Research Article

How to promote social innovation within Sustainable Development Goals (SDGs): The case of the Audiovisual Industry in Navarre

Cómo promover la innovación social dentro de los Objetivos de Desarrollo Sostenible (ODS): El caso de la Industria Audiovisual en Navarra

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Abstract: This article examines the situation of social innovation in the audiovisual industry, which is a gap in the field of media management regarding the promotion of innovation with social impact. The main objective of this paper is to conduct a study in order to promote social innovation in the audiovisual industry at regional level. By collaborating through an action research case with the audiovisual cluster in Navarra (CLAVNA) this research focuses on specific Sustainable Development Goals (SDGs) related to gender equality, decent work and economic growth, and industry, innovation, and infrastructure. Three are the main findings of this study: 1) Technological innovations are crucial to promote social innovation; 2) the need for public-private co-creation for the development of the focused industry; 3) the relevance of focusing efforts on social innovation in firms based on animation and video games.to attract development and investments.

Keywords: social innovation; SDGs; audiovisual; Navarre; action research.

Resumen: Este artículo examina la situación de la innovación social en la industria audiovisual, que constituye una laguna en el campo de la gestión de los medios de comunicación en lo que respecta al impulso de la innovación con impacto social. El objetivo principal de este artículo es realizar un estudio para promover la innovación social en la industria audiovisual en el ámbito regional. Mediante la colaboración a través de un caso de investigación-acción con el Cluster Audiovisual de Navarra (CLAVNA), esta investigación se centra en Objetivos de Desarrollo Sostenible (ODS) específicos relacionados con la igualdad de género, el trabajo decente y el crecimiento económico, y la industria, la innovación y las infraestructuras. Tres son las principales conclusiones de este estudio: 1) Las innovaciones tecnológicas son cruciales para promover la innovación social; 2) se advierte la necesidad de la co-creación público-privada para el desarrollo de la industria con foco; 3) se ve necesario centrar esfuerzos en la innovación social de empresas basadas en animación y videojuegos. para atraer desarrollo e inversiones.

Palabras clave: innovación social; ODS; audiovisual; Navarra; investigación-acción.

1. Introduction

The concept of social innovation emerges in the literature of innovation to underline its impact on social performance and to differentiate it from technological, service, market, cultural, artistic and business innovation, among others (Pol & Ville, 2009). Martins et al. (2022) propose a definition of social innovation as being a process of change, social collaboration, and interaction, aiming at organizing ideas and inventions to tackle social problems and to improve quality of life and collective wellbeing through mechanisms of community governance.

What is the situation of social innovation in the audiovisual industry? This research looks for both concepts terms, audiovisual and social innovation, in the database of Web of Science there are only seven references that cite both "social innovation" and "audiovisual" or "audio-visual". Besides, none of those papers analyze how to promote social innovation in this industry. Therefore, it is not a topic that has been studied in depth in the field of media management. Does this mean that audio-visual firms do not promote activities based on both innovation and social impact? This research gathers that there is an interest in the industry to increase their social impact but there is a need to develop a strategy. In this sense, the article considers the role of organizations such as the Audiovisual Hub of Europe framework, which encourages the development of this industry in some regional areas.

In this line, the general scope of this paper is to develop an action research (AR) study to illustrate how to promote social innovation in the audiovisual industry in a specific geographical and political scope. More specifically, the focus of the study in Navarra, a province in northern Spain. Interest in social innovation has recently grown in a variety of industrial and productive sectors, as well as in academia. The research has been worked in a collaborative way with the audiovisual cluster in Navarra (CLAVNA) and focused the study on four specific Sustainable Development Goals (SDGs): gender equality (SDG5), decent work and economic growth (SDG8) and industry, innovation and infrastructure (SDG9). This study has a relevance for media management scholarship because it links two strategic concepts for the industry: innovation and social impact. Besides, the literature review herein identifies wide theoretical-empirical gaps.

