



europaean research
partnership on
cultural and
creative spillovers

research

case studies

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about us

In 2012, the European Commission made the spillover effects of the arts, culture and the creative industries a subject of its agenda for the first time.¹ The European Research Partnership on Cultural and Creative Spillovers was launched in 2014. It aims to evaluate, in a holistic way, cultural and creative spillovers, which we define as:

»The process by which activities in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital.«

Our collaborative research process has included partners from fourteen countries and is composed of national cultural funding agencies, regional cultural development bodies, foundations, universities and organisations operating Europe-wide. Most of the organisations in the partnership have a role redistributing public funding through a variety of grants and public subsidies. We came together through a shared desire to demonstrate the value of public funding for arts and culture and to investigate how we could map the value chains between the arts, culture and the creative industries as well as the wider economy and society.

We had two core objectives in mind: to evaluate the relationship of public funding to spillovers; and to recommend methodologies that may be able to capture spillover effects. We also advocate for longer-term European funding to address the wider research gap in this area and to strengthen development of the case for public support of the arts, culture and the creative industries.

cultural and creative spillovers

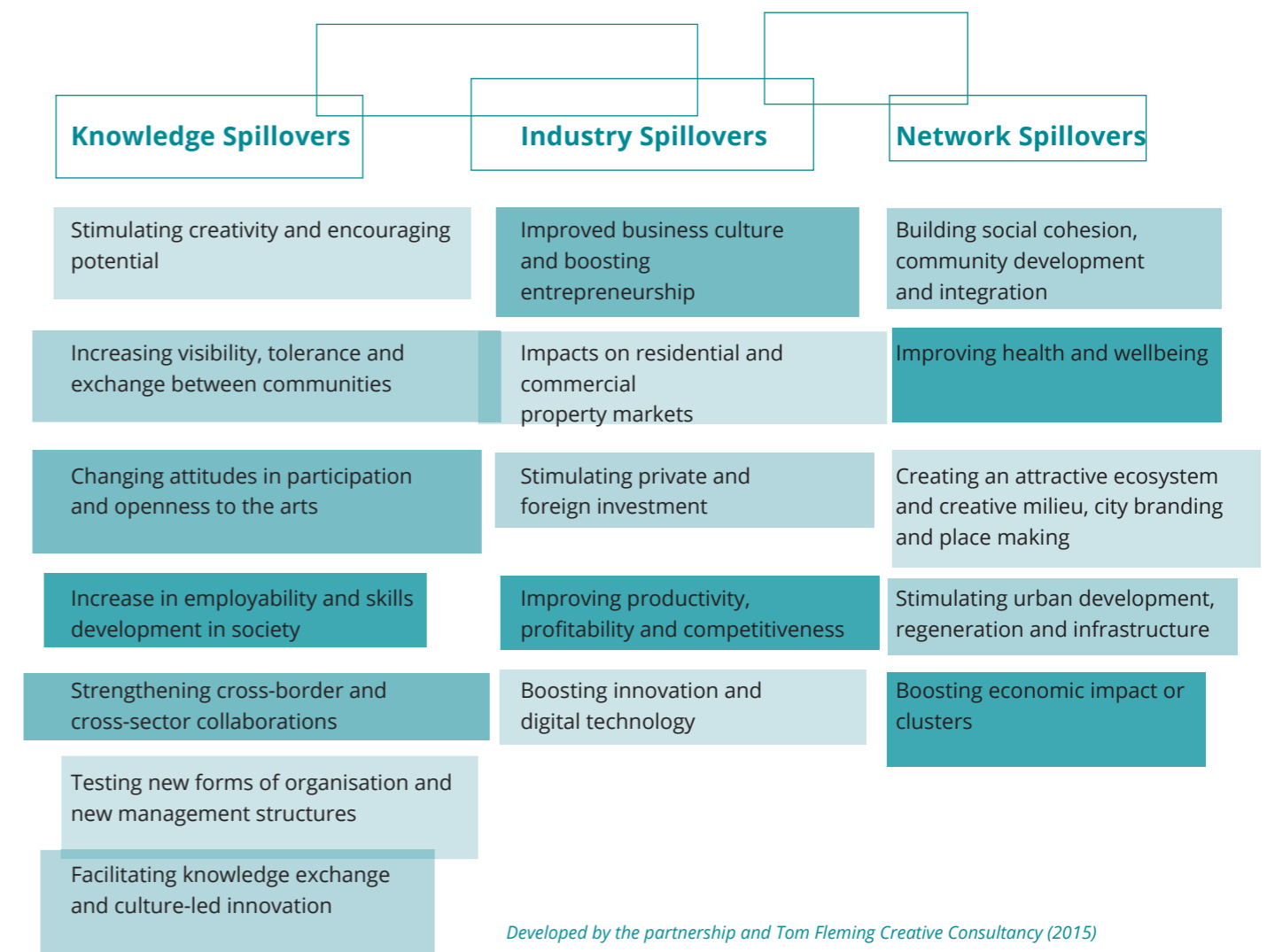
In collaboration with research partners from across Europe we created the first International Evidence Library on cultural and creative spillover effects, comprising 98 documents from 17 European countries, including literature reviews, case studies, surveys and quantitative analyses.²

In 2015, the partnership published a preliminary evidence review, conducted by Tom Fleming Creative Consultancy (TFCC).³ The focus of the study was an analysis of the documents in the evidence library for what they had to say on spillovers, public investment and methodology. The report adopts an approach which categorises each spillover effect into three broad and overlapping types of spillover:

- Knowledge spillovers refer to the new ideas, innovations and processes developed within arts organisations and by artists and creative businesses which extend into the wider economy and society without directly rewarding those who created them.
- Industry spillovers refer to the vertical value chain and horizontal cross-sector benefits to the economy and society in terms of productivity and innovation that stem from the influence of a dynamic creative industry, businesses, artists, arts organisations or artistic events.
- Network spillovers relate to the impacts and outcomes to the economy and society that spill over from the presence of a high density of arts and/or creative industries in a specific location (such as a cluster or cultural quarter). The effects seen in these are those associated with clustering (such as the spread of tacit knowledge) and agglomeration, and the benefits are particularly wide, including economic growth and regional attractiveness and identity. Negative outcomes are also common – e.g. exclusive gentrification.

