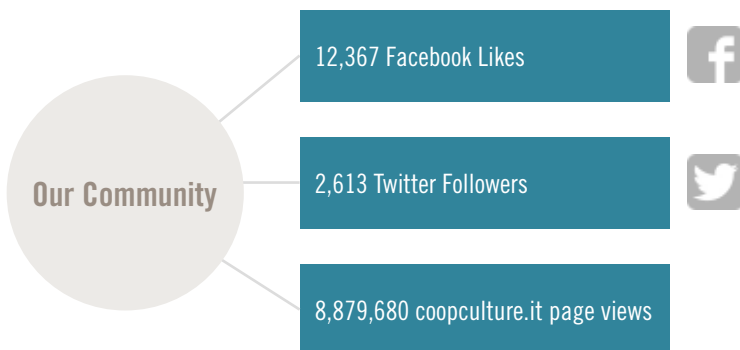




# The Indicators of Expansion and Loyalty Marketing of the Cultural Demand



\* the decline is mainly tied to the drastic reduction of school outings





ReteCulture is the space Coopculture shares with the other cooperatives of the sector to stimulate synergies and exchanges useful to consolidate cooperative entrepreneurship in managing cultural assets / attractions / heritage and in promoting projects from and for the territory. ReteCulture is an innovative business model based on transferring requisites and competences among cooperatives of the network and on a shared platform of promotion and commercialisation, based on the technological infrastructure of CoopCulture, but animated by the same territorial subjects that participate in the network. The network partners, to date, are: Centro Servizi Foligno, Consorzio Due Riviere, Cooperativa Itinera, La Memoria Storica Società Cooperativa, Le Nuvole Teatro Stabile d'Innovazione, Mediateur, Museion Soc. Coop, Cooperativa Zoe.



By late 2016, an advanced online version of the platform will be available, implemented with new functions useful for consolidating the project.

credits

**The 2015 Sustainability Report has been drafted by:**  
**Giovanna Barni**  
**Cristiana Del Monaco**  
**Teresa di Bartolomeo**  
**with the collaboration of ECCOM**

**and with the contribution of**  
**Paola Autore**  
**Laura Aversa**  
**Elena Basurto**  
**Benedetto Marucci**  
**Sara Sottini**  
**Offices of the Administration, Tenders, Human Resources, Sales,**  
**and Statistics**

**Cover artwork by Valenzia Lafratta**

**We wish to thank the owners of the images used and the people who have offered their testimony.**



**società cooperativa culture**  
p.iva e cod. fi sc. 03174750277

[www.coopculture.it](http://www.coopculture.it)

sede legale  
Venezia Mestre 30172  
Corso del Popolo, 40  
t +39 041 0991100  
f +39 041 0991120

Roma, 00185  
via Sommacampagna, 9  
t +39 06 3908071  
f +39 06 39750950