This study has a dual objective: academic and business. First, to analyse which of the SDGs analyzed may be more representative in the audiovisual sector in Navarra. Second, helping to develop this industry in a specific geographical context through social innovation practices. This research contributes to studying social innovation in order to subsequently examine the practices of producers in Navarra through qualitative empirical research.

The article is structured as follows. First, it describes the context of the study: social innovation and audiovisual industry. Then, it shows the action research methodology and their main features in this study. In Section 4, the main findings are presented and, finally, it shows the main conclusions.

2. Context

2.1. Social innovation

Social innovation emerged in the innovation literature at the beginning of the 21st century as a process that leads to social change through new forms of social relations (Ayob et al., 2016). This holistic, multidimensional, and interdisciplinary concept involves the creation of new products, services, and models that meet social needs while pursuing corporate competitiveness.

The academy has made efforts to clarify SI and decipher its impact. In this sense, Murray, et al. (2010, 3) point to the "new ideas (products, services and models) that simultaneously meet social needs and create new social relationships or collaborations". The idea of addressing problems or challenges through innovation is also present in the definitions provided by a variety of institutions. Thus, the Centre for Social Innovation (2021) explains SI "as the creation, development, adoption, and integration of new and renewed concepts, systems, organizations

and practices that put people and planet first". Along the same lines, the OECD also mentions that "social innovation seeks new answers to social problems" (Forum of Social Innovation, 2000).

As described by Audretsch et al. (2021), the novelty of SI and the wide range of academic fields that analyze it is attributable to the lack of a common definition. In their article, they relay the five elements that describe this concept, as follows: 1) A social need that must be addressed, 2) an innovative element as a new approach, 3) the implementation of a product or service, 4) improvement to a given situation, and 5) developing new relationships and collaborations. These five elements can also be found within the definition from Murray et al. (2010).

Having overcome initial debate about whether or not it is a fad soon to disappear (Pol & Ville, 2009), SI is constituted as a growing field of study that, in turn, opens up new challenges for both the practices of management and policy making (van der Have & Rubalcaba, 2016). Likewise, judging by increased research, academics seem to perceive significant value in this type of innovation as a driver of social change (Cajaiba-Santana, 2014). Researchers from the Centre for Social Innovation at the Stanford Graduate School of Business emphasize its importance in promoting and producing lasting social change (Phills et al., 2008).

Although there has been a rise in research attention, there are still gaps in the literature, especially related to how companies can integrate these processes and their stages into their strategy and operations (Tabares, 2020). In words of Canestrino et al. (2015, 1): "Despite the increasing amount of literature about SI, scholars have paid little attention to the adoption of its practices at corporate level that means to the development of Corporate Social Innovation (CSI)".

Furthermore, scholars underlined its dual nature because CSI addresses both social and corporate objectives, providing an alternative for companies to help solve social problems through innovative procedures and strategies while reaching economic results (Dionisio & de Vargas, 2020). At the corporate level CSI process refers to "an initiative that aims to create both shareholder and social value with the potential to alter the structure of innovation systems, improve employee motivation, and change corporate identities and strategies to increase competitive advantage, while at the same time bringing solutions to societal needs" (Dionisio & de Vargas, 2020, 1). This kind of innovation is co-created with stakeholders, such as NGOs, public administration entities or foundations. The aforementioned requires establishing new social collaborations driving throughout complex networks and processes (Murray et al., 2010).

2.2. Audiovisual industry in Navarre

Navarre is a small region in the north of Spain with 661,197 inhabitants in 10,391 km²and a GDP in 2020 of 29,314 euros, compared to the GDP per capita of 25,500 euros in Spain. These characteristics make Navarre a place with a high quality of life, proximity and administrative agility, to which must be added the diversity of the landscape and the tax incentive as attractions for the development of the audiovisual industry.