¹ *Promoting Cultural and Creative Sectors for Growth and Jobs in the EU*, European Commission, COM (2012) 537
² <https://ccspillovers.wikispaces.com/Evidence+library>
³ *Cultural and Creative Spillovers in Europe: Report on a Preliminary Evidence Review*, Tom Fleming Creative Consultancy (2015). Download: <https://ccspillovers.wikispaces.com/Evidence+review+2015>

Within these three types of spillover, the report introduces 17 sub-categories, presented below:



research advocacy

After two years of advocacy for the implementation of a holistic research agenda, a new phase of activities has now begun. While in the early years of our Partnership, raising awareness of the cultural and creative spillovers research gap was our primary focus, we are now advocating for the implementation of specific methods of evaluation, as explored in the case studies presented here. This focus is timely: European policy makers have acknowledged, in their report on the cultural and creative industries (published in Dec 2016), the need and urgency for in-depth research to inform robust policy-making.

research case studies

⁴ The TFCC report found that causality is not systematically evaluated in the cultural and creative sectors against scientific standards such as Bradford Hill criteria.

The report by Tom Fleming Creative Consultancy (2015) found that causality is rarely systematically evaluated in the cultural and creative sectors; only 2 of the 98 documents that made up the evidence library approach the standards needed to demonstrate causality of the 17 sub-categories of spillover effects identified⁴. It also noted that the methodological challenge is significant. There remain research gaps around the commonly accepted methods of quantitative and qualitative evaluation of spillover effects.

In 2016, the partnership instigated a secondary research stage building on the recommendations of the 2015 TFCC report. Our aim was to interrogate a range of methodologies that have been used to identify and evaluate the relationship between creative activity and its spillovers – particularly those that have applied a qualitative or mixed methods approach.

This report introduces four case studies selected from responses to an open research call made by the partners in April 2016:

- KUULTO and Tampere Together projects, Finland by researchers from the Foundation for Cultural Policy Research (Cupore) and University of Jyväskylä
- Concordia Design Centre, Poznań, Poland by researchers from the Altum foundation and Adam Mickiewicz University, Faculty of Social Sciences
- Lucca Comics and Games festival, Italy by researchers from the IMT School for Advanced Studies, Lucca
- Rotterdam Unlimited festival, by researchers from the CREARE Foundation, Erasmus University and Het Atelier

We have compiled edited summaries of each of the four case studies in this report. We wanted to share their learning in an accessible and engaging format. We hope that other cultural organisations will have interest in the work of the case study organisations, the spillovers they evidence, and the methods used by the evaluation teams to interrogate them.

As well as the summaries below, we share our reflections on the projects and the work of the partnership more generally.



finland case study

Background

Object of Study:

KUULTO and Tampere Together were local-level projects that sought to increase public participation in cultural activities and promote social cohesion. In addition, KUULTO offered residents opportunities to participate in decision making about cultural activities and services. The projects led to new consultation and delivery models, the hiring of community artists and initiatives targeting minority ethnic and socially-disadvantaged groups in these communities.

The case study looks at two Finnish public policy programmes, KUULTO and Tampere Together, which aimed to foster citizen activation and participation in cultural activity.

KUULTO was a large-scale action research project, conducted between 2011 and 2014, that analysed citizens' access and participation to cultural services in 22 localities in municipalities where cultural funding was very low. It was a 'laboratory' for local cultural policy and cultural work, which aimed to explore and increase participation in cultural activities and received 550,000 euro in subsidy from the Finnish Ministry of Education and Culture.

Tampere Together was an ERDF-funded cultural development project undertaken in the city of Tampere from 2008 to 2013, targeted at districts facing challenges such as unemployment, disadvantaged immigration and a growing number of elderly residents. Tampere Together was recognised as an experimental project for inclusive growth by the European Commission in 2013.

The research was conducted approximately a year after the closure of the implementation of the original KUULTO action research program and three years after the end of Tampere Together.

Research Institution:

The Finnish Foundation for Cultural Policy Research (CUPORE) is based in Helsinki. It was founded in 2002 on the initiative of the University of Jyväskylä and the Finnish Cultural Foundation.

Research Team:

Dr Sari Karttunen, Senior Researcher, CUPORE
 Dr Sakarias Sokka, Senior Researcher, CUPORE
 MSc Olli Jakonen, Researcher, CUPORE
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For more information please visit: www.cupore.fi/en/

Research Focus

A team from CUPORE, the research centre of the Finnish Foundation for Cultural Policy Research, revisited seven initiatives: Tampere Together and six local cases from the KUULTO programme. All had involved cross-sectoral collaboration and participation and were known to have generated new kinds of activities and organisational change. In all the selected KUULTO cases the local activity had continued beyond the conclusion of the projects themselves. Tampere Together functioned as a complement to the rurally located KUULTO cases to capture a wider variety of spillovers.

»We ask which measures became rooted and what kinds of spillovers emerged. The idea was to learn from successful and long-lasting local-level projects aiming at organisational development.«

The team then began a process of identifying and analysing potential spillover effects, together with ten co-researchers: experts from seven different localities with experience and knowledge of cultural and development projects. These local experts had been involved in KUULTO and Tampere Together in various roles. Together, they focussed on identifying spillover effects, examining the factors that foster (or hinder) them and considering how any favourable spillovers could be sustained.

The researchers deployed a systemic approach to the research, drawing on the idea that understanding spillover effects is inevitably connected to understanding the interconnected elements of the system that makes their emergence possible. As such the research emphasises the importance of networks and collaborations for the emergence and sustenance of spillovers from cultural projects. The ideas of action research gave a model for a dialogic evaluation of spillovers mixing practice (local actors), theory (researchers), dialogue (mini-Delphi) and self-evaluation (feedback).

»The case of spillovers is not just a question of identifying the spheres where value is generated, but also – and even more importantly for our inquiry here – how activities 'spill' to generate value.«

The full case study can be found at <https://ccspillovers.wikispaces.com/Case+studies+2016>.

Research Findings

The research clearly illustrates how cultural projects can have multiple impacts beyond the articulated project goals and initial action plans. Nearly all the spillovers detected with the co-researchers were classified as knowledge or network spillovers according to the typology established by the TFCC report. Most frequently identified were:

- **Knowledge Spillover 6:** Testing new forms of organisation and new management structure
- **Network Spillover 1:** Building social cohesion, community development and integration

Other observed spillovers included Stimulating creativity and encouraging potential (Knowledge Spillover 1), Strengthening cross-border and cross-sectoral collaborations (Knowledge Spillover 5) and Improving health and well-being (Network Spillover 2). The team recognised hardly any Industry spillovers, although they noted that this category does not embrace more reciprocal and symbiotic 'community economies' which could emerge from projects like KUULTO and Tampere Together.

Moreover, the researchers identified potential additional spillover effects they felt were difficult to categorise in the TFCC typology. These included: the exchange of experiences; the opportunity and ability to influence and the empowerment to act; and several 'cross-institutional' spillovers, changing the working practices of other organisations at different administrative levels, including civil society actors, as well as the Finnish Ministry of Education and Culture.

Importantly, the research highlighted that spillovers effects are often strongly linked to each other and often emerge together rather than appearing in isolation. In fact, certain spillovers may function as prerequisites for others, the team noting that knowledge and network spillovers create the conditions necessary for many of the industry spillovers. From this perspective, economic impacts derive from the capacity of individuals to be innovative and creative, from skills development and from the happiness and satisfaction of employees.

Certain mechanisms and conditions were seen to foster (or hinder) the emergence of spillovers. Many of the enablers exist at the level of individuals, whose enthusiasm and management and leadership skills drive projects forward. However, projects are often too dependent on a limited number of active individuals - collaborative networks therefore generate possibilities for the emergence and continuance of spillovers. The local actors in the research emphasised that the success of projects often relies on the encouragement and facilitation by specific project managers or facilitators who mediate between civil society actors and public administration, as was the case in Tampere. Agile project management can contribute to the generation of spillover effects.

»As we see it, various spillovers (stemming from cultural projects and processes/activities related to them) are often intertwined with the experiences and capabilities of individual actors operating in different communities, networks, systems and policy sectors«

The best examples of new models of organisational arrangements in the case study demonstrated how important it is to persuade actors from other sectors (such as social/health care) to engage in cultural networks and cooperation. In many of the sub-projects, community artists served in a crucial role as mediators and catalysts, whose importance on the generation of spillovers should not be ignored. This does not mean just public-private collaborations but it also includes cross-sectoral and intra-sectoral collaboration within public administration.

According to the mini-Delphi discussions, it is also important to have actors from civil society (including citizen activists and people from non-profit associations) included in the networks. This facilitates the transfer of know-how and the diffusion of best practices between different parts of the system. A top down attitude, forcing ideas from above, can hinder potential spillovers.

Reflections on Methodology

The research combined multiple methods (systemic thinking, interviews, a Delphi process and logic modelling) within an overall framework of action research. Working with co-researchers the research team undertook a new round of evaluation on selected public interventions to enable a longitudinal (longer-term) study of potential spillovers.

The Delphi process brought into the discussion 10 local actors: two from Tampere Together and eight from six KUULTO projects. Prior to the actual discussion, the participants answered several survey questions. Responses were coded according to the spillover sub-categories and analysed. The answers were further discussed in a mini-Delphi-panel, a six-hour meeting where the participants were randomly divided into smaller groups to work with contents deriving from the preliminary questionnaires. Throughout the meeting participants were encouraged to be critical and reflectively examine their choices and categorisations. Following the meeting they had the possibility to contribute further ideas and insights.

The team concluded that action research is a feasible method for analysing the emergence of spillovers. The results demonstrated the usefulness of action research as a tool for identifying and fostering spillovers. Using action research in the evaluation of spillovers entails and enables dialogue with local actors already active in the planning of cultural projects. Specifically, the diversity of the mini-Delphi group and the participants' experience of cultural projects and collaborative working models contributed to understanding the quality of the spillovers and the mechanisms that produce or prevent them.

Adopting a systemic approach to the research required an analytical scheme for positioning spillovers in the chains of actions and effects, as a tool for disaggregating the intended results of the project activities from wider or long-term impacts, some of which may be regarded as spillovers. For this purpose, the team developed and deployed a logic model to the examination of spillovers. This logic modelling may have utility for other projects seeking to evidence spillover effects. It also helps in distinguishing between the outcomes and spillovers of cultural projects which is not always clear.

The systemic approach also reveals the complexity underpinning spillover processes and highlights a need for a vertical and horizontal linking of the different sub-categories as well as for more specific thinking on the temporal dimension of spillovers.

» When examining a [spillover] sub-category are we talking about effects on individuals, organisations, communities or larger areas in society? Over what kind of a time span?«

The researchers conclude that a systemic understanding of the emergence of spillovers can ultimately be used to argue in favour of public funding for arts and culture. It brings the longer-term societal effects and the deeply rooted (often implicit) role of culture in the flourishing of regions, cities and communities into light. Action research can be used to understand temporal dimensions and grassroots views. It is conducive to the identification of spillovers and the generation of ways to foster the positive ones and block the negative ones.

italy case study

Background

Object of Study:

Lucca Comics & Games (LC&G) dates back to 1966 and is today one of the biggest festivals dedicated to fantasy culture, including literature, games, comics, cinema and their transmedial convergences. It takes place over four days at the end of October in Lucca and utilises the whole historic city centre.

Lucca Comics & Games (LC&G) is the biggest cultural and commercial event in Italy dedicated to fantasy culture. The event has around 500,000 attendees with a complex program that is dispersed around the city. The festival unites diverse forms of cultural production, combining mainstream, niche and alternative.