The Navarra Audiovisual Guide offers a complete list of companies according to their field of specialisation, as well as the professionals working in the sector. Some results of the sector mapping carried out by the cluster indicate that:

- Of all the companies in the sector, 68%, a significant majority, are self-employed professionals.
- Looking at the group of self-employed professionals (68% of the sector in Navarre) the main activities are divided between directing (approximately 10%), actor/actress (12%), scriptwriter (9%) and documentary maker (3%).
- Of the companies, 45% have audiovisual production as their main activity. The rest of the activities are very dispersed.
- 40% of the sector's annual turnover is below €100,000.
- 50% of self-employed professionals bill below €15,000 per year.

CLAVNA's study describes an atomised sector. Moreover, it has little access to international and national markets and a reduced capacity for self-financing. This is compounded by a lack of professionalisation in specific sectors (small companies undertake a wide range of activities) and little collaboration. Regarding the latter, it is a challenge to overcome a traditional reluctance to share information.

Since CLAVNA carried out this mapping, they have been trying to take steps to improve the visibility of Navarra's brand and projects in the sector. As its manager explains: "In the framework of SSIFF 2022 (San Sebastian International Film Festival) the brand "Navarra Film Industry" (NFI) has been presented, a single digital window where all the information related to the sector is concentrated, directed and supervised by a public/private commission of the audiovisual industry where the General Directorate of Culture, Navarra Film Commission, together with CLAVNA and Napar (Navarra Audiovisual Production) converge. A new public/private alignment effort to accelerate the growth of the sector from a single perspective".

In addition to what has already been advanced, work is underway on the next steps: "The NFI steering group is designing and coordinating what is needed to increase sectoral competitiveness within the parameters of sustainable and orderly growth of the sector. The topics are: the 2023 market assistance plan, the promotion of new training actions that are identified as necessary, the proposal for improvements in the regulatory frameworks that affect us (culture, R&D, tax incentives, film tourism...) and any other related proposal".

The Government of Navarre, in the period from 2021-2027, has decided to opt for sustainability as the main key to economic transformation, orienting its technological and industrial capacities towards the search for solutions that are responsible with the environment and people. The development of the audiovisual industry is one of the pillars of this strategy. This is an emerging sector and the Government of Navarre aims to strengthen Navarrese companies with the capacity for large-scale projects. They also propose improving the positioning of the region to attract filming and audiovisual activity. Together with this, they consider the creation of a niche in digital animation and video games to be relevant. To this end, they aim for a 25% increase in filming in Navarre and an increase in the creation of animation companies.

The Government of Navarre relies on Sodena as a financial support instrument for attracting and developing business projects with added value for the region, as is the case with the Smart Specialisation Strategy for Sustainability (S4) and collaborates with the implementation of the policy of promoting and boosting clusters, including the audiovisual sector. As CLAVNA's manager explains: "The steering committee of the audiovisual S4 meets regularly to monitor the sector's progress. It is made up of the director general of culture of the Government of Navarra, the head of the audiovisual projects section of the directorate general of culture, the Navarra Film Commission, members of the boards of directors of NAPAR and CLAVNA, as well as the cluster manager.

The manager of CLAVNA stresses that "2022 was the year of the Plot Point, a process to stimulate and promote collaborative projects to accelerate the growth of the local fabric, supervised by the S4 audiovisual steering committee. For growth to be truly connected to the territory, we understand that it must be rooted in the real productive fabric. And for this to be possible, a process has been undertaken to learn to collaborate, co-produce and think from Navarre towards the global market".

3. Methodology

3.1. Action research

Action research (AR) is a collaborative research methodology whose first studies were published in social sciences (Collier, 1945; Lewin, 1946). Until late 70s, AR based papers were common to find in the fields of education, ethics, medicine or psychology. In this scope, a

definition that explain the "spirit" of AR was the following: "Action research aims to contribute to the practical concerns of people in an immediate problematic situation and to the goals of social science by joint collaboration within a mutually acceptable ethical framework" (Rapoport, 1970, 499). Thus, AR conceptually analyses the problems (theoretical contribution) and help practitioners to solve their "problems" (social contribution).