The festival has expanded significantly since its first edition as the Salone Internazionale dei Comics in 1966, increasingly taking advantage of the historic city centre of Lucca. The LC&G audience visits the booths of more than 700 exhibitors and stroll around the streets while attending exhibitions, workshops, seminars and tournaments as well as taking photos with the cosplayers around the city walls. In this regard, the identity of the festival is intertwined with the urban environment of Lucca.

While LC&G is a public initiative with a strong public mission, it operates in a dynamic field with commercial partners at multiple levels. In line with the expansion of its scope and scale and the evolution of the management structure, the festival is now completely self-sustaining and does not receive public funding. The festival seeks to balance its historical values, the expectations of participants and the lifestyle and historic urban structure of Lucca.

Research Institution:

LYNX Research Unit, IMT School for Advanced Studies, Lucca, Italy

Research Team:

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Rafael Brundo Uriarte, Post-Doctoral Research Fellow, Computer Science and Engineering Department, IMT Lucca

Maria Luisa Catoni, Director of the LYNX - Center for the Interdisciplinary Analysis of Images, IMT Lucca

For more information please visit: www.imtlucca.it

Research Focus

The research was carried out by a team from the IMT School for Advanced Studies, Lucca, combining expertise from the Research Unit at the LYNX Center for the Interdisciplinary Analysis of Images and the Computer Science and Engineering Department.

The researchers note that large scale festivals remain a challenging activity to research, given the potential range of artistic, social and economic impacts they can engender, and that due to methodological challenges, most festival impact studies continue to focus on economic aspects. Furthermore, festivals themselves have been going through an evolution with emerging forms of cultural production and consumption patterns and alternative lifestyle narratives.

»Big scale cultural events, particularly festivals, appear as a challenging category which embodies a diverse mixture of artistic, social and economic agenda with public good characteristics while fostering intense cultural production and consumption«

The research combines multiple data sources, methods and tools with an interdisciplinary approach to measure the cultural spillovers of such events and to understand the causal relationships between investment in the arts, culture and the creative industries and specific spillovers. The methodology utilises six main data sources:

- Analysis of archival information of public and private organisations, including LC&G and Lucca Municipality
- Media coverage, via published online news related to LC&G and local, national and international media outlets
- Semi-structured and in-depth interviews with key decision-makers, including LC&G employees and representatives of local public bodies
- Festival audience survey responses, together with a survey of commercial partners
- Social Media analysis of longitudinal data from Twitter and Facebook, for the 2013, 2014 and 2015 festival events
- Web analytics, using Google Trends data on online popularity of search terms about the city and the festival to examine the causality between the event and city branding.

Using the data retrieved from these sources, the team applied a range of methods, including big data analysis, sentiment analysis, critical discourse analysis and statistical analysis of qualitative and quantitative data. They focussed on examining three spillover effects identified in the 2015 TFCC report:

- **Knowledge Spillover 4:** Increase in employability and skills development in society
- **Knowledge Spillover 6:** Testing new forms of organisation and new management structures
- **Network Spillover 3:** Creating an attractive ecosystem and creative milieu, city branding and placemaking

Research Findings

In examining the employability and skills development in society (Spillover 1.4) the research found that although there is some increase in permanent employment attributable to the festival, impact is mainly on temporary employment levels. Permanent employees and those with longer-term temporary contracts reported that they had developed skills which are highly transferable across different sectors and had expanded their future career opportunities.

» Employees recognise the transferable skills and wide professional network that they develop due to their work experience in LC&C«

The outsourcing activities of LC&G exhibitors also trigger employment spillovers in other sectors. A diverse range of products and services are required from suppliers, many of whom are located beyond Lucca itself, spreading the related spillovers over many sectors (including logistics, public relations, printing, transportation and video production) and across a wide geographical area.

The research highlighted the contribution of LC&G to the recognition of participating artists and their art forms, and the importance of the festival to the development and professionalisation of the field. The festival serves as a meeting point for the artists to engage with their public, other artists and professionals, improve their understanding of the field and to discover new works, which together contribute to their individual artistic capital.

Through analysis of archival documentation, the researchers chart internal and external milestones in the evolution of the festival from the 1960's, noting increasing scholarly interest in comics, an emerging need to address commercial imperatives, changes of location and the expansion of thematic scope. They conclude that the organisation's trajectory offers a distinct, innovative perspective to understanding institutions of this type, with the festival evolving into a hybrid structure that combines the characteristics of public and private institutions in a successful way.

» The novelty of the evolution of LC&G is due to the success in merging the core strengths of public and private spheres and their organisational models and turning it into an operative hybrid model«

The research team further found that the reciprocal relation between LC&G and Lucca in building a festival identity has strengthened the festival experience, and the merger of the historic texture of the city with the fantasy world generates highly significant city branding and place making spillovers. They note changes in urban policies in line with the relationship between the event and the city, the impact on the strategies of local public authorities, and the close alignment of online popularity of Lucca and Lucca Comics over the last 5 years.

Reflections on Methodology

The researchers stress that most impact studies focus on economic benefits and do not examine long-term impacts and longitudinal studies. As such they overlook the fundamental need for celebration and the many social and cultural reasons for seeking out festivity and social events. Their methodological framework seeks to provide a model for investigating selected spillovers through multiple perspectives: event audiences, commercial partners, professional participants, organisers and policy makers, and for providing quantitative and qualitative evidence to reveal spillover effects.

The research team argue the use of computational tools and the analysis of social media data are essential to understanding the position of the audience and other stakeholders to the festival and the city. More specifically, they allow researchers to collect large amounts of data in different environments (social media, online forums, blogs), which help to reduce the bias of surveys and controlled environments. Statistical analysis, machine learning, and classification now allow for complex analysis of these data sources in reasonable time.

The use of social media data – here through Google Trends – to analyse the online popularity of internet search terms, reveals causality between LC&G and city branding. There is a strong correlation between the LC&G festival and increase in online interest toward the city of Lucca and the researchers conclude that the drastic increase in the online popularity of Lucca is caused by LC&G.

Sentiment analysis revealed changes in audience opinion towards the city before and after attending the festival. This analysis allowed the researchers to better comprehend the changes in the sentiments of the audience towards the city through their own descriptions and vocabulary, revealing significant movement from the negative and neutral towards very positive.

» This approach provides the possibility to understand huge amounts of data and analyse events from multiple perspectives, which before could only be glanced upon«

The researchers conclude that the findings demonstrate the applicability of the methodological approach and provide a fruitful base for further research and comparative studies. They argue traditional quantitative studies are mostly unable to consider multiple perspectives. This approach develops a more holistic understanding of spillovers, considering diverse perspectives through an interdisciplinary framework, for example highlighting the impact of the LC&G on the recognition of artists and the scope of their practice.

Nevertheless, the research team note that their approach does not offer a rigid methodological framework. Instead, it aims to provide a flexible, interdisciplinary methodological model that can be adapted to different cases, considering their specific needs as well as particularities of contextual, historical and organisational characteristics.

The full case study can be found at <https://ccspillovers.wikispaces.com/Case+studies+2016>.

poland case study

Background

Object of Study:

The Concordia Design Centre in Poznań (www.concordiadesign.pl) is a centre of creativity, design and business, operated by private owners, located in the renovated Old Printing House. The project was initiated in 2010 with a grant for the renovation of the original 1890 building (co-funded from public revenues). It is one of the first major design-thinking labs in Poland.

The Concordia Design Centre in Poznań works to promote design-thinking and processes. It is home to creative industries enterprises and provides space for the workshops, conferences and cultural events. Concordia also houses a restaurant, digital printing facilities and venues for cultural events, including a space for children's theatre productions and workshops. It hosts design and creativity festivals.

Concordia is a private, for-profit creative sector organisation and is part of the wider Human Touch Group, a family of independently managed enterprises that share the same owners and general entrepreneurial approach. These enterprises have a broad range of activity and include the Vox Industries furniture factory, the private SWPS University of Humanities and Social Sciences (including School of Form focused on design and crafts), private Da Vinci college school and elementary school, the Vox Artis Contemporary Art Foundation and the Talent Scholarship Fund. The research team highlighted that Concordia's activity is part of a broader vision on education, human development and life changes.

The research team examined the role of Concordia over a timeframe of 6 months, from June to November 2016 using selected qualitative methods, and extended these with several experimental components.

Research Institution:

Altum Foundation and research staff affiliated with the Faculty of Social Sciences, Adam Mickiewicz University (AMU) in Poznań, Poland.

Research Team:

Dr Marcin Poprawski, Deputy Dean of the Faculty of Social Sciences, AMU
 Dr Marek Chojnacki, Institute of Cultural Studies, AMU
 Piotr Firyck, PhD candidate and researcher, AMU
 Sławomir Malewski, sociologist and CEO of the Altum Foundation

For more information please visit: www.concordiadesign.pl/en

Research Focus

Preliminary desk research by the team from the Altum Foundation and AMU focused on the genealogy and context of Concordia and suggested that Concordia's work could be relevant to any or all of the 17 of the Spillover categories set out in the 2015 TFCC report. Two main spillover types were selected and verified through Media Discourse Analysis, incorporating social media analysis, semiotics, and virtual settlements mapping. These were:

- **Knowledge Spillover 1:** Stimulating creativity and encouraging potential,
- **Industry Spillover 1:** Improved business culture and boosting entrepreneurship

The team employed mixed qualitative methods to examine whether there were spillover effects from Concordia and its work, with a focus on consultation and participation. Methods included Mediated Discourse Analysis of the organisation's media monitoring database and social media content, in-depth interviews and focus groups with staff and stakeholders. In total 57 people participated in the qualitative research, drawn from five different groups of varying closeness to Concordia:

- **Case Insiders:** Concordia founders, managers and selected employees
- **Business Relatives:** representatives of enterprises in the wider Human Touch Group
- **Incubator Entrepreneurs:** small and medium size business organisations sharing the Co:office space as part of an incubator hub
- **Business Clients:** users of consulting and training services offered by Concordia
- **Social environment:** representatives of public institutions, critics, academic experts in the field of the creative sector, public media representatives, leaders of public cultural institutions, social and cultural entrepreneurs and NGOs.

The team undertook 30 in-depth interviews and five focus group meetings, employing tailored experimental methods inspired by heuristic techniques, including analogy and word game exercises. This process drew on three components: phenomenology (experience and the concepts that define it); aesthetics (knowing through the senses, using vocabulary for aesthetic judgement), and heuristic techniques (testing theories of discovery). These were built into the exercises and applied to discussions on organisational change and the diffusion of creativity.

Research Findings

The researchers identify considerable knowledge spillover attributable to Concordia and specifically 'internal' spillover within the multidisciplinary Human Touch Group of which it is part. Within this environment, Concordia functions as a knowledge and ideas repository, facilitating a mutual transfer of knowledge between creatives. There has also been impact in the education field, both on the quality of professional business education and on individuals' self-development.

» *The Concordia Design Centre is... injecting into educational systems a set of innovative methods and humanistic approaches to teaching.*«

The researchers conclude that Concordia's wider impact rests on its success in integrating design-related communities through the promotion of a design-thinking approach. Design thinking was a foundational principle of Concordia and is applied through workshops, consulting, coaching, product creation and event management. Concordia's activities aim to have defined stages which are graspable, effective, practical and visible. In this sense, Concordia see design thinking as a vehicle for knowledge transfer: the concept can be easily transferred to many fields.

» Having a fixed method (like 'design thinking') makes stimulation of creativity manageable and creativity graspable, packaged, and ready to be delivered to different sectors.«

The Mediated Discourse Analysis (MDA) found that Concordia had a coherent, self-conscious and well-communicated brand, grounded in a specific philosophy and strategy. This branding has a spillover into Concordia's wider environment; there is a visible and significant desire to be attached to the brand, either as a collaborator or a member of its network. Participants in the workshops who considered analogies to describe the work of Concordia emphasised the magnet analogy as an appropriate description of Concordia's dissemination processes.