In late 70s and early 80s, some papers in management journals started to signal the features of AR as a relevant methodology to develop collaborative research projects (Susman & Evered, 1978; Evered & Louis, 1981). The use of AR in in business and management make that also their features change in terms of the context of application (Shani & Coghlan, 2021). Main change with respect to social sciences is the role of the practitioner, which changes from "patient" to an "active participant". It means that managers that act as coordinators in an AR study involve in all the stages of the process.

How about the use of AR in the field of Communication? Some authors argue for more action research in specific knowledge areas of this sector such as digital journalism (Grubenmann, 2016). In the field of media management, it is relevant to emphasize the publications of Greg Hearn and Marcus Foth as the researchers that have most emphasized the role of action research as a methodology that fits very well in this area (Hearn et al., 2008; Hearn et al., 2009). Besides, Hearn and Foth (2005) showed that action research can be a useful in three possible ways: "active participation" (practitioners help to define the aims and direction of the research and discussing findings and conclusions), "action-based methods" (new activities and experiences generate knowledge) and "generating action" (research is designed to put into practice new plans to solve specific problems).

Following this line, action research was a suitable methodology for this study due to the following reasons: first, researchers found a practitioner (CLAVNA) with a collaborative attitude and a problem to be solved. Second, this project fits as "active participation": the objective is not to "take actions" if not to generate an action plan where the practitioner is involved in all the stages of the process. Third, the AR process permits to describe and develop the study with rigour and quality criteria.

Stage 0: Context of the research

This study is included into a doctoral thesis that analyze the role of social innovation in the audiovisual industry. The practitioner is the audiovisual cluster in Navarra (CLAVNA). This organization was created in 2017 as a non-profit association that sought to provide a professional and ambitious response to this industrial sector within the framework of the "Smart Specialization Strategy" of Navarra. As its manager explains: "CLAVNA grows year after year and at the end of 2022 maintains a social mass of 45 companies and institutions, highlighting the latest additions of technology companies (ICTs, AI, engineering) that approach the sector attracted by the important figures of sectoral growth and by the transversal nature of the audiovisual industry". In 2021, CLAVNA modified its statutes to become an "innovative agent" member of "Navarre R+D+I System (SINAI), which allows them to attend R+D+i calls and participate in collaborative projects with other companies and research centers.

Stage 1: Dual objectives among participating agents

The definition of the dual objectives of this empirical work was agreed between both parties. The academic objective is summarized in the following research question: Which SDGs of can be most representative of the social innovation in an empirical context as concrete as the audiovisual sector in Navarra? In terms of the practitioner, the objective for CLAVNA was to define what type of practices could develop to promote social innovation among its members in the scope of prioritized SDGs.

Stage 2: Data collection and analysis

This stage is especially relevant because it can be considered as the "research study". Table 1 shows the main aspects of data gathering in this stage.

Table 1. Key methodological aspects of the study.

KEY ASPECTS	DESCRIPTION
Roles of the researcher and practitioner	· Researcher: to design the empirical work and carry out the fieldwork. · Practitioner: to assist in the design, and collection of information. Key role in the selection of managers to interview
Obtaining information	· Ten semi-structured interviews with managers of CLAVNA member companies
Information analysis	· Interview transcription and content analysis

Source: Author's elaboration.

To do this, and -in the first place- the researchers met with CLAVNA (the practitioner) in order to agree with them on the questions that might interest them for the development of a social innovation project for this sector. Then, both parties decided those firms and organizations to be interviewed. Table 2 shows the profile of the interviewees.

Table 2. Interviewees profile.

	FIRM / ORGANIZATION	ROLE
1	CLAVNA	President
2	CLAVNA	Manager
3	NAPAR	President
4	ARENA	CEO
5	HURURU FILMAK	Producer
6	Navarra Televisión	General Manager
7	Gobierno de Navarra	Head of Section for Audiovisual and Digital Projects
8	Gobierno de Navarra	General Head of Development
9	Calle Cruzada	Producer
10	Dr. Platypus & Ms. Wombat	General Manager

Source: Author's elaboration.