The team noted the ability of Concordia to balance 'elitism' (for example, dedicated creative workshops and consulting for businesses) and 'egalitarianism' (open, free access to creative lectures and workshops, and festivals for children, senior citizens and others). Achieving this balance is a significant challenge for organisations like Concordia, which has been done through maintaining a culture of transparency, honesty and openness.

Participants in the qualitative research confirmed Concordia's impact on business development and growth for entrepreneurs. Concordia has a strong economic motivation, and seeks to maintain a productive balance between creative ideas and profit. Potential spillover routes include direct support to private enterprises working in the cultural sector, the co-location of small creative businesses and Concordia's own business consulting services. Issues of commercial confidentiality may, however, inhibit the knowledge gained by consultancy clients from spreading further within Industry.

Reflections on Methodology

The researchers felt that the use of Mediated Discourse Analysis, including social media research, brought to the surface a clear picture of the impact of the institution under scrutiny, providing a nuanced understanding of Concordia's impact on local society. In-depth interviews and focus groups then further probed this 'whirlwind of stakeholders' benefitting from Concordia's approach.

The team concluded that the experimental components of the workshop sessions provided the conditions for understanding otherwise inexplicable phenomena: the spirit of the place, its atmosphere, attractiveness, and emotional impact. Workshop elements provided a 'dialogic space' that allowed participants to more effectively describe processes, patterns of organisational cultures, and the behaviour of members. The methods also sometimes led to unexpected content, enriching the process and bringing a new dimension to discussions.

Examples of useful techniques deployed included an adjective word game, where participants created a neologism (in this case 'Concordial') that focused discussion on the characteristic aesthetic style and image of the organisation. Similarly, there was value in working with analogies – viruses, seeds and planting, magnets – to discuss the spreading of creativity. The workshops also integrated performative (staging) elements.

» What does it mean, when activities can be described by an adjective formed from the name of the institution, as in 'Concordial', referring to the institution's features?«

The researchers felt that the use of creative heuristic exercises is effective in surfacing spillover effects in interviews and workshops, with participants "more deliberately involved in the re-calling of their associations, experiences, judgments regarding the researched case." The poetic techniques deployed have the potential to activate a state of curiosity in participants, avoiding the routines of academic procedures and facilitating open communication.

Although the case study approach treated Concordia case as a unique phenomenon, the researchers conclude that the experimental qualitative methods selected for this project have the potential to be applied to other cases. Given their focus on the cognitive processes of individuals, the researchers note that they required facilitators trained in heuristic techniques and recommend that work be done to trial and develop a broader selection of possible empirical tools for workshop sessions.

The full case study can be found at <https://ccspillovers.wikispaces.com/Case+studies+2016>.

the netherlands case study

Background

Object of Study:

The Rotterdam Unlimited (RU) festival takes place in July of each year. It represents the multicultural character of the city centre of Rotterdam and attracts visitors from a diverse demographic background. The festival aims at exerting a social impact, thereby having a positive influence on a 'sense of belonging' and on the connection among different cultural groups within the community.

Rotterdam Unlimited is a 5-day city festival presenting a wide range of dance, music, film and poetry from established and emerging artists for local, national and international visitors of all ethnicities, ages and social backgrounds. The festival has a unique character in the Netherlands, taking the multi-ethnic cultural identity of the modern metropolis as a starting point for its programme.

Rotterdam Unlimited (RU) began in 2013 through the merger of two festivals that have been held for three decades: the DUNYA Festival and Zomercarnaval (Summer Carnival). It currently involves approximately 80 indoor (theatre and cultural centres) and outdoor (on street and street parade) performances. Besides having an artistic and a wider cultural objective, the festival has societal aims that are reflected in its diverse programming. RU aims to contribute to a society where social cohesion is valued and presents diverse cultural programming that is either affordable or freely accessible.

The festival receives public funding from the Rotterdam Regional Government (56 per cent of income), as well as subsidies from public foundations, earned revenue, sponsorship and private donations. RU is delivered by the festival director and artistic director, supported by four operational staff, project-based volunteers and short-term employees.

Research Institution:

CREARE Centre for Research and Education in Arts and Economics

Research Team:

Arjo Klamer, Professor in Cultural Economics and chair of Cultural Economics, Erasmus University, Rotterdam

Lyudmila Petrova, research associate in Cultural Economics at the Erasmus School of History, Culture and Communication.

Dorottya Eva Kiss, researcher at the foundation Het Atelier and lecturer at the Erasmus School of History, Culture and Communication

For more information please visit: www.crearefoundation.nl

Research Focus

The research was carried out by a team of cultural economists and managed by the Centre for Research and Education in Arts and Economics (the CREARE Foundation) in Amsterdam. CREARE's mission is to advance international research and education in cultural economics and diffuse knowledge about the new insights generated by research in various disciplines.

The researchers proposed and applied a Value-Based Approach (VBA) to evaluate in a systematic way the various types of knowledge and network spillover effects of Rotterdam Unlimited. More specifically, the research addresses:

- **Knowledge Spillover 2:** Increasing visibility, tolerance and engagement among different groups in the local community;
- **Network Spillover 1:** Building social cohesion.

VBA focuses on the goal values of an organisation or project, examining the extent to which these values are 'valorised' by the public and stakeholders. The evaluation process comprises three stages:

- Diagnosis of goal values, using pre-evaluation inquiries with stakeholders to determine the values that are of importance for them
- Identification of stakeholders and strategies to identify how project activities are implemented in relation to these values
- Evaluation of the impact of those values, examining the affirmation, strengthening or changing of those values with the public and stakeholders

» The Value-Based approach focuses on the goal values of an organisation/ a project/ a sector... the impact is assessed through the affirmation, strengthening, or change of such values«

In this model spillovers occur when activities valorise other values than those that were initially intended. A cultural organization may, for example, seek to realise artistic values yet may contribute to a sense of community - a valorisation of a social value - or contribute to the identity of a city - a societal value.