The semi-structured questionnaire included open questions about the objectives but these questions were segmented according to the sample profile: public administration, producer or association.

BLOCK 1. How do you promote SDG 8 "decent work and economic growth from your company/association/institution"? What is your main problem to hire? Have you thought about partnering with other producers? What policy on the part of the government would help you? What policies as a government are you promoting? What is it that is costing you the most as a company to grow? How do you finance the projects?

BLOCK 2. How do you manage to develop SDG9 "Industry, Innovation and Infrastructure"? What costs you more to implement them in Navarra? What attraction are you seeing for investment in companies in Navarra? What advantages and disadvantages does Navarra have to work here? What kind of innovation are you doing as a company? What innovation strategy are you having in Navarra (for the Government, CLAVNA,..)?

BLOCK 3. How do you promote talent development through equality policies (SD5 "Gender equality") Are there women at all levels? What positive actions are being taken to promote women's talent?

Stage 4: Dissemination of results

Shows the main outputs of this empirical work from academic dissemination to professional reports. In this line, the collaboration was very helpful for both parties so that further studies are considered.

4. Findings

As explained, the interviews dealt about the 3 SDGs already mentioned in order to determine which are the ones that are being best implemented in Navarra. The most relevant information obtained from 10 interviews is organized in three "Blocks" corresponding to the SDGs 8, 9 and 5.

Block 1. SDG 8: Economic growth and decent work

The interviews carried out depict an industry that has developed in the last 5 years but is still in its first stage, fragmented and with a profile of a small producer. This is how both the president and the manager of CLAVNA described it. The General Director of Development of the Government of Navarre explains that "the creation of quality employment is a transversal vector of our strategy and -although nothing specific has been developed for this sector- we (have) consider(ed) it as a strategic axis and therefore we work hard as we see it as a sector with potential".

The findings that have been obtained from the interviews also outline a group of small producers: companies with 2-3 employees and self-employed. Some reach 10-12 employees as is the case of Arena or Calle Cruzada. The production companies from Navarra are small and they associate with each other for larger-scale projects, as is the case of a co-production that they (have) made for the Basque regional channel, ETB while this research took place. This is a documentary feature film in which the following production companies from Navarra are participating: CLAU, 601, Arena and Labrit Multimedia. Arena is (in turn) also carrying out a project with another Basque production company.

The productions they cover are modest, as the CLAVNA manager explains, and there is a lot of author work. This causes difficulties for the platforms to hire contract production since, as he comments: "the platforms look for solvent production companies to develop local productions and those in Navarra are too small for them, hence the importance of promoting processes such as Plot Point, which is already giving its first fruits". The representative of NAPAR, (for his part),

considers that "it would be necessary -on the part of the Government- a policy that helps local content". He advocates the development of local audiovisual content repositories so that they can then be sold. In turn, the president of CLAVNA sees a barrier in the fact that "a small audiovisual production company does not have the capacity to go to international markets to sell its products since the budget would not arrive and that leaves a complicated panorama for its development".

Regarding issues related to working conditions: wages, quality employment, etc., the production company Arena is committed to flexible hours "to make it easier for both men and women to dedicate themselves to raising children." In addition, they have a representative of the workers. COVID has made it easier for them to telework. They have a non-hierarchical company culture in the organization necessary to manage the creative people. Salaries are established at the proposal of the workers, facilitating the participatory mode of management. In fact, "the ERE[1]" that took place a few years ago was suggested by the workers who are very aware of the reality of the company." This producer would ask the government to improve everything that has to do with leaves of absence, maternity leave, EREs. Hururu Filmak, due to its status as a cooperative, consists of worker members who collaborate with freelancers adjusted to a service. They have also partnered with other production companies. They have recently worked on a documentary feature film co-produced with 2 other international companies. In this sense, one of the companies that hires local production companies as suppliers is Navarra TV. They find it difficult to attract and retain professionals who know the territory, key to their environment. Another obstacle is the salary which, according to the director, makes it difficult to attract talent to Navarra. With the salaries that are offered, it is not easy to attract people to work in Navarra, since it is a place where the standard of living is not cheap.