The team undertook stage one of the VBA process with RU staff in 2015, and found the most important value of the festival to be social cohesion. The research team then worked with RU staff to translate this multi-faceted concept into concrete attributions - solidarity and diversity were defined as the most important aspects of social cohesion. Further, solidarity was articulated as a sense of belonging and togetherness; and diversity - as a societal and an artistic diversity. These proxies were then developed into research questions and built into the evaluation methods.

VBA allows for data to be collected through a range of qualitative and quantitative methods: surveys, individual interviews, focus groups, ethnological observations as well as document review. In the case of RU, the team used surveys, interviews, focus groups and analysis of RU reports. They drew on a range of sources for their analysis:

- historic data from the 2015 festival, including surveys, interviews and focus group with internal stakeholders, online surveys with visitors and interviews with politicians and peers; and,
- complimentary fieldwork during and after the 2016 edition of the RU Festival, including interviews with visitors, an online survey with peers and survey questionnaires of visitors to the festival.

Research Findings

Initial mapping of festival stakeholders found that RU brings together a wide variety of stakeholders, including visitors, professionals in the cultural sector, politicians and festival employees, committee and board members. To ensure the scope of the research was manageable the team focussed on two groups of core stakeholders – festival visitors and peers in the wider arts and cultural sector.

In surveys and interviews these groups reported that they positively experience a sense of belonging and connectedness, while enjoying a rich and diverse artistic programme. Specifically, all stakeholders agreed that the greatest impact is realised in terms of connectedness among people from different cultures, social backgrounds and generations.

»The greatest impact was realised in terms of connectedness among people from different cultures, social backgrounds and generations. Those social/societal dimensions have been enhanced by and during Rotterdam Unlimited«

The research compared visitors' expectations with their actual experience during the festival. Visitor questionnaires include questions on the experience of the festival, which are cross-referenced with questions on what they find important when visiting a cultural festival in general. The biggest gaps, indicating the greatest positive impact, related to multicultural communication, intergenerational communication and communication among diverse social groups.

The cohort of peers assessed positively both the social and artistic impact of RU. In general, peers have much lower expectations than the visitors – valued on average about 3 on the scale of 1 to 5 – but in their experience of the actual event the peers encountered more social and program benefits than expected (on average up to 3.8). The biggest gap, therefore the greatest (positive) impact was registered in regards to communication among different generations (3-3.9) and the culturally and ethnically diverse programme (3-3.7).

The research identifies important distinctions within the data. During the interviews the respondents clearly distinguished between awareness and understanding, noting that the festival has a stronger impact on the former than the latter. Overall, the researchers conclude that these findings indicate potential for the festival to contribute social cohesion among its visitors, but that it is too early to say whether it leads to a social cohesion on the city level.

The researchers also report that involvement in the research has enhanced Rotterdam Unlimited's awareness of the spillover effects of the festival and that they have subsequently strengthened their communication and marketing efforts to highlight the importance of these impacts.

Reflections on Methodology

The VBA method includes preliminary, continuous and post-event evaluations that aim to systemise an evaluation of impact in the cultural and creative industries. The approach considers spillovers in terms of social and cultural added values, explicitly addressing stakeholders' perspectives on the value shifts they experience. The model also allows cultural organisations and their stakeholders to be involved in the development and articulation of evaluation measures of their own work. The researchers conclude that the application of the method brings reliable and comprehensive evaluation of the spillover effects of cultural activity.

»As opposed to traditional output evaluation methods, this method explicitly uses stakeholders' perspectives on the qualitative impact of different values they experience«

VBA is versatile, in that a range of methodologies can be utilised and it can be applied to small, medium and large-scale organisations, events, activities and projects. When it is applied over time it can evaluate both immediate and longitudinal trends and register changes in values, when repeated. The researchers recommend that future research needs to further focus on the collection of longitudinal data gathered beyond the actual event. There may also be potential apply the process to more than one event in a city and analyse aggregated data.

The team note that the success of applying the VBA is dependent on effective collaboration with the institution and that this can be challenging, in terms of their capacity, communications, clear responsibilities and capacity to support the process. This is particularly true of the first two stages of the evaluation as it critical that the organisation feels confident with the set of proxies to be examined.

The full case study can be found at <https://ccspillovers.wikispaces.com/Case+studies+2016>.

conclusions

While specific to particular areas of arts and culture, the above case studies are nonetheless applicable to a range of cultural situations: to cultural development and local citizen participation (Finland); to the development and effectiveness of specialist cultural organisations (Poznan); to artistic festivals with social impact (Rotterdam); and to commercial cultural events that become critical to a city's economic wellbeing (Lucca).

Moreover, the methodologies that each of these cases devise are also relevant and applicable to a wider range of cultural situations, projects and enterprises, notably:

- Creative entrepreneurship and new models of artistic enterprise
- The management of artistic activity and creative workers
- Local arts projects in public policy contexts, involving social participation
- The management of cultural organisations for civic impacts
- Cultural public events involving public-private partnerships, the creative industries and contributions to civic economic wellbeing

The research partners therefore hope a wide range of organisations will be able to learn from these case studies. Considering spillovers can benefit programming, organisational development, marketing and audience building. And by integrating an understanding of spillovers into monitoring and evaluation approaches organisations can improve dialogue with funders and partners about the impact of their activity.

identifying spillovers

In each of the four case studies there was evidence that cultural and creative activity had given rise to a range of spillover impacts, from new organisational structures and greater entrepreneurship, to community cohesion and improved health and wellbeing.

The spillover effects documented in the research are considerable and wide-ranging, from new working practices at the national Government level in Finland, to substantial supply-chain impacts across the regional geography in Lucca. The research also points to several enablers of spillovers, including the skills and dynamism of key individuals, design-thinking approaches, and hybrid public-private organisational structures. Equally, top-down interventions that bypass civil society actors and commercial confidentiality are identified as barriers that inhibit the generation of spillovers.