The producers interviewed have a different opinion about growth. Arena considers that "although finding good people is now very easy because there are many very good people", they do not want to grow. "Fifteen years ago, we had an experience that was not good and we decided to decrease in order to once again have creative control of what we do. Our goal is to stay that way, as a boutique and - when we want to tackle big projects - partner with others". From Calle Cruzada they consider that growth is not an option either. They are stabilized, they work on request. However, others like Dr. Platypus & Ms. Wombat aim at growth. They are consolidating a production cycle at present. The next step they want to take is the production of short films and what costs them the most is financing. In addition, they have difficulty attracting talent for their projects to such an extent that they have decided to train their teams themselves.

Block 2. SDG 9: industry, innovation and infrastructure

In order for the audiovisual industry to become a strong industry in Navarra, it needs further development. CLAVNA believes that the possibilities are many. Proof of this is that the Government of Navarra is proactively emphasizing R+D+i thanks to ADITECH, with whom there is a collaboration agreement. "They are working on different projects, such as one with the UPNA[2] on energy efficiency in filming, they are pending the creation of a space that will be an audiovisual hub in Navarre (a place has already been located and meetings have been held with the City Council of Pamplona and the Government of Navarre) as well as the development of a network of nodes between Pamplona, Lesaka-Baztan and Tudela" affirms the Manager of the audiovisual cluster.

Although Navarre has (as) driving effects for the establishment of producers like the landscape diversity and the fiscal incentive, they consider that they are not enough to achieve the goal. It has been previously explained that in Arena they consider it easy to attract talent, but they

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[1] *Expediente de Regulación de Empleo (ERE).* An Employment Regulation File is a process of suspension or termination of labour relations in certain circumstances, while guaranteeing the rights of workers".

[2] UPNA: https://www.unavarra.es/portada

do not think so in Dr. Platypus & Ms. Wombat, Navarra TV or Calle Cruzada. The latter said that "they had to bring in talent from outside for some filming tasks because they couldn't find it here" and in Dr. Platycus & Ms Wombat they have had to set up -as explained before- training courses for these specializations. In addition, "it depends on what you want to do. Navarre is not a place to settle", explains the Manager of CLAVNA. "If you want to do a daily series, there is no structure for it" affirms the president of CLAVNA.

It is suggested that, through SINAI[3], a project could be launched to create a National Audiovisual Research Center that could be a driving force for development (with the two universities in Navarra, NAPAR and CLAVNA). In this sense, the NAPAR representative considers that this development in technological innovation would be key for Navarra to be a benchmark in the audiovisual field. Arena, Navarra TV or Dr. Platypus & Ms. Wombat speak along the same lines.

Navarra TV considers, for its part, that "in order to innovate it is necessary to designate a team within the company". This (is considered) seems unfeasible in their case due to lack of budget for it. Its main bet, as previously mentioned, is technological development. They consider that the audiovisual language is changing and the way of telling stories is now different. In addition, "we already do direct with a mobile and we look for the technological tools on the market for work." This forces them to have constant recycling by turnover of the people on the team.

Even so, not all innovations are technological, and producers such as Hururu Fimak are innovating on sustainability issues in filming and working on offsetting the carbon footprint. The latter consists of neutralizing the amount of CO_2 emissions that occur in a shoot by investing financially in an environmental project.

The head of the audiovisual and digital projects section of the Government of Navarre (belonging to the Ministry of Culture) considers that the best way to turn it into an industry is to add several policies. Culture alone would not achieve the objectives of attracting companies if it does not have the help of other departments such as Economic Development, the Treasury. From Culture, the main tool is to give subsidies for the development of all stages of the value chain and also for film festivals.