The work undertaken by the research teams has drawn on, and responded to, the definition of spillovers and the categorisation of spillover categories set out by the European Research Partnership in 2015. Their findings have highlighted some of the challenges inherent in defining spillovers. They highlight the difficulty of separating project impacts from spillover effects (i.e. where impacts end and spillovers begin), and remind us that the typology of spillovers is not always straightforward. As noted by the CUPORE research team, the case studies show that, rather than discrete phenomena occurring in isolation, 'spillovers effects are often strongly linked to each other and often emerge together... certain spillovers may function as prerequisites for others'.

reflections on methodology

The 2015 preliminary evidence review, conducted by Tom Fleming Creative Consultancy (TFCC), concluded that the most complex and urgent research task was to develop a mix of instruments for evaluation of the added values that the various CCI spillovers can generate. All four case studies in this phase of work have tested tools and approaches which are new to the research of spillovers, in line with this recommendation. In each case, they developed a framework of mixed methods calibrated to, and coordinated with, their subject, in a specific, direct and productive way.

The methodologies deployed by the research teams range from quantitative to highly qualitative and included action research, experimental heuristic qualitative techniques, computational analysis, sentiment analysis and social media analysis, alongside more 'traditional' surveying, interviews, focus groups and document review. Where the chosen methodological approach is more experimental and context-specific, it may limit the extent to which it can be more widely deployed. Even so, in each of the four case studies, the researchers conclude that their methodological approach offers value to the study of spillovers.

The methodologies also offer some longitudinal insight, either by adding a round of "action research" to examine impacts over a longer time period (Finland) or by re-analysing archival or historic data (Italy). However, these approaches do not yet address the 2015 recommendation for in-depth longitudinal case studies examining spillover effects, insofar as the research looks retrospectively at historical activity rather than building spillovers into longitudinal research from the outset.

Similarly, establishing causality between public investment and spillovers continues to be elusive. As noted in the 2015 report, the conditions to establish causality (for example, establishing control groups), are challenging and are largely absent in the research literature about spillovers and related concepts. However, all teams used secondary data that boosted sample sizes for surveys, and the Lucca research team used computational methods to analyse large amounts of 'big data', techniques that can help us to establish causality. In the future, there could also be opportunities to look, for example, at non-attenders of festivals as a comparison group. However, it is worth noting that the mix of public and private funding in many cultural initiatives make disaggregation difficult and inhibits efforts to establish pathways of causality.

The use of computational methods also highlights the potential for a wide range of academic disciplines – in this case computer science – to contribute to researching spillovers. This allowed the Lucca research team undertaking social media sentiment analysis to analyse far more data than would otherwise be achievable, revealing changes in audience opinion towards the city before and after attending the festival.

Each of the case studies is grounded in the experience and expertise of the researchers, each of which have direct experience of their subject. This demonstrates the effectiveness of engagement and integrating the experience and knowledge of practitioners, users, participants and stakeholders. It suggests that research that remains 'detached' and content with abstracting data, perhaps in the hope of pure objectivity, can miss important meaning.

the european research partnership on cultural and creative spillovers

In late 2016 the European Parliament published a resolution on a coherent EU policy for cultural and creative industries (30 November 2016).⁵ The resolution highlights the potential of cultural and creative spillovers and acknowledges the need for robust measurement and analysis of the impact of cultural policies, including analysis of spillovers.

» *The co-rapporteurs believe that CCI's have a key role in reindustrialising Europe, are a driver for growth and are in a strategic position to trigger innovative spillovers in other industrial sectors, such as tourism, retail, and digital technologies. The co-rapporteurs believe that the EU could take a leading role in promoting the important positive impact that the creative sectors have across Europe, to also promote policies that champion Europe's most unique asset: its culture.*«

⁵ European parliament Document
Number 2016/2072(INI),
www.europarl.europa.eu

We welcome this recognition of the importance of cultural and creative spillovers as drivers of economic development. We continue to advocate at European policy level, as well as in each of our member states and beyond, to mainstream a new holistic approach for evaluating cultural and creative spillovers. As the body of evidence and our understanding of spillover research methodology grows, we hope to contribute to ongoing academic conversations, broaden the debate and hear from diverse voices from across Europe.

partners

Our European research alliance emerged from conversations at a workshop at the Forum d'Avignon Ruhr in Essen in June 2014. From those beginnings, we now have partners from at least half of the EU28; including universities, individual researchers and funding bodies. We are delighted to be working in partnership on this scale across Europe. It reinforces the similarities of the challenges facing public investment in culture and, because of the international approach, it has extra value in reinforcing the interdisciplinarity and, to some degree, the commonality of spillover effects from public investment in culture. This report was funded and produced by:



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european centre for creative economy

The European centre for creative economy (ecce) stems from RUHR.2010 – the first European Capital of Culture that has come to accept the cultural and creative sectors as an essential pillar of its programme and part of cultural diversity. The aim of ecce is to improve frameworks and prospects of cultural and creative stakeholders in the Ruhr region – artists, entrepreneurs and institutions alike – by integrated strategies and NRW-funded programmes for urban open spaces, working conditions and European networks. Central for the work of ecce is to organise the Forum Europe Ruhr to position the Ruhr region once a year as a central European laboratory for change making.

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European Cultural Foundation

The European Cultural Foundation (ECF) is an independent foundation based in the Netherlands, which has been operating across Europe since 1954. Over the past six decades, ECF has been striving towards an open, democratic and inclusive Europe in which culture is valued as a key contributor. We bridge people and democratic institutions by connecting local cultural change-makers and communities across wider Europe because we firmly believe that Europe and its neighborhood can be powered by culture. ECF supports creative collaborations that contribute to fostering democratic societies. We do this through grants, awards, programmes, advocacy, online platforms for knowledge exchange, and more.

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European Creative Business Network

The European Creative Business Network (ECBN) is a network of cultural and creative industries development agencies. They represent 19 board members and over 220 creative centres. As a non-profit Foundation, based in the Netherlands, their aim is to help creative entrepreneurs to do business and collaborate internationally. *ECBN supports the project in-kind through financial administration, contracting and payments.*

Visit our website: www.ecbnetwork.eu

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