Facing the implementation of companies in Navarra, from Dr. Platypus & Ms. Wombat point out that "Navarre has values such as quality of life, proximity and administrative agility that come from being a small autonomy that make it attractive. This is also highlighted in the Culture department, in CLAVNA, Arena or Hururu Filmak. The NAPAR representative is more critical and considers that the tax incentive has not helped growth since only companies have come to roll and have left. In this sense, Dr. Platypus & Ms. Wombat consider that in order to make it easier for companies to establish themselves in Navarre, it would be necessary to design a financing model that responds to the reality of local production. Along with the financing model, they consider that telecommunications are a pending issue since they can be greatly improved: "there is not enough bandwidth to work. The square meter is very expensive. The cost of living is high. Buying a home is complex. Although -on the contrary- they affirm that it is a comfortable place because it is not necessary to go by car, there are green areas, trees and the health system better than in other places. Even so, it could be concluded that "there are three reasons -according to the manager of CLAVNA- why a company in the sector makes the decision to establish itself in Navarra: the diversity of landscapes for filming, the fiscal entity and the closeness and agility of the public administration".

Block 3. SDG 5: Gender Equality

The Head of the Audiovisual and Digital Projects Section and the General Director of Development of the Government of Navarre explained in the interviews how "in our area we try

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[3] https://www.aditech.com/es/conoce-el-sinai/

to promote that both the aid that is granted and the companies that end up being our suppliers have a greater commitment weight in equality issues".

In all the interviews maintained with the production companies, the importance of shared talent has been discussed and in no case have they stated that there are apparent problems of inequality, as it will be show below. In the case of Calle Cruzada, his CEO comments that he has always seen the audiovisual world as an egalitarian world where women have had relevant positions. This statement is supported by Dr. Platypus & Ms. Wombat. The latter say that for the selection they treat people equally. Access to training is the same for men and women in their company by analyzing the portfolios and reels that come to them. "And we also do empathy exercises when selecting profiles that have complicated life situations, regardless of whether they are men or women". The Director of Navarra Televisión tells us that the Government of Navarre promoted a series of business policies to take care of this issue. "We had already incorporated 80% of the requirements requested by the government. Just before the lock down as a result of COVID-19, we signed an agreement in this regard with the unions and it is being carried out in an equal and visible manner". In the case of Hururu Filmak, they are taking great care of the issue of (re)conciliation and activating mechanisms so that this can happen. In fact, they explain, "only women participated in the last project we have carried out".

5. Conclusions

Three relevant findings are obtained from this study. First, social innovation may help the production of audiovisual content in Navarra to be more competitive, as long as it works with the right tools. In this sense, technological innovations can be an opportunity for the development of the industry and its consequent social impact. Uniting innovation and impact (SI), betting on the local and focusing on the SDGs that arise from the work carried out would contribute to developing a sector in a way that is sustainable over time. Also, it would be necessary to look at some areas parts of this sector, such as the production of animation content as well as video games or stories in alternative formats as areas of growth. The technology allows the relocation that does not allow the cinema and the series. For this it would be necessary to improve the bandwidths and allow more robust sources of financing. As it is a technological industry, it has much more possibilities of development outside of Madrid or Barcelona than others.

Second, only when there is co-creation between public administration, associations and the private sector as well as when projects are maintained regardless of who are in the government, it is possible to develop an industry. In this sense, the proximity of the institutions and the prioritization of the sector make Navarra an attractive place to set up. An example of this is the launch of the public/private governance body "NavarraFilmIndustry", and the parliamentary unanimity for the maintenance of the audiovisual industry as one of the six strategic economic sectors.

Third, the research emphasizes that this sector prioritizes short term results and subsidies. Each project involves an important effort and to be an atomized sector implies that it is not easy to find people within the team dedicated to innovation. Animation and video games can be a line of work and companies and studios could be attracted to set up in Navarra. For this, it is necessary to facilitate its implementation by focusing on social issues, training the professional profiles that this sector needs, developing sources of financing as well as infrastructures, creating R&D in the audiovisual industry and attracting the implementation of an important production company or platform to Navarra.

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